

**DEAR TO
ALL THE MUSES**

An Anthology of Contemporary Prose

Class XII

(Elective Course)



Punjab School Education Board
Sahibzada Ajit Singh Nagar, Mohali

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FOREWORD

The 10+2+3 pattern of Education aims at revitalising education by giving it a new direction, by making it socially and individually relevant, and by relating it to the national aspirations. Two syllabuses in English one General, the other Elective, have been developed for the Senior Secondary Classes i.e. XI and XII. The Elective syllabus has primarily been designed for developing in the learner the sensitivity to the imaginative and creative uses of language.

The present book, **Dear to All the Muses** is designed to provide practice in evaluative and critical reading of the text and to train the student to those features of language use through which artistic expression is achieved.

It is sincerely hoped that this book will meet the creative needs of the students. Suggestions for further improvement in the book, however, will be welcome.

Chairman

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PREFACE

Two types of training should contribute to mature reading at the intermediate stage—training through a wide-ranging exposure to a variety of styles and registers, and training in the skills that characterise a good reader. This book is an attempt to provide both for the student of the + 2 course.

The first part of commitment called for different types of reading matter at an appropriate level of difficulty and challenge. The book contains passages which bring in a variety of themes in the fields of science and sport, travel and biography, description and reflection, fact and fiction. Together they not only include several different genres of writing, they also represent writings from various countries where English gets used for one or another major purpose—India, Canada, the U.K., the U.S.A., France and the West Indies.

To work towards the second part of the commitment the editors have placed reading comprehension first, and have prepared sets of exercises to assist the growth of those skills that comprise reading for thought-getting and critical understanding. At the end of each lesson there are sets of comprehension questions which, as well as helping the reader to go over essential of the reading passage, include questions that call for critical, comprehension (as a first step to literary interpretation), inference, and evaluation. In most cases the discerning teacher may see the need to supplement these questions—to add to them or to adapt them to his class. But even where this supplementation is not available, the questions should serve as effective instruments to subserve the main aim. The section entitled 'discussion' is meant to enrich the possibilities of this exercise by making the learner sensitive to the creative use of words to produce different effects or to express various moods and attitudes.

The lessons are both preceded and followed by notes, the two notes serving two separate ends. The introductory note is meant to provide brief biographical details and, as far as possible, to give focus to the reader's first reading of the passage. The notes that follow

together with a select glossary are aids to understanding; they explain allusions and unfamiliar terms but leave to the learner the larger task of looking up the dictionary for appropriate meanings and usages of most other words.

Two other types of exercise form part of each lesson. The first-titled vocabulary—seeks to build the learner's word-store and to make him sensitive to the semantic range of loaded vocabulary items. An attempt has been made here to illustrate the place of precision in word-meaning as also to suggest the rich possibilities in imaginative use of words and word group. Here, too, the teacher can and should supplement and enrich the material to make the challenge more suitable for his class.

The second type of exercise is composition, but it is once again text-related. Although the tasks set here belong to free—and not guided—composition, an intensive critical reading of the text should facilitate the learner's effort and make the end-product more rewarding. In many cases the teacher may also find it helpful to organize group discussions of the themes set for composition or to recommend extra reading for putting together additional usable material.

In preparing this anthology the editor have received encouragement from experts working in different parts of the country. We are particularly grateful to Dr. Ramesh Mohan, Director, CIEFL, for working with the group which selected the passages. We are equally grateful to Miss Ahilya Chari for her valuable advice on the editorial apparatus for the book. Besides the editor, Shri Sasikumaran and Shri P. Gunashekar of the Department of Material Production, Central Institute of English and Foreign Languages, Hyderabad, helped us in preparing the exercise. We owe them our gratitude for helping us complete this challenging assignment in almost record time. All of us gave our best and most of us worked outside our working hours to keep to the schedule. The book is the result of our concerted effort.

M.L. Tickoo

H. Pant

S.K. Ram

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1. The Horse

RABINDRANATH TAGORE

RABINDRANATH TAGORE (1861–1941) : a prolific and versatile writer. Wrote about fifty plays, forty volumes of novels and short stories, and several volumes of poems and essays. In 1913 he was awarded the Nobel Prize for literature.

Tagore's novels and short stories reveal his sensitive attitude to the poor, the helpless and the neglected. In 'The Horse' who do you think the author's sympathies are with—God, man or the horse?

1. The work of creating the universe was nearly over when a new idea struck the Creator's mind.
2. He summoned an assistant and said, 'Bring me some more materials, I shall make a new species of animal.'
3. The assistant knelt down and replied, 'Father, when, under the creative zeal, You made elephants and whales, lions and pythons, You barely thought of the quantity of substance they cost. Little is left of the heavier and harder stuff. But of the lighter there is still enough in store.'
4. The Creator reflected for a moment; 'Well, bring Me whatever you have.'
5. This time the Creator took care to employ only a little of the harder materials. To the new animal He made, He gave neither horns nor claws; He gave it teeth that could chew but not bite. The energy He gave it was enough to make it useful on the

battle field, but He gave it no taste of its own for battles. The animal came to be known as the horse.

6. The Creator had spent in its making enough of such stuff as the air and the sky are made of. The result was that its mind was full of the desire for freedom. It would run a race with the wind, it would dash to the point where sky touched earth. Other animals ran with a purpose, but the horse raced about for no apparent reasons, as though it were eager to fly away from its own self. It did not fight, it did not pounce on a prey, but loved only to run and to run. Wise men say that such a thing happens when you have too much of the wind and sky stuff in you.
7. The Creator was delighted with his own work. To some animals he gave forests to live in, to some He gave dens. But as He liked to see the horse running an aimless race, He assigned to it an open field.
8. Beyond that field lived Man. He was bent under the weight of the burdens he had accumulated. As he saw the horse, he knew that he would be able to shift his burden on to its back if, somehow, he could capture it.
9. One day he cast his nets and captured the horse. He put a saddle on its back and a curb in its mouth, and kept it confined in a prison.
10. The tiger remained in its forest home and the lion in its den; but the horse, lost home, the open field, In spite of its deep love for freedom it could not escape bondage.
11. When life became unbearable, it kicked wildly at its prison walls. That did less injury to the wall than to the horse's hoofs. But after constant kicks, bits of plaster began to fall off. It made Man angry. 'This is what I call ingratitude', he said, 'I feed it, I have engaged servants to look after it, but the wretched animal does not see my kindness.'
12. Firm measures were taken to tame the horse. At last Man could say proudly that there wasn't a creature more faithful to him.

13. Claws and horns it had not; nor did it have teeth which could bite. Even kicking it had to give up for fear of the whip. All that was now left to it was to neigh.
14. One day the Creator heard the distressed neighing. He woke up from His meditation and looked down at the open fields of the earth. The horse was not there.
15. He summoned Death and said, 'This is your doing; You have got hold of My horse.'
16. Death said, 'Eternal Father, You always look upon me with suspicion; but be good enough to cast Your eye on the house of Man.'
17. The Creator looked down again and saw the horse standing in a narrow, walled space, neighing weakly. He said to man, 'Unless you set the horse free, I shall give it teeth and claws like the tiger's.'
18. Man said, 'Father, this creature of yours does not deserve freedom. Look what a nice stable I've built for its comfort and well-being !'
19. But the Creator insisted that the horse should be set free.
20. Man said, "I shall obey your will. But I am sure You will change your mind in a week and agree that my stable is the best place for it.'
21. Man then corded together the front legs of the horse and set it free. Thus tied, it could only hop about in the manner of a frog.
22. From heaven the Creator could see the horse, but not the cord. He grew red with shame. So, that was the sort of creature He had made ! He admitted to Himself that it was one of the worst blunders He had ever committed
23. Man said, 'What is to be done with it? Are there no fields in Heaven where it might be sent to roam?'
24. The Creator answered, 'I have had enough of it. Take the creature back to your stable.'
25. Man said, 'But, Father, what a burden it will be to me !'
26. * The Creator answered, 'Yes, but by accepting the burden you will show your greatness of heart.'

Comprehension

1. Do you think the Creator had made (when the story opens) greater number of large animals than little creatures? Why do you think so? The Creator was told that there was very little of the heavier and harder stuff. Is it possible that the Creator, on hearing this, changed His mind about the kind of animal. He wanted to make? Why do you think so?
2. Considering what happens later in the story, do you think the Creator realised what would happen to the horse when He made it? Did the Creator give the horse its unique qualities on purpose? How do you know?
3. 'Wise men say that such a thing happens when you have too much of the wind and sky stuff in you.' (Para 6) What does wind and sky stuff' signify?
4. Which of the following characteristics of the horse do you admire most?
 - (a) Desire for freedom.
 - (b) Teeth that can chew but not bite.
 - (c) Desire to run without a purpose.
 - (d) Usefulness on the battle-field.
 - (e) No taste for battles.
 - (f) No desire to fight or kill.

If you were the Creator would you have made the horse differently?

5. What do you think must have made Man feel that he could tame the horse and make it carry all his burden? Why did the horse resist domestication? Do you agree with Man when he says of the horse '.....the wretched animals does not see my kindness'? Why? What firm measures do you think Man must have taken to tame the horse?
6. Why do you think the Creator suspected that Death, and not Man, was responsible for the disappearance of the horse? What

do you think the Creator must have felt when he saw His latest creation imprisoned? Do you think the Creator in this story is an all-knowing Being? What is your opinion of such a Creator? Are you happy about Man's deception of the Creator? Why?

7. Is this merely a story about the creation of a new species of animals? Or, is it a fable? Why do you think so? There are four characters in this story— the Creator, Man, Death and the horse. Which of these is the dearest to the author? Why? Which of these do you suppose the author detests? Why? Which of these four would you like to be? why?

Vocabulary

1. Horses 'neigh', they also 'whinney'. Here are some sounds made by other animals. Can you name the animals which make each sound?

howl, trumpet, bray, chatter,
grunt, bellow, bleat, low.

2. Another word for 'species' is 'kind'. Find other words for :
reflected, apparent, assign,
accumulate, bondage, blunder.

Use the words you have found, in sentences of your own.

Composition

Animals are indispensable to man. But man has not always treated them with kindness. Do you agree? Prepare a short speech on any of the following:

1. Animals slaughter (Non-Vegetarianism etc.).
2. Animal in captivity (Zoo, circus etc.)
3. Wild-life preservation (Game sanctuary, snake park, bird sanctuary etc.).



2. Warrior against Weeds

1. INDIA is beset by so many problems that it would seem frivolous to worry about the damage done by a lowly weed. Yet the vicious *Lantana camara*, an 'ornamental plant' imported from Latin America a century ago, grows so thick and wild in some regions that neither farmers nor livestock—nor even some say, elephants—can penetrate it. Ten years ago, in the Uttar Pradesh village of Naukuchiatal, School Headmaster Chandra Shekhar Lohumi decided to find a way to destroy the pesky plant because he noticed the damage it caused to farmers in the area and because his pupils came to school everyday with hands bleeding from pushing through the thickets.
2. Lohumi, then 63, had no scientific training: his schooling, in fact, had ended after the seventh grade. But he recalled having learned years earlier that an insect had once been used in Australia to check the menacing spread of cactus. Now he reasoned that a parasite might be employed to curb the lantana weed. But where would he find such a beneficial bug?
3. One day villagers told him of a spot where the weed looked pale and sickly, 'as if it were suffering from leprosy.' Lohumi inspected the patch for days and nights—hunting with magnifying glass and flashlight for insect activity. His search for parasites was complicated by the need to be furtive after dark, since villagers thought that nightwalking was a sign of eccentricity and even madness. But Lohumi persisted. Finally, as he told *Time's* New Delhi Bureau Chief Bill Smith, 'In despair, I began striking the plant with my walking-stick.' To my surprise, I noticed several tiny insects falling off the shrub and flying about, I never knew insects could be that small, I clapped and shouted, "I've found it!" What he had found were insects the size of a pinhead, later identified by entomological laboratories as *Telenomia scrupulosa* a bug, whose native habitat is central and South America.

4. Before Lohumi could loose his bugs on the Lantana weed, it was necessary to discover whether the *Telenemia scrupulous* would attack other plants; some entomologists, in fact, warned him that the insect might cause trouble for crops and teak, a relative of the weed. Lohumi enlisted the help of his students, who distributed bug-infested twigs and leaves throughout a test area, while he himself walked more than 1,000 miles scattering the insects on 18 kinds of fruits, 21 vegetables, 24 shrubs, 66 flowers and 37 forest trees. He drew maps pinpointing where the bugs had been released, and studied their habits and life cycle.
5. After three years of painstaking study, Lohumi surveyed his evidence. He found that the parasites did ignore fruits, vegetables, trees and flowers— everything in short except the lantana weed, on whose sap they thrived happily, until, after three years, the weed died. Last December a committee appointed by the Indian Council of Agricultural Research confirmed Lohumi's findings and declared that his contribution to science 'is of a level which no scientist in India has so far been able to achieve'.

Comprehension

1. (a) India is facing a number of problems. One of them is over population. Mention three other big problems.
 (b) 'Lowly' means 'humble'. Why has the weed been described as 'lowly'?
2. (a) Some plants are 'ornamental'. What are the other types of plants?
 (b) The weed has been described as 'vicious'. A vicious horse is one which has bad habits like biting, kicking. Why has the weed-been described as 'vicious'?

3. Consult the dictionary and find out the colour of the lantana. Why did it look 'as if it was suffering from leprosy'?
4. (a) Why did Lohumi walk to the sickly patch stealthily?
(b) How would you describe this belief of the villagers—as tradition, superstition or custom?
5. Lohumi used his magnifying glass and examined the sick plant for days but did not see any bugs. What quality of Lohumi's really helped him to find 'the beneficial bugs'?
6. Lohumi found the beneficial bug but undertook a small research before using it on a large scale. What quality of Lohumi's does it bring out? Does it show that Lohumi was honest, hardworking conscientious or diligent?
7. Although Lohumi had not studied science as a discipline, his contribution to science was substantial. What were the two important qualities of a scientist which he possessed?

General: Why was it creditable for Lohumi to find the bug? Give three reasons.

Vocabulary

1. Find out the difference between
 - (a) a weed and a parasite.
 - (b) a thicket and a bush.
 - (c) Sap, juice and essence.
2. Notice the different uses of 'loose' in the phrases given below. Select the appropriate phrase and use it in blanks given below:
broke loose, at a loose end, have a loose tongue, came loose, let loose
 - (a) The patient was not given the medicine on time and the doctor.....his indignation on the nurses.
 - (b) The bolt was not securely screwed to the door and after some time it.....

- (j) People who.....are usually fond of gossip.
- (d) His examinations were over on 15th. He was....., as he had nothing to do.
- (e) One of the lions in the Zoo....., and it took a long time to lure him back into his cage.

Composition

There are many ordinary men and women who perform heroic deeds and save the lives of their men or add to the sum-total of human happiness. Give a pen-portrait of one such person.



3. A Most Forgiving Ape

ALAN MOORHEAD

ALAN MOORHEAD (1910): *Writer of historical documentaries, freelance writer, journalist and war correspondent. Born and educated in Australia, Moorhead went to Europe at the age of twenty-five and has travelled a great deal since. Most of his writings are accounts of his travel experiences. His book entitled No Room in the Ark (1959) describes the wild animals of the African jungles and plains. The following extract taken from this book gives us an unforgettable picture of the mountain gorilla. While reading the passage try and list all the ways in which the gorilla is like a human being.*

1. THE gorilla is something of a paradox in the African scene. One thinks one knows him very well. For a hundred years or more he has been killed, captured and imprisoned in zoos. His bones have been mounted in natural history museums everywhere, and he has always exerted a strong fascination upon scientists and romantics alike. He is the stereotyped monster of the horror films and the adventure books, and an obvious (though not perhaps strictly scientific) link with our ancestral past.
2. Yet the fact is we know very little about gorillas. No really satisfactory photograph has ever been taken of one in a wild state, no zoologist, however intrepid, has been able to keep the animal under close and constant observation in the dark jungles in which it lives. Carl Akeley, the American naturalist, led two expeditions to these volcanoes in the nineteen-twenties, and now lies buried here among the animals he loved so well. But even he was unable to discover how long the gorilla lives, or how or why it dies, nor was he able to define the exact social pattern of the family groups, or indicate the

fin^{er} extent of their intelligence. All this and many other things remain almost as much a mystery, as they were when the French explorer Du Chaillu first described the animal to the civilized world a century ago. The Abominable Snowman who haunts the imagination of climbers in the Himalayas is hardly more elusive.

3. The little that is known about gorillas certainly makes you want to know a great deal more. Sir Julian Huxley has recorded that thrice in the London Zoo he saw an eighteen-month-old specimen trace the outline of its own shadow with its finger. No similar artistic initiative', he writes, "has been recorded for any other anthropoid; though we all know now that young chimpanzees will paint "pictures" if provided with the necessary materials. Huxley speaks too of a traveller seeing a male gorilla help a female up a steep rock-step on Mount Muhavura, and gallantry of that kind is certainly not normal among animals. It is this 'human-ness' of the gorilla which is so beguiling. According to some observers he courts and makes love in the same way that humans do. Once the family is established it clings together. It feeds in a group in the thick bamboo jungles on the mountainside in the daytime, each animal making a tidy pile of its food- wild celery, bamboo shoots and other leaves- and squatting down to eat it; and by night each member of the family makes its own bed by bending over and interlacing the bamboo fronds so as to form a kind of oval-shaped nest which is as comfortable and springy as a mattress. The father tends to make his bed just a foot or two from the ground, the mother a little higher, and the children (perhaps two or three of them) safely lodged in the branches up above.
4. When he walks (and usually a family will travel about half a mile a day), the gorilla takes the main weight on his short legs and rests lightly on the knuckles of his hands at the end of his very long arms. When he stands upright a full-grown male rises to six foot, but with that immense chest he is far heavier than any normal man could ever be. Six hundred pounds is not uncommon. His strength is incredible-certainly great

enough to enable him to take a man in his hands and wrench his head off. The female is much smaller and lighter.

5. Miss J.H. Donisthorpe, who recently made a study of gorillas in the Muhavura area, says that the animals have a strong smell which she describes as a mixture of human sweat, manure and charred wood. They have good eyesight but are probably deficient in both hearing and smelling. They appear to talk to one another Miss Donisthorpe says, in high-pitched voices, not unlike that of a woman, or by smacking their lips or striking their cheeks, and the female, if alarmed, will scream. The male, on the other hand, is capable of making a frightening demonstration in the face of danger. He stays behind while his family gets away, rising to his feet and uttering a terrifying roar. Sometimes he will drum on his chest and shake the trees around him with every appearance of uncontrollable fury. In extremity he will charge.
6. But all this, Miss Donisthorpe, assured us, is no more than shadow boxing as a general rule, for the gorilla is a gentle kindly creature, a most forgiving ape who lives at peace with all the other animals, his reputation for savagery and belligerence is nothing but a myth. When the animal charges the thing to do is to stand your ground and look him in the eye. Then he will turn aside and slip away through the undergrowth.
7. Nobody knows how many gorillas are left among the volcanoes or whether they are decreasing or increasing, but the numbers are very small, probably something between fifty and two hundred, **Now-a-days** they are protected after a fashion and no one may legally shoot or capture them, but this still does not prevent the local tribesmen from killing them. If the gorillas spoil their crops (and the crops are being pushed steadily further up the mountain sides), or loot the honey from the wild beehives which the tribesmen have placed in the trees, then spearmen track them to their lairs and take reprisals. Nine gorillas were butchered in this way just before I myself arrived in the area earlier this year.

Note

- these volcanoes : a chain of eight volcanoes stretching from the extreme south-western corner of Uganda across the border into the Belgian Congo.
- the Abominable Snowman : A large, hairy, man-like creature reported to inhabit the Himalayas. Also called yeti
- Sir Julian Huxley : an English biologist and writer, the brother of the novelist Aldous Huxley
- Mount Muhavura : the first volcano of the Uganda end of the chain of eight volcanoes.

Comprehension

1. At the beginning of this passage, the writer says that we know the gorilla very well and yet we do not know him. Do you consider this a contradictory statement? Why? What is the term used in the passage to refer to such contradictory statements?
2. From the statements given below pick out those which indicate that (a) we know the gorilla well and (b) we really are ignorant about the gorilla.
 - (i) Most of us have seen gorillas in the zoo.
 - (ii) Gorillas behave differently in their natural habitat.
 - (iii) Gorillas are the monster-villains in a number of movies.
 - (iv) Gorillas, by nature, are very elusive.
 - (v) Gorillas share a number of interesting characteristics with human beings.
3. 'It is this "human-ness" of the gorilla What are the characteristics that the gorilla shares with human beings?

4. Do you think gorillas are violent, dangerous animals? Which traits give the impression that they are?
5. The male gorilla is highly protective towards his family. How does he indicate this in his behaviour and habits?
6. Why is the gorilla referred to as 'a most forgiving ape'? What is the expression the author uses to suggest that the apparent 'savagery and belligerence, of the gorilla is only a deception'?
7. Imagine you are alone in a jungle and an enraged gorilla that weighs six hundred pounds is about to attack you. How will you save yourself?
8. The gorilla exhibits a number of interesting characteristics. Make a list of these and use them in a sentence beginning, 'Gorillas are protective,.....'
9.he has always exerted a strong fascination upon scientists and romantics alike' (paragraph 1). What are the reasons for this fascination and interest? What kind of interest would you take in the gorilla?

Vocabulary

1. Replace the following phrases and words by single words from the passage. Paragraph numbers have been given in brackets :
 e.g. powerful attraction, charm (Para 1) — fascination.
 fixed or settled in form, conventional (Para 1)
 fearless or dauntless (Para-2)
 difficult to catch or find (Para 2)
 an introductory step or act (Para 3)
 charming, interesting (Para 3)
 unbelievable, extraordinary (Para 4)
 warlike nature (Para 6)
 resting place of a wild animal (Para 7)
 retaliation for injuries received (Para 7)
2. Use the words you have just found in sentences of your own.

3. An anthropoid ape is a tailless ape anatomically resembling man. The gorilla is an anthropoid so is the chimpanzee, the orangutan and the gibbon. Can you match each of these apes with their description?

<i>Ape</i>	<i>Description</i>
gorilla	very intelligent; smaller than the gorilla but with larger ears : found in Africa
gibbon	small, slender, long-armed; lives in trees; found in the East Indies and Southern Asia.
orangutan	the largest ape; lives mainly on the ground; found in Africa.
chimpanzee	a large, long-armed ape, lives in trees; found in Borneo and Sumatra.

Composition

The ape is a most forgiving animal. What about man? Is he always forgiving? Or, does he sometimes behave like a beast? Describe, with examples from your own experience or from your reading, man as (a) a forgiving animal (—kind, generous, compassionate—) and (b) a revengeful animal (—killing, robbing, fighting—).



4. A Young Turkish Catastrophe

'SAKI'

'SAKI' (H.H. Munro) (1870-1961) distinguished himself as a short-story writer. His short stories are characterised by their epigrammatic brilliance and their 'surprise ending'. Find out examples of these features in this story.

IN TWO SCENES

1. THE Minister for Fine Arts (to whose Department had been lately added the new subsection of Electoral Engineering) paid a business visit to the Grand Vizier. According to Eastern ; etiquette they discoursed for a while on indifferent subjects. The Minister only checked himself in time from making a passing reference to the Marathon Race, remembering that the Vizier had a Persian grandmother and might consider any allusion to Marathon as somewhat tactless. Presently the Minister touched the subject of his interview.
2. 'Under the new Constitution are women to have votes?' he asked suddenly.
3. 'To have votes, Women', exclaimed the Vizier in some astonishment. 'My dear Pasha, the New Departure has a flavour of the absurd as it is; don't let's try and make it altogether ridiculous. Women have no souls and no intelligence; why on earth should they have votes?'

4. 'I know it sounds absurd', said the Minister, 'but they are seriously considering the idea in the West.'
5. 'Then they must have a larger equipment of seriousness than I gave them credit for. After a lifetime of specialized effort in maintaining my gravity I can scarcely restrain an inclination to smile at the suggestion. Why, our womenfolk in most cases don't know how to read or write. How could they perform the operation of voting?'
6. 'They could be shown the names of the candidates and where to make their cross.'
7. 'I beg your pardon,' interrupted the Vizier.
8. 'Their crescent, I mean', corrected the Minister. 'It would be to the liking of the Young Turkish Party', he added.
9. 'Oh, well, said the Vizier, 'if we are to do the thing at all we may as well go the whole h-' he pulled up just as he was uttering the name of an unclean animal, and continued, 'the complete camel. I will issue instructions that womenfolk are to have votes.'
10. The poll was drawing to a close in the Lakoumistan division. The candidate of the Young Turkish Party was known to be three or four hundred votes ahead, and he was already drafting his address, returning thanks to the electors. His victory had been almost a foregone conclusion, for he had set in motion all the approved electioneering machinery of the West. He had even employed motor-cars. Few of his supporters had gone to the poll in these vehicles, but, thanks to the intelligent driving of his chauffeurs, many of his opponents had gone to their graves or to the local hospitals, or otherwise abstained from voting. And then something unlooked-for happened. The rival candidate, Ali the Blest, arrived on the scene with his wives and womenfolk, who numbered, roughly, six hundred. Ali had wasted little effort on election literature, but had been heard to remark that every vote given to his opponent meant another sack thrown into the Bosphorus. The Young

Turkish candidate, who had conformed to the Western custom of one wife and hardly any mistresses, stood by helplessly while his adversary's poll swelled to a triumphant majority.

11. 'Cristabel Columbus!' he exclaimed, invoking in some confusion the name of a distinguished pioneer, 'who would have thought it?'
12. 'Strange', mused Ali, 'that one who harangued so clamorously about the Secret Ballot should have overlooked the Veiled Vote'.
13. And; walking homeward with his constituents, he murmured in his beard an improvisation on the heretic poet of Persia:
14. 'One, rich in metaphors, his Cause contrives
To urge with edged words, like Kabul knives;
And I, who worst him in this sorry game
Was never rich in anything but-wives.'

Comprehension

This story, as you may have noticed, is written in a light vein. It compels us to smile (if not laugh!) at several points, provided we understand not only the *matter* but also the manner in which the writer portrays events and characters.

• Para 1

1. The word 'Engineering' is used here for special effect. It means 'skilfully contriving or manoeuvring elections.' Can you see the humour in making 'Electoral Engineering' a part of Fine Art?
2. Notice the contrast between 'business visit' and 'discourse upon indifferent subjects'. Mark the use of the word 'discourse'. Do you catch the humour?

3. 'Marathon' means a long-distance race on foot. But figuratively it also means 'test of endurance'. Can you see why the Minister checked himself from making a passing reference to Marathon?
4. Mark the use of the words 'Presently' and 'touched' in the last sentence of this para.

Para 3

1. Does the Grand Vizier seem to be enthusiastic about the New Constitution?
2. Why does he think women should not be allowed to vote?
3. Which of the following alternative reflects the traits in the Vizier's character?
 - (a) his candidness
 - (b) his prejudice
 - (c) his understanding of women psychology
 - (d) his concern for saving women from the humiliation of having to vote.

Para 4

1. Which of the following does 'it' refer to?
 - (a) the new Departure
 - (b) that women have no souls and no intelligence
 - (c) why on earth should women have votes
 - (d) that they are seriously considering the idea in the West.
2. Who are 'they' in this sentence? 'They' is an impersonal and unimportant subject in the clause 'they are seriously considering the idea in the West'. We can safely use the passive construction instead without affecting the meaning or emphasis e.g. 'the idea is being considering in the West'.
Give four or five similar sentences in the active voice and then change them to their corresponding passive voice.
3. What idea, according to the Minister, is seriously being considered in the West?

Para 5

The ideas contained in the first two sentences in this para are as follows:

1. The Vizier gives credit to the West for being equipped with seriousness.
2. Their seriousness (in considering that womenfolk should have a right to vote) seems to him to be greater in proportion to the credit given.
3. The Vizier doesn't himself think this to be a matter of serious thought.
4. This fact is borne out by the Vizier's statement ' I can scarcely restrain an inclination to smile at the suggestion.
5. The Vizier considers himself to be a very serious person, since he has spent a lifetime making special efforts to remain serious. Which of the following is the writer trying to tell us in these two sentences?

That the Vizier?

- (1) (a) thinks that whatever the people in the West do, they must have a good reason for doing it;
 (b) is criticising the West for seriously considering women franchise;
 (c) is saying that he is daft (stupid) but he in fact means he is not.
- (2) Can you now guess what the New Turkish Constitution was modelled after?
- (3) What was the practice under the Old Constitution which the New Constitution seems to discard?
- (4) What was the *New Departure* that the Vizier is talking about in para 3?
- (5) Accepting that it is perhaps reasonable for the West to advocate women-franchise, what reason does the Vizier give for its not being applicable in his own country?

- (6) Notice the formal and wordy style the Grand Vizier adopts in this para. The **expressions** 'scarcely restrain an inclination to smile' and 'perform the operation of voting' are worthy of note.

Para 6

Did you smile when you read this single-sentence para? The Minister could be suggesting something which would make a mockery of the secret ballot. Can you relate this to the *Electoral Engineering* the writer talks about in para 1?

Para 8

Does this para amuse you? Think of the convention of marking your choice of the candidate on a ballot paper. What new departure is the Minister suggesting here and why?

Para 9

1. What is implied by 'if we are to do the thing at all'?
2. What is that unclean animal the name of which the Vizier hesitated to utter? Why?

Para 10

1. Who was leading in the poll and by how much?
2. What was the candidate busy doing after he learnt that he was ahead of his opponent?
3. Why was his victory almost certain? Give the writer's view.
4. Whose chauffeurs is the writer talking about in this para?
5. Motor-cars are usually employed by the contesting candidates to transport their supporters to and from the polling booth. What important role did the vehicles play in this election?
6. The writer thanks the chauffeurs for their 'intelligent driving'. Does he really mean it? When a writer expresses his meaning by saying something which is the opposite of what he means in order to make his remarks forceful, he is said to be using irony or being ironical. Do you think the writer of this story is being ironical here?
7. Who was Ali Blest's rival?

8. Who won the election? What was the secret of his success?
9. Why did the Young Turkish candidate not follow Ali's example?
10. List some of the unfair means mentioned here which one is likely to encounter in any election.
11. Pick out the sentences from the para which you think contribute to humour.

Para 11

1. Who exclaimed 'Cristabel Columbus'?
2. What was the '*distinguished pioneer*'s real name?
3. 'Christ! Who would have thought it? should have been the expression. Why does the writer say "Cristabel Columbus...., instead?

Para 12

This is a most beautiful sentence in the story. Look at the arrangement of words in two halves of the sentences, one group of words balancing the other e.g.

1. *harangued so clamorously* is balanced by *should have overlooked*.
2. *the Secret Ballot* is balanced by the *Veiled Vote*.

Do you think this sentence is a fitting reply to Ali's opponent?

Para 13

What does "constituents" means in this para?

Para 14

The rhyme brings out clearly the means the two contestants employed to defeat each other. What were they?

General Comprehension

1. Which party did the Turkish Government belong to?
2. Why did the Minister for Fine Arts see the Grand Vizier?
3. Why was the Vizier unwilling to give Turkish women the right to vote? How was he persuaded in the end?

4. Comment on the appropriateness of the title of the story.
5. In a paragraph say why you think this is a funny story.

Vocabulary

1. Fill in the blanks in the following:
Drawing, painting, sculpture, architecture, music, ballet are.....Arts.
2. List all the words you came across in the story which relate to 'election'. Then add a few more you can think of e.g. *polling-booth; ballot-paper.*
3. Find *one word* for each of the following expression from the story:
 - (a) a person who holds an unorthodox opinion.
 - (b) former title of honour placed after the name of a Turkish officer of high rank or the governor of a province.
 - (c) quality of being serious or solemn.
 - (d) made of long, loud (often scolding) talk or speech.
 - (e) a long-distance race on foot (about 26 miles or 41.8 kilometres at modern sports meetings)
 - (f) the symbol of the faith and religion of Islam.
 - (g) rules for formal relations or behaviours among people, or in a class of society' or a profession.
4. Match the words and phrases in Column A with their meanings in Column B.

(a) to go the whole hog	(a) ending that can be seen
(b) indifferent subjects	(b) smacks of
(c) has a flavour of	(c) to do something thoroughly
(d) a lifetime of specialised effort	(d) common place topics
(e) a foregone conclusion	(e) long, sustained and willed practice.



5. A Tiny Sanctuary

JEAN-PAUL SARTRE

JEAN-PAUL SARTRE, one of the best-known modern French philosophers and novelists was born in Paris in 1905. He lost his father when he was a child and was brought up at his grandfather's home. Words from which the present extract has been taken contains the 'reminiscences of a precocious childhood spent within the confines of French provincialism before the 'First World War'. In this passage notice the child's intense passion for books and the way he discriminates between the different types of books read by his grandparents.

- 1 I BEGAN my life as I shall no doubt end it: among books.
- 2 In my grandfathers' study, they were everywhere; it was forbidden to dust them except once a year, before the October
- 3 term. Even before I could read I already revered these raised stones; upright or leaning, wedged together like bricks on the library shelves or nobly spaced like avenues of dolmens, I felt that our family prosperity depended on them. They were all
- 4 alike, and I was romping about in a tiny sanctuary, surrounded by squat, ancient monuments which had witnessed my birth, which would witness my death and whose permanence guaranteed me a future as calm as my past. I used to touch
- 5 them in secret to honour my hands with their dust but I did not have much idea what to do with them and each day I was present at ceremonies whose meaning escaped me: my

6 grandfather-so clumsy, normally, that my grandmother
buttoned his gloves for him- handled these cultural objects
with the dexterity of an officiating priest. Hundreds of times
I saw him get up absent-mindedly', walk round the table, cross
the room in two strides, unhesitatingly pick out a volume
7 without allowing himself time for choice, go through it as he
went back to his armchair, with a combined movement of his
thumb and right forefinger, and, almost before he sat down,
open it with a flick 'at the right page', making it creak like a
8 shoe. I sometimes got close enough to observe these boxes
which opened like oysters and I discovered the nakedness of
their internal organs, pale, dark, slightly blistered pages, covered
with small black veins which drank ink and smelt of mildew.

In my grandmother's room, the books were lying down: she
used to borrow them a lending-library and I never saw more
than two at a time. These trashy works reminded me of New
Year sweetmeats because their shiny flexible covers seemed
to be cut out of glazed paper. Bright, White, almost new, they
served as an excuse for petty mysteries. Each Friday, my
grandmother would get dressed to go out and say; 'I'm going
to take them back'; when she returned, and had taken off her
black hat and her veil, she would take them out of her muff
and I would wonder, mystified: 'Are they the same ones?'

9 She used to 'cover' them carefully and then, having chosen
one, she would settle herself by the window, in her winged
armchair, put on her spectacles, sigh with pleasure and
weariness and lower her eyelids with a delicately voluptuous
smile which I have since discovered on the lips of Mona Lisa:
my mother would fall silent, inviting me to keep quiet, and
I would think about Mass, death or sleep; I invested myself
with a holy silence. From time to time Louise would give a
chuckle; She would call to her daughter, point at a line and
the two women would exchange a conspiratorial look. Yet I
did not care for these over—elegant works: they were intruders

and my grandfather did not hide the fact that they were part of an exclusively feminine, inferior cult: on Sundays, he would go, for want of anything better to do, into my grandmother's room and would plant himself in front of her without finding anything to say : everyone would look at him, he would drum on the windowpane and then, void of ideas, he would turn back to Louise and snatch her book away from her; 'Charles!' She would cry out angrily. 'You 'll lose my page!' 'Eyebrows raised, he would already be reading. Suddenly his forefinger would rap the book: 'Don't understand!' 'But why do you want to understand?' my grandmother would say : 'You read between the lines !' In the end, he would fling the book down on the table and go out shrugging his shoulders.

'A young Turkish Catastrophe' by 'Saki'

'A Most forgiving Ape' by Alan Moorhead

Notes

dolmens	:	prehistoric structure of large flat stones laid horizontally on upright stones
Mona Lisa	:	a famous painting by Leonardo da Vinci of a woman with an enigmatic smile
Mass	:	a solemn ceremony performed in the church by Roman Catholics

Comprehension

The numbers of the questions below correspond to the sentences numbered in the text.

1. 'I began my life ...among books'. How does 'began' reflect the author's passion for books?
2. Read sentence 6 and say why his grandfather had forbidden

his books to be dusted frequently .

3. '...Our family prosperity depended on them.' What are the various things that usually make a family prosperous ? What is the child's attitude towards books?
 4. Why did books give Sartre a feeling of emotional stability?
 5. (a) Books are described as 'cultural objects'. Why?
(b) Pick out the word which has been contrasted with 'clumsy'. Could you think of another word in its place?
 6. The child's grandfather handled books as 'an officiating priest.' What should be the difference in meaning if 'officiating' were dropped?
 7. Oysters, a kind of shellfish, are prized open and usually eaten uncooked . Books are compared to oysters.
(a) Is the comparison justified? Give reasons .
(b) What do 'dark', 'blistered', 'mildew' suggest about the age of the books ?
 8. (a) Which books are described as 'trash'?
(b) Find two examples to prove that the child's grandmother loved her books.
 9. (a) 'a delicately voluptuous smile'—A smile indicates pleasure. What kind of pleasure did his grandmother anticipate?
(b) 'a holy silence'—What did Sartre think of? Why has the word 'holy' been used to describe his silence?
(c) 'a conspiratorial look'—Sartre's grandmother and mother shared a secret. What was this secret?
 10. (a) Do we usually read between the lines to understand a novel?
(b) What does this exchange highlight—humour, satire or irony?
- General : List the various things with which the child compares the books of his (a) grandfather and (b) grandmother.

Vocabulary

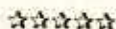
The outlines of four situations are given. Which phrases would you associate with them?

Phrases: a menacing silence; a holy silence;
an amused smile; an enigmatic smile

1. There is a beautiful temple with no one in it or near it. Only the 'marble statue of god enveloped in incense smoke can be seen.....
2. At dusk— in a dense forest-no cries of birds or animals can be heard—the lonely traveller is conscious of the presence of a wild animal behind the bushes.....
3. A novelist is being interviewed. She says, 'No comments' to a question put by a journalist and smiles. The smile does not indicate her thought or feelings.
4. The students played pranks and the professor did not mind. He gave a smile.....

Composition

Sartre's grandfather's taste in books was very different from that of his wife. You must have come across a husband and wife whose taste (in clothes, food, entertainment, reading, or music) differ greatly. Write a short dialogue between them to bring this out.



6. Mano Majra

KHUSHWANT SINGH

KHUSHWANT SINGH (1915-): novelist, historian, biographer, translator and writer of short stories. He was educated in Lahore and studied law in London. Some of his books are: The Mark of Vishnu and other Stories (1950). I shall Not Hear the Nightingale (1959), A Bride for the Sahib and Other Stories (1952). The Train to Pakistan from which this extract has been taken is one of the few important creative works on the partition of India.

[While reading the passage pay special attention to the details the author gives about life in Mano Majra. Is this life an exciting one? How do the trains and the station affect life in Mano Majra?]

1. MANO MAJRA is a tiny place. It has only three brick buildings, one of which is the home of the money-lender Lala Ram Lal. The other two are the Sikh temple and the mosque. The three brick buildings enclose a triangular common with a large peepul tree in the middle. The rest of the village is a cluster of flatroofed mud huts and low-walled courtyards, which front on narrow lanes that radiate from the centre. Soon the lanes dwindle into footpaths and get lost in the surrounding fields. At the western end of the village there is a pond ringed round by keekar trees. There are only about seventy families in Mano Majra, and Lala Ram Lal's is the only Hindu family. The others are Sikhs or Muslims, about equal in number. The Sikhs own all the land around the village; the Muslims are tenants and share the tilling with the owners. There are a few families of sweepers whose religion is uncertain. But there is one object

that all Mano Majrans-even Lala Ram Lal-venerate. This is a three-foot slab of sandstone that stands upright under a keekar tree beside the pond. It is the local deity, the deo, to which all the villagers-Hindu, Sikh, Muslim or pseudo Christian-repair secretly-whenver they are in special need of blessing.

2 Although Mano Majra is said to be on the banks of the Sutlej River, it is actually half a mile away from it. In India villages cannot afford to be too close to the banks of rivers. Rivers change their moods with the seasons and later their courses without warning. The Sutlej is the largest river in the Punjab. After the monsoon its waters rise and spread across its vast sandy bed, lapping high up the mud embankments on either side. It becomes an expanse of muddy turbulence more than a mile in breadth. When the flood subsides, the river breaks up into a thousand shallow streams that wind sluggishly between little marshy islands. About a mile north of Mano Majra the Sutlej is spanned by a railroad bridge. On the eastern end the embankment extends all the way to the way to the village rail-road station.

3 Mano Majra has always been known, for its railway station. Since the bridge has only one track, the station has several sidings where less important trains can wait, to make way for the more important.

4 A small colony of shopkeepers and hawkers has grown up around the station to supply travellers with food, betel leaves, cigarettes, tea, biscuits and sweetmeats. This gives the station an appearance of constant activity and its staff a somewhat exaggerated sense of importance. Actually the station-master himself sells tickets through the pigeon-hole in his office, collects them at the exit besides the door, and sends and receives messages over the telegraph ticker on his table. When there are people to notice him, he comes out on the platform and waves a green flag for trains which do not stop. His only assistant manipulates the levers in the glass cabin on the platform, which control the signals on either side, and helps shunting engines by changing hand points on the tracks to get

them on to the sidings. In the evenings, he lights the long line of lamps, on the platform. He takes heavy aluminium lamps to the signals and sticks them in the clamps behind the red and green glass. In the mornings, he brings them back and puts out the lights on the platform.

5. Not many trains stop at Mano Majra. Express trains do not stop at all. Of the many slow passenger trains, only two, one from Delhi to Lahore in the mornings and the other from Lahore to Delhi in the evenings, are scheduled to stop for a few minutes. The others stop only when they are held up. The only regular customers are the goods trains. Although Mano Majra seldom has any goods to send or receive, its station sidings are usually occupied by long rows of wagons. Each passing goods train spends hours shedding wagons and collecting others. After dark, when the countryside is steeped in silence, the whistling and puffing of engines, the banging of buffers, and the clanking of iron couplings can be heard all through the night.
6. All this had made Mano Majra very conscious of trains. Before daybreak, the mail train rushes through on its way to Lahore and as it approaches the bridge, the driver invariably blows two long blasts of the whistle. In an instant, all Mano Majra comes awake. Crows begin to caw in the Keekar trees. Bats fly back in long silent relays and begin to quarrel for their perches in the peepul. The mullah at the mosque knows that it is time for the morning prayer. He has a quick wash, stands facing west towards Mecca and with his fingers in his ears cries in long sonorous notes *Allah-ho-Akbar*'. The priest at the Sikh temple lies in bed till the mullah has called. Then he too gets up, draws a bucket of water from the well in the temple courtyard, pours it over himself, and intones his prayer in monotonous sing-song to the sound of splashing water.
7. By the time the 10.30 morning passenger train from Delhi comes in, life in Mano Majra has settled down to its dull daily routine. Men are in the fields. Women are busy with their daily

chores. Children are out grazing cattle by the river. Persian wheels squeak and groan as bullocks go round and round, prodded on by curses and the jabs of goads in their hindquarters. Sparrows fly about the roofs, trailing straw in their beaks. Pyedogs seek the shade of the long mud walls. Bats settle their arguments, fold their wings, and suspend themselves in sleep.

8. As the midday express goes by, Mano Majra stops to rest. Men and children come home for dinner and the siesta hour. When they have eaten, the men gather in the shade of the peepul tree and sit on the wooden platform and talk and doze. Boys ride their buffaloes into the pond, jump off their backs, and splash about in the muddy water, Girls play under the trees. Women rub clarified butter into each other's hair, pick lice from their children's heads, and discuss births, marriages and deaths.
9. When the evening passenger from Lahore comes in, everyone gets to work again. The cattle are rounded up and driven back home to be milked and locked in for the night. The women cook the evening meal. Then the families foregather on their rooftops where most of them sleep during the summer. Sitting on their charpoys, they eat their supper of vegetables and *chappattis*, sip hot creamy milk out of large copper tumblers and idle away the time until the signal for sleep. When the goods train steams in, they say to each other, 'There is the goods train,' it is like saying goodnight. The mullah again calls the faithful to prayer by shouting at the top of his voice. 'God is great'. The faithful nod their amens from their rooftops. The Sikh priest murmurs the evening prayer to a semicircle of drowsy old men and women. Crows caw softly from the keekar trees. Little bats go flitting about in the dark and large ones soar with slow graceful sweeps. The goods train takes a long time at the station, with the engine running up and down the sidings exchanging wagons. By the time it leaves the children are asleep. The older people wait for its rumble over the bridge to lull them to slumber. Then life in Mano Majra is stilled, save for the dogs barking at the trains that pass in the night.

Notes

- the telegraph ticker : a machine which is used to send messages by means of electric current along wires.
- Mecca : a city in Saudi Arabia ; the spiritual centre of Islam.
- Allah-ho-Akbar : (Arabic) God is Great.
- goads : pointed sticks used to urge cattle on mongrel dogs, dogs with no pedigree.

Comprehension

- Using the first paragraph as your guide, draw a rough lay-out of Mano Majra. Begin your drawing by first fixing the location of the large peepul tree.
- What is the indication that the money-lender, Lala Ram Lal, is probably the richest man in Mano Majra? Did one particular community do all the tilling? How do you know? What could be the reason for even Lala Ram Lal worshipping the local deity? Do you think there was communal harmony in Mano Majra? Why do you think so?
- 'In India villages cannot afford to be too close to the bank of rivers' (paragraph 2). What about Mano Majra? Do you think it was safe during the monsoon? Why do you think so?
- Why did the railway station at Mano Majra have several sidings? What gave the station an appearance of constant activity? How large was the railway staff there? Do you think it was this number that gave the staff an 'exaggerated sense of importance'? What do you think is the attitude of the author towards the station master and his assistant?
- Was Mano Majra an important railway junction? Is there any suggestion that it was an important trading place? Why then did every goods train halt for a long time at the station? What made the Mano Majrans so 'conscious of trains'? The day began at the same time for the crows, the bats, the Mullah and Sikh priest- what was the signal for this?

6. Can you indicate briefly what the daily routine of the Mano Majrans was? Why does the author call routine 'dull'? Do you agree that it was dull? What relationship do you notice between this routine and the passing of trains through Mano Majra? Do you think this routine would have been any different if there had been no railway station at Mano Majra?
7. What impression do you get of Mano Majra from a reading of this passage? Do you think it was a small, peaceful, old-fashioned village untouched by the evil influences of urban life? Why do you think so?

Vocabulary

1. In the passage there are several words which are used in connection with trains and railway stations. Find single words in the passage that express the meanings of each of the definitions given below :
 - (a) a short railroad track onto which one of two meeting trains is switched until the other has passed.
 - (b) lights, flags etc., which are used to direct or warn
 - (c) moving from one tracks to another
 - (d) switches which are moved by hand
 - (e) devices for supporting objects and holding them in place
 - (f) an apparatus at the end of a wagon which absorbs shocks
 - (g) a device which is used to join two things together.
2. 'Amen' is a Hebrew word meaning 'so be it'. In the passage there are several words which are not native English words (i.e, they have been borrowed from other languages). List these words and find out from which languages they have been taken. (You should find at least seven.)
3. Fill in the blanks with appropriate words from the given list:
 dwindle venerate repair turbulent
 sonorous invariably embankment radiate
 - (a) Muhammad was a great prophet and all Muslims ———
 ———him.

- (b) In summer many people _____ to the hills to escape the heat of the plains.
- (c) During the monsoons even the smallest river becomes wild and _____.
- (d) The summer was long and hot and the water in the wells began to _____.
- (e) Every morning the _____ notes of the temple bell calls the faithful to prayer.
- (f) Every time he plans to go on holiday, things _____ go wrong.
- (g) A wall which is built to hold back water is called an—.
- (h) The spokes of a cycle wheel _____ from the centre out.

Composition

The railways are not an unmixed blessing. How have the railway helped villages in India develop? What harm, if any, have they done'? Discuss briefly.



7. Jamaican Fragment

A. L. HENDRICKS

A. L. HENDRICKS (1922-) : *West Indian Poet and short story writer. In order to understand this story you need to know something about the historical background of the West Indies. The West Indian islands, including Jamaica, were discovered and conquered by the Spaniards. The local population was exterminated and replaced by slave-labour from Africa. In all the islands racial discrimination has been a problem and continues to be one. Read the story keeping these facts in mind.*

1. **Everyday** I walk a half-mile from my home to the tramcar lines in the morning, and from the lines to my home in the evening. The walk is pleasant. The road on either side is flanked by red and green-roofed bungalows, green lawns and gardens. The exercise is good for me and now and then I learn something from a little incident.
2. One morning, about half-way between my front gate and the tram track, I noticed two little boys playing in the garden of one of the more modest cottages. They were both very little boys, one was four years old perhaps, the other five. The bigger of the two was a sturdy youngster, very dark, with a mat of coarse hair on his head and coal-black eyes. He was definitely a little Jamaican—a strong little Jamaican. The other little fellow was smaller, but also sturdy—he was white, with hazel eyes and light-brown hair. Both were dressed in blue shirts and khaki pants; they wore no shoes and their feet were muddy. They were not conscious of my standing there watching them; they played on. The game, if it could be called

a game, was not elaborate. The little white boy strode imperiously up and down and every now and then shouted imperiously at his bigger playmate. The little brown boy shuffled along quietly behind him and did what he was told.

'Pick up that stick !' The dark boy picked it up.

'Jump into the flowers !' The dark boy jumped.

'Get me some water !' The dark boy ran inside. The white boy sat down on the lawn.

3. I was amazed. Here before my eyes, a white baby, for they were little more than babies, was imposing his will upon a little black boy. And the little black boy submitted. I puzzled within myself as I went down the road. Could it be that the little dark boy was the son of a servant in the home and therefore had to do the white boy's bidding? No. They were obviously dressed alike, the little dark boy was of equal class with his playmate. No. They were playmates, the little dark boy was a neighbour's child. I was sure of that. Then how was it that he obeyed so faithfully the white boy's orders? Was it that even at his early age he sensed that in his own country he would be at the white man's beck and call? Could he in such youth divine a difference between himself and the white boy? And did the little white youngster so young, such a baby, realize that he would grow to dominate the black man? Was there an indefinable quality in the white man that enabled his baby, smaller and younger than his playmate, to make him his slave? Was there really some difference between a white man and a black man? Something that made the white superior? I could find no answer. I could not bring myself to believe such a thing, and yet, with my own eyes I had seen a little dark boy take orders from a little white boy—a little white boy obviously his social, equal and younger and smaller. Were we as a race really inferior? So inferior that even in our infancy we realized our deficiencies, and accepted a position as the white man's servant?

4. For a whole day I puzzled over this problem. For a whole day my faith in my people was shaken. When I passed that afternoon the little boys were not there. That evening I thought deeply on the subject.
5. The next morning the boys were there again, and a man was standing at the gate watching them. I stopped and looked, just to see what the white boy was making his little servant do. To my utter astonishment the little dark boy was striding imperiously up and down the lawn, while the white youngster walked abjectly behind him.
6. 'Get me a 'banana !' The little white boy ran into the house and reappeared shortly with a banana. 'Peel it for me !' The little white boy skinned the banana and handed it to his dark master.
7. I saw it now. This was indeed a game, a game I had played as a child. Each boy took it in turn every alternate day to be the boss, the other the slave. It had been great fun to me as a youngster. I smiled as I remembered. I looked at the man standing by the gate. He was a white man. I remembered what I had thought yesterday. He, no doubt, I thought to myself, was wondering if the black race is superior to the white. I laughed gently to myself. How silly grown-ups are, how clever we are, how wonderfully able we are to impute deep motives to childish actions ! How suspicious we are when we have been warped by prejudice ! This man, I said to myself, will puzzle all day on whether the blacks will eventually arise and rule the world because he thinks he sees a little black boy realizing at a tender age his superiority over the white. I will save him his puzzle. I will explain it to him. I went across to him.
8. 'I know what you're thinking' . I said. 'You're thinking that may be the black race is superior to the white, because you just saw the little dark youngster on the lawn ordering the little white boy around. Don't think, it's a game they play. Alternate days one is boss, the other the servant. It's a grand game. I used to play it and may be so did you. Yesterday I saw the

little white boy bossing the dark one and I worried all day over the dark boy's realization of his inferiority so young in life ! We are silly, we grown-ups aren't we.'

9. The man was surprised at my outburst. He looked at me smiling.
10. 'I know all about the game', he said, 'The boys are brothers—my sons.' He pointed to a handsome brown woman on the veranda who had just come out to call in the children. 'That's my wife,' he said.
11. I smiled. My spirit laughed within me. This is Jamaica, I said in my heart, this is my country—my people. I looked at the white man. He smiled at me. 'We'll miss the tram if we don't hurry' he said.

Notes

- | | | |
|-------------|---|---|
| imperiously | : | in a dominating manner, like a dictator |
| impute | : | to attribute something (unpleasant) to another person |
| warped | : | twisted out of shape, distorted |

Comprehension

Pick out the eleven correct statements from the following :

1. The author is a black Jamaican.
2. The author's daily exercise was the mile he walked everyday.
3. All that the author learned about life must have come from little incidents like the one described here.
4. The two little boys playing in the garden obviously belonged to poor families.
5. The author was not too sure whether the white boy was a Jamaican.

6. Initially, the author did not realize that the two boys were only playing a game.
7. The tasks that the black boy was made to do were rather difficult.
8. What amazed the author was the fact that one little boy was imposing his will on another.
9. The author was sure that the two boys were social equals because of the similarity in their dress.
10. The black boy did not rebel against the white boy's orders because he felt that he belonged to an inferior race.
11. The more the author thought about the incident the more he was convinced about the natural superiority of the white race.
12. The author would not have felt that the blacks were an inferior people if he himself had not witnessed the incident.
13. The fact that the author spent a whole day puzzling over the racial issue suggests that he is a sensitive, thoughtful person.
14. 'For a whole day my faith in *my people* was shaken'. The italicised words are a reference to the white in Jamaica.
15. The author's suspicions about racial inequality were confirmed the next morning when he saw the two boys playing the same 'game'.
16. This time the roles of the 'master' and the 'slave' had been reversed.
17. The man who was watching the two boys playing must have looked as astounded as the author at what was being enacted.
18. The author must have felt greatly relieved when he realised that the two boys were only playing a game.
19. The author must have also felt very foolish at imputing dark motives to the innocent actions of the two boys.
20. The author went across to the white man to find out if he was also perplexed by the game.

21. 'We are silly, we grown-ups, aren't we?' This sentence aptly describes what the white man felt when he realised that his sons were only play-acting.
22. The composition of the white man's family is symbolic of the friendly racial relations that exist in Jamaica.

Vocabulary

1. Explain the italicised phrases as they occur in the passage.
 - (a) The road is *flanked* by red-and green-roofed bungalows.
 - (b) He sensed that he would *be at the white man's beck and call*.
 - (c) Could he *divine a difference* between himself and the white boy?
 - (d) For a whole day *my faith* in my people was shaken.
 - (e) How suspicious we are when we have been *warped by prejudice*.
 - (f) He thinks he sees a little black boy realising at a *tender age* his superiority over the white.
 - (g) *My spirit laughed within me*.
2. Use the following words in sentences of your own so as to bring out their meaning. Look up the dictionary for the meaning of any word you don't know.

coarse	bidding	indefinable
objectly	impute	outburst

3. Given below are the names of several kinds of material and a description of each one. Match the name and the description. If any of the names are unfamiliar look them up in a dictionary.

<i>Names</i>	<i>Descriptions</i>
Khaki	a heavy cotton for work or leisure garments
tweed	a warm, soft fabric of wool or cotton
denim	strong cotton cloth of a dull yellowish brown
flannel	a coarse wool cloth in variety of weaves and colours

Composition

1. Some small-minded people continue to make distinctions on the grounds of wealth, social status, religion, language, colour etc. Describe in precise terms, giving examples, what is meant by socialism and secularism which figure in the preamble of our Constitution?
2. Find out the meaning of 'apartheid'. Why has apartheid acquired importance in South Rhodesia and South Africa?

☆☆☆☆☆

8. The Heritage Of India

A. L. BASHAM

A. L. BASHAM is a British historian and scholar.

This extract has been taken from his book The Wonder That was India. The book is a survey of Indian culture from the primitive village cultures in the secluded valleys of the Brahui Hills to the intellectual and spiritual turbulence of the Age of the Buddha and the later invasions of the Muslims.

1. RAM MOHAN ROY had founded the theme with his passionate advocacy of social reform ; Vivekananda repeated it with a more nationalist timbre, when he declared that the highest form of the service of the Great Mother was social service. Other great Indians, chief of whom was Mahatma Gandhi, developed the theme of social service as a religious duty, and the development continues under Gandhi's successors.
2. Mahatma Gandhi was looked on by many, both Indian and European, as the epitome of Hindu tradition, but this is a false judgement for he was much influenced by Western ideas. Gandhi believed in the fundamentals of his ancient culture, but his passionate love of the underdog and his antipathy to caste though not unprecedented in ancient India, were unorthodox in the extreme, and owed more to European 19th century liberalism than to anything Indian. His Faith in non-violence was, as we have seen, by no means typical of Hinduism—his predecessor in revolt, the able Maratha Brahman B.G. Tilak, and Gandhi's impatient lieutenant Subhas Chandra Bose, were

far more orthodox in this respect. For Gandhi's pacifism we must look to the Sermon on the Mount and to Tolstoy. His championing of women's rights is also the result of Western influence. In his social context he was always rather an innovator than a conservative. Though some of his colleagues thought his programme of limited social reform too slow, he succeeded in shifting the whole emphasis of Hindu thought towards a popular and equalitarian social order, in place of the hierarchy of class and caste. Following up the work of many less well-known 19th century reformers Gandhi and his followers of the Indian National Congress have given new orientation and new life to Hindu culture, after centuries of stagnation.

3. Today there are few Indians, whatever their creed, who do not look back with pride on their ancient culture, and there are few intelligent Indians who are not willing to sacrifice some of its effete elements so that India may develop and progress. Politically and economically, India faces many problems of great difficulty, and no one can forecast her future with any certainty. But it is safe to predict that, whatever the future may be, the Indians of coming generations will not be unconvincing and self-conscious copies of Europeans, but will be men rooted in their traditions, and aware of the continuity of their culture. Already, after only seven years of independence, the extremes of national self-denigration and fanatical cultural chauvinism are disappearing. We believe that Hindu civilization is in the act of performing its most spectacular feat of synthesis. In the past it has received, adapted and digested elements of many different cultures—Indo-European, Mesopotamian, Iranian, Greek, Roman, Scythian, Turkish, Persian and Arab. With each new influence it has somewhat changed. Now it is well on the way to assimilating the culture of the West.

4. Hindu civilization will, we believe, retain its continuity. The *Bhagavad Gita* will not cease to inspire men of action, and the Upanishads, men of thought. The charm and graciousness

of the Indian way of life will continue, however much affected it may be by the labour-saving devices of the West. People will still love the tales of the heroes of the *Mahabharata* and the *Ramayana* and of the loves of Dushyanta and Shakuntla & Pururavas and Urvashi. The quiet and gentle happiness which has at all times pervaded Indian life where oppression, disease and poverty have not overclouded it will surely not vanish before the more hectic ways of the West.

5. Much that was useless in ancient Indian culture has already perished. The extravagant, and barbarous hecatombs of the Vedic age have long since been forgotten, though animal sacrifice continues in some sects. Widows have long ceased to be burnt on their husband's pyres. Girls may not by law be married in childhood. In buses and trains all over India brahmans rub shoulders with the lowest castes without consciousness of grave pollution, and the temples are open to all by law. Caste is vanishing; the process began long ago, but its pace is now so rapid that the more objectionable features of caste may have disappeared within a generation or so. The old family system is adapting itself to present-day conditions. In fact the whole face of India is altering, but the cultural tradition continues, and it will never be lost.

Notes

- the Great Mother : reference to Mother India
- 19th century liberalism : 'liberalism' refers to views and principles which favour freedom, progress and liberty. Nineteenth century liberalism believed in the essential dignity of man.
- the Sermon on the Mount : reference to the sermon preached by Jesus in which he said 'Blessed are the meek..... Blessed are the poor..... etc'.
- Tolstoy : Russian novelist and Social reformer

- Dushyanta and Sakuntala : characters from the play *Shakuntala* by Kalidasa
- Pururavas and Urvashi : characters from *Vikramorvasiyam*, the Sanskrit drama by Kalidasa
- hecatombs : great public sacrifices

Comprehension

1. What does the word 'theme' in paragraph 1 refer to? What did Ram Mohan Roy advocate? What relationship do you think he must have seen between 'social reform' and 'social service'?
2. '....., but this is a false judgement.....' (paragraph 2). What does this refer to? What was the dominant source of much of Gandhi's philosophy of life? Does this mean he did not believe in the basic ideas of Indian culture? Do you believe that Gandhi was a mere 'copy' of European culture? Give reasons for your answer.
3. What does the author suggest was Gandhi's great achievement? How has that affected the Hindu way of life?
4. While on the one hand the author claims that the future generations of Indians 'will be men rooted in their traditions', on the other he states that India is 'well on the way to assimilating the culture of West'. Do you think it a contradiction? Why?
5. Does the author visualise a time when Hindu civilisation will die out? Why does he think so? What does 'it' in the last sentence of paragraph 4 refer to? What contrast does the author see between India and the West (paragraph 4)?
6. What evidence does the author give to prove that Indian culture has changed radically over the centuries? Do you agree that the customs which the author calls 'useless' deserved to perish? Do you consider this a natural phenomenon—that what we regard as necessary and important today is likely to be discarded as useless by the next generation?

Vocabulary

1. Match the words in Column A with their meanings in Column B

Column A

Column B

timbre

worn out, decaying

epitome

a victim of oppression

underdog

blind enthusiasm for, or devotion to, any cause

hectic

a characteristic quality of sound

effete

full of excitement and without rest.

chauvinism

a person or thing that is typical of a whole class

2. Replace the words in italics with a single word from the given list.

extravagant

barbarous

pervaded

assimilate

spectacular

continuity

equalitarian

innovator

(a) Great scientists are usually *people who introduce something new*.

(b) When one travels abroad one *takes in and makes one's own* many new experiences and ways of thinking.

(c) In these hard times to be *wasteful* is a crime.

(d) There was a *large scale, impressive* fireworks display at the Talkatora Gardens during the Diwali season.

(e) Life in a village is *full of and permeated* with a sense of peace and quite.

(f) Gandhi was an *advocate of the doctrine of equality among men*.

(g) The *state of being continuous* of a new idea depends on the impact it makes on the minds of people.

(h) With the growth of civilisation men laid aside their old *uncivilized savage* ways and became farmers rather than hunters.

3. orientate — orientation
 stagnate — stagnation

Make nouns from the following verbs as in the examples given above.

repeat	predict	inspire	pollute
declare	denigrate	continue	generate
innovate	civilise	oppress	alter

Composition

India's heritage can be explained in terms of traditions, culture, a particular way of life etc. Similarly communities/families have their own distinct character. Describe in brief the values, customs and traditions, the pattern of life which distinguishes your family/community (e.g. grandfather/father heads family; entire family join in prayers every evening; guests served first—women eat last). You can also include rituals related to births, marriages, funerals, festivals etc.



9. Gold in the North

DOM MORAES

DOM MORAES (1938-) was born in India but educated abroad. He distinguished himself as a poet and a journalist. In this travelogue notice his vivid description of places and people and his poetic use of words.

1. When I first drove into Rajasthan, it was May. Summer lay coiled like a snake in the dry beds of the rivers, from time to time flicking an idle and searing tongue of wind across the dusty land. The peacocks rustled and flaunted in barren fields. The camels by the roadside chewed sourly at the sparse leaves on the bushes. The landscape was khaki, like the map of a war. Only the village women, in their ochre or red headcloths and skirts, stippled it with colour. They swayed in line down the thorny paths, water pots balanced on their heads, towards shrunken and evaporated wells. The lidless yellow eye of summer poised overhead, observed all this.
2. But in Udaipur there were blue lakes, and at night the heavy leaves of the trees rustled by my window. A luxury hotel sat comfortably on an island in the middle of a lake. I drank cold beer there, lulling my eye with water. Small emerald parakeets whirred by, squeaking and whistling like children, dipping down in flashes to drink. 'Even here, there is not enough water', a friend said, sitting at dusk on the terrace of the hotel. 'To the north, there is none at all. You have seen how dry the country is around Udaipur; but this is nothing compared

to the north. Some two hundred miles to the north, I knew, the Thar Desert waited, like a legend or a threat, to become real.

3. It became more real as I neared it, driving up towards Jodhpur, in the endless scraggy herds of cattle and livestock, the ragged trains of camels, hustled south down the burning roads by gaunt, hardy men. After the herds came carts with a few household possessions, and patient watchful women whose children wailed in the hot wind. 'They are going down beyond Udaipur, looking for pasture for their herds. There is none where they come from. They come from the north. 'They came in slow compulsive waves, like refugees fleeing from an explosion or an occupation—an explosion of the summer sun, an occupation by the summer sand.
4. The massive fort of Jodhpur looked down from the hill at the new city which had sprawled out around the old one. The desert lay beyond the city. It crouched there like a lion, and was the colour of one, its rippled tawny pelt flea-specked here and there with small clumps of scrub. A gritty wind blew out of it, little rivers of sand eddied briefly down the pavements, then were snatched back into the air and flung like a challenge to the south. At the edge of the city, herds of camels twined their long necks around stunted trees, as though they were snakes. Then there were no more trees. Tall whirlwinds of sand marched down towards us from the horizon.
5. The desert enclosed us for the next ten days. There was a glare and dazzle on the skyline at dawn, then the ferocious eye of summer opened for a long look at its domain. For the next twelve hours it scowled down at the sand. We closed our eyes, visualized shadow and water, narrowed them open once more to the parch and scald of the desert wind. The shifting wind caused the dunes constantly to collapse and reform, or drifted them lazily out as bulwarks across the road. The car had to stop at frequent intervals, so that we could clear the heaped sand away, or because one of the tyres, hissing on the burning surface of the tarmac, had exploded.

6. During these prolonged and sweaty intervals by the roadside, we were passed, sometimes, by the ghostly herds of livestock moving south. Under thorn trees, in pools of shadow, by remote railway halts, the beehive huts of the small abandoned villages stood. Each was isolated from the other—few still contained life. Each had its mud tanks and wells, laboriously and carefully built, for the collection of rain water, the only liquid in all those thirsty miles. With the stored water the villagers kept patches of *bajra* and *til* (जिल, तिल) alive, and fed the cattle, their main source of livelihood. But for seven years now the rains had failed, and all the wells were dry.
7. The villagers who remained had indomitable faces. This was their land, they said, and they would not leave it. But even they had been defeated, their belief eroded by the sun. They seemed the survivors of a shipwreck, stranded beyond reach of human hand. There was nothing at their feet but the desert, empty except for vultures, scorpions, and the occasional foraging antelope—nothing on the horizon but the same desert, silent except for the sift of wind in the dunes. The villages were impermanent and even Jaisalmer with its temples and tombs and forts, a hushed island of stone in the endless tawny waves, of sand, seemed locked in a dream of defeat.
8. In the dunes by the road, on one of our forced halts, I came upon a pile of dry and unidentifiable bones, with a lonely and heraldic vulture perched upon them. The vulture had the gloomy, raddled look which I associate with the patriarch Noah. It belonged where it was, a desert patriarch. It did not know or care about dreams or destinations of the founding of a human city in the desert. It knew and had inherited the desert. Perched there upon bones in its own country, it became suddenly terrible and symbolic. But it had heard our approach and, like Noah, seemed suddenly to be possessed by an idea. It spread its immense and reeking wings, exclaimed laconically, 'Ark!' and flew away.
9. Noah would have found peace of mind in the Thar Desert,

Nobody there has any fear of a flood. Once upon a time, however, the sea waves chanted their psalms where the sand now is. In that empty, lunar landscape, the memory of those waves endures in the shape of frail white seashells marooned in the sand millions of years back by the receding tide. Recent archaeological discoveries have revealed that when the tide had finally receded, the Rajasthan plain was watered by a broad, slow river, the Saraswati, and a prosperous culture flourished there. Then changing weather baked the Saraswati dry, turned the prosperous plain to a desert, and dedicated it to the bald and ironic culture.

10. The relics of the sea include the salt and bitter soil. This, and the unpredictable nature of the rains, on which the population depends for its supply of water, have led for centuries to conditions in which drought and famine are commonplaces of existence. The rainfall, even at best, is meagre between four and ten inches annually. If it fails, as it usually does, and the wells are dry, the people have to carry water in leather flasks and on camelback, from the nearest source, sometimes 20 or 30 miles away. If there is no source nearby they emigrate in search of one, or stay on to fight it out, and in the process possibly die.
11. Under the dun skin of the desert, two to three hundred feet down, pockets of moisture sleep darkly in the sand and dream of the time when they were part of a river. Very occasionally a tubewell, the salvation of so many arid areas of India, has been sunk to them from the sunlight but the liquid that rises is cloudy and brackish, fit neither for human consumption nor for the nurture of crops. The desert could only recover from its stupor of sun and sand if it were fed by canals. But the oases of the western Thar comprise some 20 million acres, and the construction of canals to feed them is an immense and expensive task.

Comprehension

1. What do the italicised words stand for in the following?
 - (a) Only the village women, in their ochre or red headcloths and skirts, stippled it with colour. (Para 1)
 - (b) The *lidless yellow eye of summer* poised overhead..... (Para 1)
 - (c) 'To the north, there is *none* at all' (Para 2)
 - (d) *It* became more real as I neared it..... (Para 3)
 - (e) There is *none* where they come from. (Para 3)
 - (f) *It* crouched there like a lion, and was the colour of *one*, its rippled.... (Para 4)
 - (g) For the next twelve hours *it* scowled down at the sand.... (Para 5)
 - (h) *Each* was isolated from the other—*few* still contained life. (Para 6)
 - (i) The *villages* were impermanent and even Jaisalmer with its temples and tombs and forts, a *hushed island of stone in the endless tawny waves of sand*, seemed locked in a dream of defeat. (Para 7)
 - (j) It belonged where it was, a *desert patriarch*. (Para 8)
 - (k) Then changing weather baked the Saraswati dry, turned the prosperous plain to a desert, and dedicated *it* to the bald ironic vulture. (Para 9)
 - (l) If *it* fails, as it usually *does*, and the wells are dry..... (Para 10)
 - (m) If there is no source nearby, *they* emigrate in search of *one*, or stay on to fight it out..... (Para 10)
 - (n) But the barrens of the Western Thar comprise some 20 million acres, and the construction of canals to feed *them* is an immense expensive task. (Para 11).

2. This travelogue can roughly be divided into three main sections.
 - A. Commencement of journey (Paras 1-3)
 - B. Journey up to Jaisalmer and writer's impressions (Paras 4-7)

C. Writer's reflections (Paras 8-11)

We give below a paragraph-wise breakdown of what *Sections A and C* deal with :

Section A

Para 1 : a word-picture of summer in Rajasthan

Para 2 : contrast with Udaipur

Para 3 : drive towards Jodhpur

Section C

Para 8: Vulture - the desert patriarch

Para 9: how the desert came into being

Para 10: scarcity of water and its effect on people

Para 11: the problem of watering the vast desert

Now write under *Section B* what each para (from 4 to 7) deals with.

3. In Para 1, the writer gives us seven instances of the summer in Rajasthan. We list below three of them, Supply the remaining four.

(1) dry river beds	(2) hot winds across the dusty land
(3) barren fields	(4) (5)
(6)	(7)

4. At the end of Para 2 the writer says, 'Some two hundred miles to the north, I knew, the Thar Desert waited. *like a legend or a threat, to become real.*' This obviously reveals the author's intention to see the Thar Desert. But what is the significance of the simile he uses in the sentence above?

5. Para 3 describes the exodus of people. What words in the para tell us that the cattle as well as men were thin and bony and ill fed? Which direction were they moving towards and why?

6. In Para 4, picture to yourself the image given in the sentence, 'It crouched there like a lion..., clumps of scrub.' In fact the whole para presents a powerful word-picture evoking mental images. Go through it carefully building up mental pictures as you read along. Make notes if you like and then without looking into the book try to give in your own words a pen-picture of the desert-surrounded Jodhpur'.

7. Read Para 5 and then answer the following questions :
- What is the 'ferocious eye of summer'?
 - What instance of 'a long look' does the writer give us?
 - Which words in the para express unpleasant brightness and heat?
 - In this para the author gives us a hint of having experienced a 'mirage'. Write the sentence in which you find it and underline the portion which specifically relates to the mirage.
 - The writer's drive was by no means smooth. Why?
8. Using the material in Para 6 describe a village hut in your own words bringing out the significance of the mud tank and well.
9. In Para 7,
- the writer describes Jaisalmer as 'a hushed island of stone in the endless tawny waves of sand'. In four or five sentences, bring out the appropriateness of the metaphor.
 - the writer talks of the feeling of defeat among the villagers who stayed back. Why, in spite of their 'indomitable faces', did they have the feeling of defeat? What were their 'beliefs' and in what sense were they 'eroded by the sun'?
 - how does the writer heighten the effect of barrenness and solitude of the deserted villages?
 - in what sense, do you think, Jaisalmer 'seemed locked in a dream of defeat' to the writer?
10. You will appreciate and understand Para 8 better if you know the story of 'Noah's Ark'. Ask your teacher. Does it remind you of a parallel story from Hindu mythology, that of Manu at the time of deluge or *pralay* ? Now read the para trying to see the parallel between Noah and the Vulture. Which 'human city' does Dom Moraes refer to in this para? Where do you usually find vultures? Why did the vulture suddenly look 'terrible and symbolic' to the writer?
- Does the word 'Ark !' convey a double meaning to you? What? Which words in this Para mean :
- giving out foul smell; fore-warning; very briefly?

11. What reminds Dom Moraes of the distant past when the Thar Desert was in fact a huge expanse of water? (Para 9)
- What evidence do you find in the para to believe that the Thar Desert was a sea once upon a time?
- What parallel do you see between the Thar Desert and the 'lunar landscape'?
- Describe the changes Rajasthan underwent millions of years ago until the time it assumed the present landscape.
12. Read Para 10. Why is famine a commonplace experience in Rajasthan?
- Give two reasons.
- Where do the people get all the water they need from?
- Where do their wells get the water from?
- Would the people go out in search of water if they had only about 6 inches of rain in a year?
- Read the last sentence of this para. What do you understand by 'or stay on to fight it out'?
13. Read the last para. Why is the tubewell water not fit either for human consumption or for the nurture of crops?
- How can the barrens of the Thar be made fertile?
- Why is the solution proposed by the author not feasible?
14. Do you think 'Gold in the North' is a fitting title to this travelogue?
- Give your reasons.
15. Does this travelogue strike you as a powerful description? Can you say why? Notice how skillfully the writer makes use of 'personification', 'simile', and 'metaphor'. Here are some examples: *Summer lay coiled like a snake* (personification and simile); the *lidless yellow eye of summer* (personification and metaphor), the *ferocious eye of summer squeaking and whistling like children*; it *crouched there like a lion*; the *seawaves chanted their psalms*; *looked in a dream of defeat*; *a hushed island of stone in the endless tawny waves of sand*;

dun skin of the Desert; the desert could only recover from its stupor of sun and sand if it were fed by canals; a luxury hotel sat comfortably on an island; they came in slow compulsive waves, like refugees fleeing from an explosion of an occupation; the massive fort of Jodhpur looked down from the hill at the new city; its rippled tawny belt flea-specked here and there with small clumps of scrub; tall whirlwinds of sand marched down towards us from the horizon; it scowled down on the sand; they seemed the survivors of a shipwreck, stranded beyond reach of human hand.

Identify the figure of speech used in each of the expressions above. Look for similar expressions in the lesson and list them.

Vocabulary

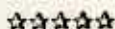
1. Match the colour-words in group A with their meanings in group B.

A	B
ochre	bright green
emerald	dull greyish-brown
tawny	pale yellowish-brown
dun	brownish yellow

2. We have listed below a few new words under six major heads: words showing

1. bad temper	scowl	sourly		
2. movement	rustle	whirr	hustle	forage
	sprawl	flick	sway	flee
3. leanness/ stunted growth	scraggy	gaunt	scrub	
4. sand/earth/gravel	dune	gritty	bulwark	tarmac
5. sounds	squeak	whistle	wail	
6. motionlessness	maroon	strand		

Look up the meanings of these words from the dictionary and remember the contexts in which they are used in the lesson. Now read para 5. You will find six words/expressions in it which express heat/brightness. Write them down and add them to your vocabulary list.



10. My Greatest Olympic Prize

JESSE OWENS

JESSE OWENS was a great short-distance runner and an Olympic champion. Here he tells of a personal experience at the 1936 Olympic Games held in Berlin. About that time, Hitler was preaching to the Germans his theory of 'a master race.' (i.e. that the Germans were superior to all other peoples). Did all Germans believe in this theory? Read the passage and find out. Did Luz Long believe in the equality of man? Which of his actions show this?

1. It was the summer of 1936. The Olympic Games were being held in Berlin. Because Adolf Hitler childishly insisted that his performers were members of a 'master race', nationalistic feelings were running high.
2. I wasn't too worried about all this. I'd trained, sweated and disciplined myself for six years, with the Games in mind. While I was going over on the boat all I could think about was taking home one or two of those gold medals. I had my eye especially on the long jump. A year before I'd set the world record of 26 feet 8½ inches. Everyone expected me to win that Olympic event hands down.
3. I was in for a surprise. When the time came for the long-jump trials, I was startled to see a tall boy hitting the pit at almost 26 feet on his practice leaps. He turned out to be a German named Luz Long. I was told that Hitler had kept him hidden away, evidently hoping he would win the jump.

4. I supposed that if Long won, it would add some new support to the Nazis' Aryan-superiority theory. After all, I am a Negro. A little hot under the collar about Hitler's ways, I determined to go out there and really show *Der Fuhrer* and his master race who was superior and who wasn't.
5. An angry athlete is an athlete who will make mistake, as any coach will tell you. I was no exception. On the first of my three qualifying jumps, I leaped from several inches beyond the takeoff board for a no-jump. On the second jump, I was even worse. 'Did I come 3,000 miles for this? I thought bitterly. 'To fall in the trials and make a fool of myself?'
6. Walking, a few yards from the pit, I kicked disgustedly at the ground. Suddenly I felt a hand on my shoulder. I turned to look into the friendly blue eyes of the tall German long Jumper. He had easily qualified for the finals on his first attempt. He offered me a firm handshake.
7. 'Jesse Owens, I'm Luz Long. I don't think we've met.' He spoke English well, though with a German twist to it.
8. 'Glad to meet you', I said. Then, trying to hide my nervousness, I added, 'How are you?'
9. I'm fine. The question is: 'How are you?'
10. 'What do you mean?' I asked.
11. 'Something must be eating you', he said—proud the way foreigners are when they've mastered a bit of slang. 'You should be able to qualify with your eyes shut.'
12. 'Believe me, I know it', I told him—and it felt good to say that to someone.
13. For the next few minutes we talked together. I didn't tell Long what was 'eating' me, but he seemed to understand my anger, and he took pains to reassure me. Although he'd been schooled in the Nazi youth movement, he didn't believe in the Aryan supremacy business any more than I did. We laughed over the fact that he really looked the part, though. An inch taller than I, he had a lean muscular frame, clear blue eyes, fair hair and a strikingly handsome face. Finally seeing I had calmed down, he pointed to the take-off board.

14. 'Look', he said, 'why don't you draw a line a few inches behind the board and aim at making your take off from there? You'll be sure not to foul, and you certainly ought to jump far enough to qualify. What does it matter if you're not first in the trails? Tomorrow is what counts.'
15. Suddenly all the tension seemed to ebb out of my body as the truth of what he said hit me. Confidently, I drew a line a full foot behind the board and jumped from there. I qualified with almost a foot to spare.
16. That night I walked over to Luz Long's room in the Olympic village to thank him. I knew that if it hadn't been for him I probably wouldn't be jumping in the finals the following day. We sat in his quarters and talked for two hours-about athletics, ourselves, the world situation, a dozen other things.
17. When I finally got up to leave, we both knew that a real friendship had been formed. Luz would go out to the stadium the next day trying to beat me if he could. But I knew that he wanted me to do my best-even if that meant my winning.
18. As it turned out, Luz broke his past record. In doing so, he pushed me on to a peak performance. I remember that at the instant. I landed from my final jump- the one which set the Olympic record of 26 feet 5 5/10 inches—he was at my side, congratulating me. Despite the fact that Hitler glared at us from the stands not a hundred yards away, Luz shook my hand hard- and it wasn't a fake smile with a broken heart, sort of grip either.
19. You could melt down all the gold medals and cups I have, and they wouldn't be a plating on the 24 carat friendship I felt for Luz Long at that moment.
20. I realized then, too, that Luz was the epitome of what Pierre de Coubertin, founder of the modern Olympic Games, must have had in mind when he said, 'The important thing in the Olympic Games is not winning but taking part. The essential thing in life is not conquering but fighting well'.

Notes

Nazis	:	Members of Hitler's German National Socialist Party
<i>Der Fuhrer</i>	:	German for 'the leader', (This was Hitler's title.)
take-off board	:	place at which the feet leave the ground (in jumping)
a German twist	:	a German speech accent
peak performance	:	best ever performance
24 carat friendship	:	the truest and purest friendship ; (24 carat gold is pure gold)
epitome	:	(here) a typical representation of the ideal

Comprehension-I

Answer the following questions by choosing the right alternative under each.

- Which of the following shows Hitler's belief in the 'master race', theory?
 - He organized the Olympic Games in Germany.
 - He repeatedly said that the Germans were superior to all other races.
 - He hoped that the German athletes would win all the events at the Olympic.
- What made Owens determined to beat Long in the long jump?
 - Long was Hitler's surprise packet for the Olympics.
 - If he lost to Long, the Nazis would feel even more proud about their own race.
 - He was the holder of the world record, and did not want to be beaten by Long.
- 'He really looked the part, though (paragraph 13). What does this mean?
 - Long was tall, fair and handsome, like a typical Aryan.
 - Long believed he was a real Aryan.
 - Long was playing the role of an Aryan.

4. How do you know Owens and Long became good friends after the trials?
- (a) Owens went all the way to Long's room to thank him for his advice.
 - (b) They chatted for two hours that night.
 - (c) It did not matter to either which of them won the finals.
5. What do you think was Jesse Owens's greatest Olympic Prize'?
- (a) The gold medals he won in the long jump.
 - (b) The win he scored over Luz Long.
 - (c) The true friendship he formed with Long.

Comprehension-II

Complete the following sentences by choosing the best alternative under each.

1. Owens was angry and therefore
- (a) failed to qualify for the finals.
 - (b) made a fool of himself.
 - (c) leaped from beyond the jumping board.
 - (d) failed to qualify in the first two trial jumps.
2. Long spoke to Owens during the trials
- (a) to make friends with him.
 - (b) to find out what was troubling Owens.
 - (c) to tell him that he himself had easily qualified.
 - (d) to show him that he could speak English well.
3. In paragraph 14, Long tells Owens 'Tomorrow is what counts.' This means
- (a) Long was sure that Owens would win the finals the next day.
 - (b) Long was sure that Owens would qualify for the finals.
 - (c) Long wanted Owens to qualify somehow for the finals.
 - (d) Long felt that their performance the next day was what mattered.

4. Long was the epitome of Pierre de Coubertin's ideal; because
- (a) he did not mind losing to Owens.
 - (b) he fought well though he did not win.
 - (c) he was not really interested in winning.
 - (d) he was more interested in taking part than in winning.

Vocabulary

1. The following phrases occur in the passage. Look up their meanings in a good dictionary and see what they mean in the given context. Then use them in sentences of your own.

to have an eye on; to win hands down;
to be hot under the collar; to set a record;
to turn out; to look the part.

2. *con-*; *re-*; *in-*; *de-*; *ex-*; *per-*;

Add these prefixes to the root-*ception* to form new word. Write down the words you have formed and their meanings. e.g. *ex + ception = exception*

Use all the words you have formed in sentences of your own.

3. Nationalistic = relating to nationalism.

What do the following words mean?

futuristic	realistic	pessimistic
naturalistic	chauvinistic	optimistic
cannibalistic	ballistic	

Look up a dictionary for the meanings of any of the words you don't know.

What (usually) is the meaning of the suffix-*istic*?

Composition

Good sportsmen are definably different from bad ones in many ways. One of these is seen here in Luz Long's behaviour towards Jesse Owens. Can you think of three other qualities that distinguish a sportsman and write a paragraph on a sportsman you admire.



11. The Green Revolution

NORMAN E. BORLAUG

NORMAN E. BORLAUG (1914 -): American agriculture scientist. This passage is an extract from his Noble Peace Lecture. In it he talks about the great increase in cereal-grain production in the fifties of this century. Has this increase affected all countries equally? Which country played an important role in beginning the 'green revolution'?

Read the passage keeping these questions in mind.

1. THE term 'The Green Revolution' has been used by the popular press to describe the spectacular increase in cereal-grain production during the past three years. Perhaps the term 'green revolution, as commonly used, is premature, too optimistic, or too broad in scope. Too often it seems to convey the impression of a general revolution in yields per hectare and in total production of all crops throughout vast areas comprising many countries. Sometimes it also implies that all farmers are uniformly benefited by the break through in production.
2. These implications both oversimplify and distort the facts. The only crops which have been appreciably affected up to the present time are wheat, rice, and maize. Yields of other important cereals- such as sorghums, millets and barley, have been only slightly affected; nor has there been any appreciable increase in yield or production of the pulse or legume crops, which are essential in the diets of cereal-consuming populations. Moreover, it must be emphasized that thus far the great increase in production has been in irrigated areas. Nor have all cereal farmers in the irrigated areas adopted and benefited from the use of the new seed and the new technology. Nevertheless, the number of farmers, small as well as large, who are adopting the new seeds and new technology is increasing very rapidly, and the increase in numbers during the past three years has been phenomenal. Cereal production

in the rainfed areas still remains relatively unaffected by the impact of the green revolution, but significant change and progress are now becoming evident in several countries.

3. Despite these qualifications, however, tremendous progress has been made in increasing cereal production in India, Pakistan and the Philippines during the past three years. Other countries that are beginning to show significant increase in production include Afghanistan, Ceylon, Indonesia, Iran, Kenya, Malaya, Morocco, Thailand, Tunisia and Turkey.
4. Before attempting to evaluate the significance of the green revolution one must establish the point of view of the appraiser. The green revolution has an entirely different meaning to most people in the affluent nations of the privileged world than to those in the developing nations of the forgotten world. In the affluent, industrialized nations giant surpluses of wheat, maize and sorghum are common place; cattle, swine, and poultry are fed and fattened on cereal grains; meat, milk, eggs, fruits, and vegetables are within the economic reach of most of the population; well-balanced diets are more or less automatically achieved, and cereal products constitute only a moderate portion of the 'daily bread' Consequently, most of the people in such societies have difficulty in comprehending and appreciating the vital significance of providing high-yielding strains of wheat, rice, maize, sorghum, and millet for the people of the developing nations. Understandably then, the majority of the urbanites in the industrialized nations have forgotten the significance of the words they learned as youngsters. 'Give us this day our daily bread.' They know that food comes from the supermarket, but only a few see beyond to the necessary investments, the toil, struggle, and frustrations on the farms and ranches that provide their daily bread. Since the urbanites have lost their contact with the soil, they take food for granted and fail to appreciate the tremendous efficiency of their farmers and ranchers, who, although constituting only five percent of the labour force in a country such as the United States, produce more than enough food for their nation.

5. Even worse, urbanites often vociferously criticize their government for attempting to bring into balance the agricultural production of its farmers with the domestic and foreign market demands for farm products, and attempting thereby to provide the consumer an abundant food supply at reasonable cost and also to assure a reasonable return to the farmers and ranchers.
6. Contrasting sharply, in the developing countries represented by India, Pakistan, and most of the countries in Asia and Africa, seventy to eighty percent of the population is engaged in agriculture, mostly at the subsistence level. The land is tired, worn out, depleted of plant nutrients and often eroded : crop yields have been low, near starvation level, and stagnant for centuries. Hunger prevails, and survival depends largely upon the annual success or failure of the cereal crops. In these nations both under-nutrition and malnutrition are widespread and are a constant threat to survival and to the attainment of the genetic potential for mental and physical development. The diet consists primarily of cereals, which provide from seventy to eighty percent of the calories and sixty-five to seventy percent of the protein intake. Animal proteins are so scarce and expensive as to be beyond the economic reach of the vast majority of the population. Although many of these nations were self-sufficient and some were exporters of cereals before the Second World War, they are now net importers, victims of population growth's out-running agricultural production. There is little possibility in these countries of expanding cultivated area to cope with the growing demands. The situation worsens as crop yields remain stagnant while human numbers continue to increase at frightening rates.
7. For the underprivileged billions in the forgotten world, hunger has been a constant companion, and starvation has all too often lurked in the nearby shadows. To millions of these unfortunates, who have long lived in despair, the green revolution seems like a miracle that has generated new hope for the future.
8. The significance and magnitude of the impact of the so-called green revolution are best illustrated by the changes in cereal production in India, Pakistan, and the Philippines. In both India and Pakistan the rapid increase in yields per hectare of

wheat has been the major thrust of the green revolution. Increases in rice yield also have played a major role in West Pakistan, but hitherto only a minor role in India. Increases in maize production have played a modest but significant role in expanded cereal production in both India and Pakistan; and increases in rice yields and production have been largely responsible for the change in cereal production up to now in the Philippines, Ceylon and Indonesia.

9. The green revolution in India and Pakistan, which is still largely the result of a breakthrough in wheat production, is neither a stroke of luck nor an accident of nature. Its success is based on sound research, the importance of which is not self-evident at first glance. For, behind the scenes, halfway around the world in Mexico, were two decades of aggressive research on wheat that not only enabled Mexico to become self-sufficient with respect to wheat production but also paved the way to rapid increase in its production in other countries. It was in Mexico that the high-yielding Mexican dwarf varieties were designed, bred, and developed. There, also, was developed the new production technology which permits these varieties, when properly cultivated, to express their high genetic grain-yield potential-in general, double or triple that of the best yielders among older, tall-strawed varieties.
10. The green revolution has forced the Indian government to improve many of its public services. Although there was an extreme shortage of storage space for the first record-breaking wheat crop in 1968, the government improvised satisfactorily and very little grain was lost. During, the past two years, stimulated in part by criticism by farmers and the press, warehouse capacity has been expanded greatly to provide adequate storage for the increasing grain production. The villagers are demanding better roads, better public transportation, and better schools; and they are beginning to get them. Thus the divorce between intellect and labour, which the great Indian leader Mahatma Gandhi over forty years ago regarded as the bane of India's agriculture, is coming to an end.

Notes

hectare	:	a unit of land measure equal to 10,000 square metres
give us this day our daily bread	:	words of a prayer
vociferously	:	noisily, crying out loudly
the subsistence level	:	the lowest level at which it is possible to exist
the genetic potential	:	the capacity (for growth, productivity etc.) inherent in a living thing
dwarf	:	(here) a plant much below the ordinary size of its kind
improvised	:	provided without previous preparation.

Comprehension

- The author thinks that the term 'The Green Revolution' is not really appropriate because (choose one)
 - it often implies some changes which have not taken place.
 - there has been no revolutionary increase in the production of foodgrains other than wheat.
 - only farmers have benefited from it.
 - it is relevant only to the developing countries.
- The author thinks that through the Green Revolution (choose one)
 - nothing has been achieved.
 - a great deal has been achieved.
 - the food problem in the developing countries has been solved.
 - the gap between the rich and the poor countries has in fact widened.
- State whether true or false:
 - The Green Revolution has considerably increased the production of almost all food crops.
 - The countries which have benefited most from the Green Revolution are India, Pakistan and the Philippines.
 - Most of the pioneering agriculture research which led to the Green Revolution was conducted by Indian and Pakistani scientists.

- (d) The Green Revolution was an outcome of the use of high-yielding varieties of seeds and modern methods of farming by a large number of farmers.
 - (e) It is mainly in irrigated areas that the new seed and the new technology have worked well.
 - (f) The Green Revolution is a world-wide phenomenon.
 - (g) A large majority of people living in rich countries know very little about agriculture.
4. Increase in cereal production is of great significance in poor countries but not in the rich ones. Why? (Choose all the right reasons.)
- (a) In rich countries people do not eat cereals.
 - (b) It is only in poor countries that cereals are grown on a large scale.
 - (c) Farmers are a small minority in rich countries but the majority in poor countries depends on agriculture for their living.
 - (d) Unlike the rich countries, the poor ones are not self-sufficient in food.
 - (e) Rich countries are no longer interested in agriculture but in unexplored areas of science and technology.
5. Are the city-dwellers in rich countries sympathetic to the farmers? Why? (Answer in a sentence or two.)
6. Which of the following make agricultural yields in developing countries poor?
- (a) lack of irrigation facilities
 - (b) lack of fertilisers
 - (c) illiteracy
 - (d) poverty of farmers
 - (e) unscientific methods of cultivation
 - (f) low-yielding varieties of seeds
 - (g) indifference of the farmers
 - (h) over-population
7. Some of the developing countries which now import cereals used to export them about 40 years ago. What brought about this change? (Choose one)
- (a) The Second World War

- (b) Population explosion
 (c) Droughts and floods
 (d) Lack of fertilisers and cultivable land
8. The cereal whose production has increased most as a result of the Green Revolution is
 (a) wheat
 (b) rice
 (c) maize
 (d) barley
9. The Green Revolution in developing countries owes a great deal to pioneering research done in——. (Fill in the blank).
10. Mention two ways in which the Mexican dwarf wheat differs from the traditional varieties of wheat.

Vocabulary

1. 'To improvise' is a verb and 'improvisation', 'improviser' are the nouns derived from it. Derive nouns from the following verbs.

(In some cases you can derive only one.)

realise	distort	adopt	evaluate	survive
imply	irrigate	appraise	benefit	develop

2. Look up the word 'strain' in any good dictionary. The word has several meanings. In which of its meanings has it been used in this passage?
3. Look up a dictionary and list all the meanings of the word 'phenomenon'. Now look at these words;

phenomena	phenomenal
phenomenalism	phenomenology

Using your knowledge of the meanings of the word 'phenomenon' and of the italicised suffixes try and guess the meaning of the given words. Write them down; then check with dictionary to see if your guesses are right.

Composition

'Green Revolution' has become a necessity because the population of the world has been increasing rapidly. Similarly *Van Mahotsava* in India has become important. Write a short paragraph on the importance of planting trees.



12. The Snob

MORLEY CALLAGHAN

MORLEY CALLAGHAN (1903-) began to write while he was still a student. The world he writes about is a bleak, industrial one and his characters are taken from the lower classes. He is concerned with events- instances of experience and with the hidden conflicts that determine people's behaviour. While reading the story pay special attention to the phrase, ' something very precious that he wanted to hold seemed close to destruction.' The same idea is repeated in the last paragraph. What was John afraid of losing? What does he really lose in the end?

1. It was at the book counter in the department store that John Harcourt, the student, caught a glimpse of his father. At first he could not be sure in the crowd that pushed along the aisle, but there was something about the color of the back of the elderly man's neck, something about the faded felt that, that he knew very well. Harcourt was standing with the girl he loved, buying a book for her. All afternoon he had been talking to her, eagerly, but with an anxious diffidence, as if there still remained in him an innocent wonder that she should be delighted to be with him. From underneath her wide-brimmed straw hat, her face, so fair and beautifully strong with its expression of cool independence, kept turning up to him and sometimes smiled at what he said. That was the way they always talked, never daring to show much full, strong feeling. Harcourt had just bought the book, and had reached into his pocket for the money with a free, ready gesture to make it appear that he was accustomed to buying books for young

ladies, when the white-haired man in the faded hat, at the other end of the counter, turned half-towards him, and Harcourt knew he was standing only a few feet away from his father.

2. The young man's easy words trailed away and his voice became little more than a whisper, as if he were afraid that everyone in the store might recognize it. There was rising in him a dreadful uneasiness; something very precious that he wanted to hold seemed close to destruction. His father, standing at the end of the bargain counter, was planted squarely on his two feet, turning a book over thoughtfully in his hands. Then he took out his glasses from an old, worn leather case and adjusted them on the end of his nose, looking down over them at the book. His coat was thrown open, two buttons on his vest were undone, his hair was too long, and in his rather shabby clothes he looked very much like working man, a carpenter perhaps. Such a resentment rose in young Harcourt that he wanted to cry out bitterly, 'Why does he dress as if he never owned a decent suit in his life? He doesn't care what the whole world thinks of him. He never did, I've told him a hundred times he ought to wear his good clothes when he goes out. Mother's told him the same thing. He just laughs. And now Grace may see him. Grace will meet him.'
3. So young Harcourt stood still, with his head down, feeling that something very painful was impending. Once he looked anxiously at Grace, who had turned, to the bargain counter. Among those people drifting aimlessly by with hot red faces, getting in each other's way, using their elbows but keeping their faces detached and wooden, she looked tall and splendidly alone. She was so sure of herself, her relation to the people in the aisles, the clerks behind the counters, the books on the shelves, and everything around her. Still keeping his head down and moving close, he whispered uneasily, 'Let's go and have tea somewhere, Grace.'
4. 'In a minute, dear,' she said.
5. 'Let's go now.'
6. 'In just a minute, dear', she repeated absently.

7. 'There's not a breath of air in here. Let's go now.'
8. 'What makes you so impatient?'
9. 'There's nothing but old books on that counter.'
10. 'There may be something here I've wanted all my life,' she said, smiling at him brightly and not noticing the uneasiness in his face.
11. So Harcourt had to move slowly her, getting closer to his father all the time. He could feel the space that separated them narrowing. Once he looked up with a vague, sidelong glance. But his father, red-faced and happy, was still reading the book, only now there was a meditative expression on his face, as if something in the book had stirred him and he intended to stay there reading for some time.
12. Old Harcourt had lots of time to amuse himself, because he was on a pension after working hard all his life. He had sent John to the university and he was eager to have him distinguish himself. Every night when John came home, whether it was early or late, he used to go into his father and mother's bedroom and turn on the light and talk to them about the interesting things that had happened to him during the day. They listened and shared this new world with him. They both sat up in their night clothes, and, while his mother asked all the questions, his father listened attentively with his head cocked on one side and a smile or a frown on his face. The memory of all this was in John now, and there was also a desperate longing and a pain within him growing harder to bear as he glanced fearfully at his father, but he thought stubbornly, 'I can't introduce him. It'll be easier for everybody if he doesn't see us. I'm not ashamed. But it will be easier. It'll be more sensible. It'll only embarrass him to see Grace.' By this time he knew he was ashamed, but he felt that his shame was justified, for Grace's father had the smooth, confident manner of a man who had lived all his life among people who were rich and sure of themselves. Often when he had been in Grace's home talking politely to her mother, John

had kept on thinking of the plainness of his own home and of his parent's laughing, good-natured untidiness, and he resolved desperately that she must make Grace's people admire him.

13. He looked up cautiously, for they were about eight feet away from his father, but at that moment his father, too, looked up and John's glance shifted swiftly far over the aisle, over the counters, seeing nothing. As his father's blue, calm eyes stared steadily over the glasses, there was an instant when their glances might have met. Neither one could have been certain, yet John, as he turned away and began to talk hurriedly to "Grace, knew surely that his father had seen him. He knew it by the steady calmness in his father's blue eyes. John's shame grew, and then humiliation sickened him as he waited and did nothing.
14. His father turned away, going down the aisle, walking erectly in his shabby clothes, his shoulders very straight, never once looking back. His father would walk slowly down the street, he knew, with that meditative expression deepening and becoming grave.
15. Young Harcourt stood besides Grace, brushing against her soft shoulder, and was made faintly aware again of the delicate scent she used. There, so close besides him, she was holding within her everything he wanted to; reach out for, only now he felt a sharp hostility that made him sullen and silent.
16. 'You were right, John', she was drawing in her soft voice. 'It does get unbearable in here on a hot day. Do let's go now. Have you ever noticed that department stores after a time can make you really hate people?' But she smiled when she spoke, so he might see that she really hated no one.
17. 'You don't like people, do you'?' he said sharply.
18. 'People? What people? What do you mean?'
19. 'I mean', he went on irritably. 'You don't like the kind of people you bump into here, for example.'

20. 'Not especially. Who does? What are you talking about?'
21. Anybody could see you don't, he said recklessly, full of a savage eagerness to hurt her. I say you don't like simple, honest people, the kind of people you meet all over the city.' He blurted the words out as if he wanted to shake her, but he was longing to say, "You wouldn't like my family. Why couldn't I take you home to have dinner with them? You'd turn your nose at them, because they've no pretensions. As soon as my father saw you, he knew you wouldn't want to meet him. I could tell by the way he turned."
22. His father was on his way home now, he knew, and that evening at dinner they would meet. His mother and sister would talk rapidly, but his father would say nothing to him, or to anyone. There would only be Harcourt's memory of the level look in the blue eyes, and the knowledge of his father's pain as he walked away.
23. Grace watched John's gloomy face as they walked through the store, and she knew he was nursing some private rage, and so her own resentment and exasperation kept growing, and she said crisply, 'You're entitled to your moods on a hot afternoon, I suppose, but if I feel I don't like it here, then I don't like it. You wanted to go yourself. Who likes to spend very much time in a department store on a hot afternoon? I begin to hate every stupid person that bangs into me, everybody near me. What does that make me?'
24. 'It makes you a snob.'
25. 'So I'm a snob now?' She asked angrily.
26. 'Certainly you're a snob', he said. They were at the door going out to the street. As they walked in the sunlight, in the crowd moving slowly down the street, he was groping for words to describe the secret he had always had about her. I've always known how you'd feel about people I like who didn't fit into your private world', he said.

27. 'You're very stupid person', she said. Her face was flushed now, and it was hard for her to express her indignation, so stared straight ahead as she walked along.
28. They had never talked in this way, and now they were both quickly eager to hurt each other. With a flow of words, she started to argue with him, then she checked herself and said calmly. 'Listen, John, I imagine you're tired of my company. There's no sense in having tea together. I think I'd better leave you right here.'
29. 'That's fine' he said. 'Good afternoon.'
30. 'Good-buy'.
31. 'Good-buy'.
32. She started to go, she had gone two paces, but he reached out desperately and held her arm, and he was frightened, and pleading, 'Please don't go. Grace.'
33. All the anger and irritation had left him; there was just a desperate anxiety in his voice as he pleaded, 'Please forgive me. I've no right to talk to you like that. I don't know why I'm so rude or what's the matter. I'm ridiculous I'm very, very ridiculous. Please, you must forgive me. Don't leave me.'
34. He had never talked to her so brokenly, and his Sincerity, the depth of his feeling, began to stir her. While she listened, feeling all the yearning in him, they seemed to have been brought closer together, by opposing each other, than ever before, and she began to feel almost shy. 'I don't know what's the matter. I suppose we're both irritable, It must be the weather', she said. 'But I'm not angry, John.'
35. He nodded his head miserably. He longed to tell her that he was sure she would have been charming to his father, but he had never felt so wretched in his life. He held her arm tight, as if he must hold it or what he wanted most in the world would slip away from him, yet he kept thinking, as he would ever think, of his father walking away quietly with his head never turning.

Notes

- aisle : passage between sections of seats, as in a theatre
- cocked : turned to one side

Comprehension

1. John Harcourt was talking with an *anxious diffidence* (paragraph 1). Do you think his diffidence affects the turn of events described in the story? There is a similar phrase in the next sentence which describes the girl's countenance. What is it?
2. Do you think John was accustomed to buying books for young ladies? Why do you think so? What caused the *dreadful uneasiness in him* (paragraph 2)? Can you identify the 'something precious' that seemed close to destruction?
3. 'He doesn't care what the whole world thinks of him' (paragraph 2). Do you feel John is justified in saying this about his father? How does he react to his father's appearance? Can this be a reason for his discomfiture?
4. Why did John's father have lot of time to amuse himself? Do you think he had a university education? What daily incident tells you that he felt proud and happy sending his son to the university? Do you think he felt so because he himself lacked a university education?
5. 'I can't introduce him.' thought John. I'm not ashamed.....' (paragraph 12). Is this true? How does he justify his decision not to introduce his father to Grace? Which does he seem to prefer, the plainness of his own home or the sophistication of Grace's home? What trait of his character does this reveal?
6. Do you think old Harcourt saw his son in the department store? Are you sure? Why does John's shame grow into a sickening humiliation (paragraph 13)? What tells him that his father is deeply hurt? Do you think the father did the proper thing by leaving without speaking to his son? Whose embarrassment would have been greater, if he had spoken to his son?

7. When his father departs, does John feel, relieved, or does he feel hostile towards Grace? Why? How, does Grace react to this? Do you think this reaction is justified? John accuses Grace of snobbery. Do you agree? Who do you think is the real snob? Why do you think so?
8. Grace says, 'You're a very stupid person?' Why does she say this? Do you think this is her first quarrel with John? What do you think prompts John to apologise to Grace? Do you feel it is an irony that a quarrel should bring the lovers together? Discuss.
9. Does John feel happy after Grace forgives him? Which word in the last paragraph tells you he does not? Who does he feel wretched in spite of his reconciliation with Grace? Did you like John at the beginning of the story? Have you changed your mind about him at the end of it? Why?

Vocabulary

There are several words/phrases in the story which have been used to show how a person feels, e.g. 'anxious diffidence' (Para 1), 'resentment' (Para 2). Select such words and use them to fill in the blanks in the following sentences. The paragraph numbers are given in brackets:

1. It was the villager's first visit to a big industrial exhibition and the sophisticated farm machinery filled him with —————. (Para 1)
2. All day he felt a ————— as though something terrible was about to happen. (Para 2)
3. His poor performance at the examination was a source of great —————. (Para 13)
4. The naughty boy of the class always drove his teacher to —————. (Para 23)
5. Far away, a stranger in strange land, the exile felt a great ————— for his homeland. (Para 34)

Composition

Suppose you belonged to a family like John's and you had a friend who belonged to an entirely different social class—had either a very rich or very poor background. What adjustments would you have to make in associating with his family? (e.g. the type of clothes you would need to wear, any habits you will have to give up, any embarrassing situations you may have to face). Describe in about two hundred words what you would do.

☆☆☆☆☆

13. 'Most Dear to all the Muses'

SARVEPALLI RADHAKRISHNAN

S. RADHAKRISHNAN (1888-1975) was a philosopher of renown. He published a number of books on Indian philosophy. Among the many prestigious posts he held were those of the Vice-President and the President of our country. In this piece Radhakrishnan pays a glowing tribute to R. Tagore. While reading this passage pay special attention to his style. Is it emotive or factual?

I

AT A SPECIAL CONVOCATION at Shantiniketan in August 1940 when the late Sir Maurice Gwyer and myself were deputed by the University of Oxford to confer the degree of Doctor of Literature on Rabindranath Tagore, the citation said that the poet was 'most dear to all the muses'. Tagore was born in a home teeming with creative activity. 'We wrote, we sang, we acted, we poured ourselves out on every side.' The poet's acute sensibility and genius expressed itself through every form of literature, through music, through dance, through painting. The most renowned of all the poets that Asia had produced in recent times, his works have been translated in many languages and have inspired writers and scholars, lovers of art and literature in many countries.

An artist of genius he broke with previous tradition in poetry, music and painting. Tradition is not only concord with the past, but also freedom from the past. He perceived relationships hitherto

unnoticed and gave humanity his vision of one world. His great gifts of imagination and art were used for fostering faith in the unity of man and forging bonds of kinship with others.

II

THE poet had a vital and radiant personality. Tall, stately, serene with flowing beard and curling hair, he made a deep impression on all those who met him. Ernest Rhys in his book *Everyman Remembers* writes:

One afternoon a knock announced a caller who proved to be one of the most strangely impressive of them all. When I went into the hall as the maid opened the door, there paused on the threshold, a tall, grey bearded figure attired in a close grey robe that fell to the feet. For a moment I was abashed. It was as if the prophet Isaiah had come to one's door.

III

It is often said that the judgements we pass on our contemporaries are somewhat distorted. Sometimes we are under obligation to friendship. We lack the necessary perspective and according to our mood and taste disparage or eulogize those whose work is close to us. Some who appear important today may lose their significance later; others who seem to be unimportant today may acquire significance later. It may well be that Tagore's vision may be prophetic of the future of India and of the world.

Tagore's message for us in India is another illustration of a recurring phenomenon that India, weighed down by history, prostrated by invasions, endlessly vacillating from greatness to decline, recovers her spirit century after century by her own power of self-renewal. When times are out of joint, wise men arise and warn us about our lapses. The seers of the Upanishads, the Budha and Mahavira, Ashoka and Akbar, Kabir and Nanak in their own periods recalled us to the fundamental spiritual truths and castigated us for our deviations from them. We are fortunate in having had a few men and women in our own lifetime who stood out for their wisdom and courage, who refined man's spirit and altered his outlook.

Tagore writes of the Spirit of India: 'I love India, not because I cultivate the idolatry' of geography, not because I have had the chance to be born in her soil, but because she had saved through tumultuous ages the living words that have issued from the illuminated consciousness of her great sons.' Many of us do wrong things in our lives but we do not wish to say anything wrong in our writings. With great modesty, Tagore says: 'Consciously or unconsciously I may have done many things that were untrue but I have never uttered anything false in my poetry-that is the sanctuary where the deepest truths of my life emerge.' He always aimed higher and higher. 'The song that I came to sing remains unsung to this day.'

IV

AT **Shantiniketan** or the Abode of Peace which his father Debendranath Tagore established as a centre for meditation, Rabindranath founded a school which reminds us of forest hermitages where teachers and pupils sought after and attained human fulfilment by wise thinking, righteous living and earnest faith. There no life should be taken, no idol worshipped, and no irreverent word spoken against any people's worship or deity. Though Hinduism is the background of all the activities in the school, the birthdays of the great prophets, the Buddha, Christ, Muhammad, Nanak, are celebrated.

Rabindranath loved India because of her ideals. He says: 'I love India but my India is an idea and not a geographical expression. Therefore I am not a patriot. I shall seek my compatriots allover the world.' Though Indian in inspiration, Tagore's work had a universal appeal. India has been known all these centuries for her dignity of soul, valour and piety, tolerance and hospitality. There were occasions when she was not loyal to them.

Rabindranath Tagore asks us to preserve the old attitude of keeping firm our own framework and receiving and adapting outer influences. 'It is idle mendicancy to discard our own and beg for the

foreign', While at the same time 'it is adjectness of poverty to dwarf ourselves by rejecting the foreign'. Rabindranath condemned India's imitation of the West. He called that India 'the eternal rag-picker at other peoples' dust-bins'. Imitation, he says, is 'like dressing our skeleton with another man's skin, giving rise to eternal feuds between the skin and the bones at every movement.' India should cease to be in bondage to other but feel free to accomplish her own important mission of getting the peoples of the world together. Unity is truth and division is evil. 'Remember how India has even kept alive her power of binding together. She has ever established some sort of harmony amidst all kinds of difficulties and conflicts and hence she has survived till now. I have full faith in that India. Even now that India is slowly building up a marvellous reconciliation of the old order with the new. May each of us consciously join in that work, may we be never misled by dullness or revolt into resisting it.'

Comprehension

THEMATIC STRUCTURE

The passage comprises four excerpts from Dr. S. Radhakrishnan's article on Rabindranath Tagore. Let's see what each excerpt talks about.

Section 1

The title of the article, namely 'Most Dear to all the Muses', is brought into focus. The main argument is supported by three illustrations i.e.

1. Tagore's home environment and its influence on him.
2. Expression of his acute sensitivity and genius.
3. His being the most renowned poet of Asia in recent times.

The writer further throws light on Tagore's

1. 'Breaking with previous tradition.

2. Gifts of imagination and art being utilised for
 - (a) fostering faith in the unity of man, and
 - (b) forging bonds of kinship with others.

Section II

This section portrays the Poet's personality:

1. His physical charm.
2. The deep impressions he made on others.

Section III

This section concentrates on Tagore's greatness. Here are some of the main points:

1. Validity of judgement passed on contemporaries—the author's view on Tagore's vision.
2. Tagore is one of those wise men who stand out for their courage and wisdom and refine man's spirit and alter his outlook—in such men inheres India's own power of self renewal.
3. Tagore's concept of the Spirit of India and his love for her—his poetry is a sanctuary of the deepest truths of his life—his aiming higher and higher.

Section IV

This section deals with

1. The school founded at **Shantiniketan**
2. Tagore's love for India and the universal appeal of his work.
3. His views on Indian and foreign influences.
4. His condemnation of India's imitation of the West.
5. India's important mission: Tagore's views on it and advice to people.

1. Read **THEMATIC STRUCTURE**, Section I, above and Section I of the article and then answer the following questions :

- (a) When was Rabindranath Tagore given the degree of Doctor of Literature? Name the two persons who were

asked to confer the degree on Tagore. Did Tagore have to produce a doctoral thesis for it?

- (b) Why was Tagore called 'most dear to all the muses'?
- (c) Name the creative activities that went on in the home in which Tagore was born. Who mentions them?
- (d) Which of the following reveal Tagore's artistic talents and creativity?

novels, music, poetry, plays, dance, essays, architectural designs, scientific discoveries, painting, sculpture.

- (e) Give two instances to prove that Tagore was a well-known poet.
 - (f) Tagore tried new ideas and innovations in some forms of art. Which are they?
 - (g) Elaborate 'Tradition is not only concord with the past but also freedom from the past'.
 - (h) 'He perceived relationships hitherto unnoticed.....' (Section I, Para 2. Sentence 3) Is this an instance of 'concord with the past' or 'freedom from the past'? What did it give rise to, 'breaking with the tradition' or 'sticking to the tradition'?
 - (i) Write in your own words the two things for which Tagore made use of his artistic talents and imagination.
2. Based on the information available in Section II of the article, give a word-picture of Rabindranath Tagore.
 3. With the help of the notes given in THEMATIC STRUCTURE above, read Section III carefully and answer the following questions.
 - (a) Why, according to Dr. Radhakrishnan, may the judgements passed on contemporaries be distorted? Give three reasons.
 - (b) In the last sentence of Para I (Section III), Dr. Radhakrishnan uses the words 'may be' which shows 50 percent possibility of the poet's vision being 'prophetic'.

Are there any words in the sentence which show that the writer is more inclined to think that Tagore's vision will be 'prophetic'?

- (c) In what sense is India
- (i) weighed down by history?
 - (ii) prostrated by invasions?
 - (iii) endlessly vascillating from greatness to decline?
- (d) 'When times are out of joint, wise men arise and warn us about our lapses.' Are you reminded of a couplet in the Gita conveying a similar idea? What is meant by 'When times are out of joint'?
- (e) What are these examples of?
the seers of the Upanishads; the Buddha and Mahavira. How is the sentence containing these examples related with the one preceding it?
- (f) In Para 2, sentence I, what does 'a recurring phenomenon' refer to? What is India's own power of self-renewal? What relationship does this power of self-renewal bear with the examples given above in (e)?
- (g) Para 2, last sentence. Can you give examples of 'a few men and women' referred to by author? Can Tagore be included among them?
- (h) What, according to Tagore, is the 'Spirit of India'? Which of these is correct? Tagore loved India because
- (i) he was a product of her soil.
 - (ii) she has produced men and women with profound wisdom and has been able to preserve their thoughts up to this day.
 - (iii) he worshiped *Bharat-mata*, with the Himalyas crowning her head and the Indian Ocean surging forward to touch her lotus feet.
- (i) What would you expect to find in Tagore's poetry?

- (j) 'The song that I came to sing remains unsung to this day. This is the first line of a Tagore's poem from his collection, *The Gitanjali*. Find the poem and read it. In what sense does the line mentioned above proved Radhakrishnan's point that Tagore always aimed higher and higher?

4. Read Section IV with the help of THEMATIC STRUCTURE.

- (a) What is common to the school founded by Rabindranath at **Shantiniketan** and forest hermitages?
- (b) How did teachers and pupils in forest hermitages try to achieve their highest goal in life, namely 'human fulfilment'?
- (c) If Hinduism is the background of all the activities in the school in Santiniketan, why are the birthdays of the non-Hindu prophets celebrated there? What sort of attitude did Tagore have towards other religions?
- (d) In what sense does Tagore say, 'I am not a patriot'? How can he find his compatriots among the citizens of other countries?
- (e) India has always stood for certain ideals which are universally acclaimed. Which are they? Do you think Tagore's work reflects these ideals?
- (f) Tagore advises us to keep firm our own framework (Indian). But he does not denounce outer (foreign) influences either. In fact he wants us to receive them and modify them according to our needs. Give in your own words the arguments he advances to say that
- (i) we must not throw away our Indianness.
 - (ii) we must not reject all that is foreign.
- (g) 'He called that India the eternal rag-picker at other peoples' dust-bins.' What does the word 'peoples' mean here? Do you think this is an apt metaphor? Why?

- (h) Look at this simile. Imitation, he says, is 'like dressing our skeleton with another man's skin, giving rise to eternal feuds between the skin and the bones at every movement.' Who says this? Can you recall what happens in heart transplants? In many cases the body refuses to accept another man's heart. Was Tagore aware of this biological phenomenon? Do you think this is an apt simile? Can you elaborate the idea in your own words?
- (i) What, according to the author, is India's own important mission?
- (j) Give examples or arguments to support the statement 'Unity is truth and division is evil'.
- (k) What, according to Tagore, has helped India to survive?
- (l) What work does Tagore want us to join?
- (m) Pick out from this article sentences or instances which go to prove that Tagore strongly believed in and worked for unity among peoples and that his patriotism extended beyond the frontiers of narrow nationalism.

Vocabulary

1. Which words in the passage mean
 - (a) to say things to suggest that somebody is of small important (Section III, Para 1)
 - (b) devotion to God and good works (Section IV, Para 2)
 - (c) something, especially a statement, that is cited (Section I, Para 1)
 - (d) wretchedness (Section IV, Para 3)
 - (e) bitter quarrels between two persons, families or groups over a long period of time (Section IV, Para 3)
 - (f) a holy or sacred place (Section III, Para 3)

- (g) to praise highly in speech or writing (Section III, Para 1)
 - (h) fellow countrymen (Section IV, Para 2)
 - (i) confused, not knowing what to do or say (Section-II)
 - (j) the act of living by asking for alms (Section IV, Para 3)
2. From a good encyclopedia in your school library or from sources suggested by your teacher seek information on the following :
- muses, prophet Isaiah, forest hermitages, Upanisads, Santiniketan.



14. The Case for the Defence

GRAHAM GREENE

GRAHAM GREENE (1904-) has published some thirty novels, 'entertainment', plays, children's books and collections of short stories. In this story note how he builds up suspense and how he sustains it.

- 1 It was the strangest murder trial I ever attended. They named it the Peckham murder in the headlines, thought Northwood Street, where the old woman was found battered to death.
- 2 was not strictly speaking in Peckham. This was not one of those cases of circumstantial evidence, in which you feel the jurymen's anxiety—because mistakes have been made—like
- 3 domes of silence muting the court. No, this murderer was all but found with the body ; no one present when the Crown counsel outlined his case believed that the man in the dock stood any chance at all.
- 4 He was a heavy stout man with bulging bloodshot eyes.
- 5 All his muscles seemed to be in his thighs. Yes, an ugly customer, one you wouldn't forget in a hurry—and that was an important point because the Crown proposed to call four witnesses who hadn't forgotten him, who had seen him hurrying away from the little red villa in Northwood Street. The clock had just struck two in the morning.

Mrs. Salmon in 15 Northwood Street had been unable to sleep: she heard a door click shut and thought it was her own gate. So she went to the window and saw Adams (that was his name) on the steps of Mrs. Parker's house. He had just come
 6 out and he was wearing gloves. He had a hammer in his hand
 7 and she saw him drop it into the laurel bushes by the front gate. But before he moved away, he had looked up at her window. The fatal instinct that tells a man when he is watched
 8 exposed him in the light of a street-lamp to her gaze—his eyes suffused with horrifying and brutal fear, like an animal's when you raise a whip. I talked afterwards to Mrs. Salmon, who naturally after the astonishing verdict went in fear herself. As I imagine did all the witnesses—Henry MacDougall, who had been driving home from Bendfleet late and nearly ran Adams
 9 down at the corner of Northwood street. Adams was walking in the middle of the road looking dazed. And old Mr. Wheeler, who lived next door to Mrs. Parker, at No. 12 and was wakened by a noise—like a chair falling through the thin-as-paper villa wall, and got up and looked out of the window, just as Mrs.
 10 Salmon had done, saw Adam's back and, as he turned, those bulging eyes. In Laurel Avenue he had been seen by yet another witness—his luck was badly out; he might as well have committed the crime in broad daylight.

I 'understand', counsel said, 'that the defence proposes to plead mistaken identity. Adam's wife will tell you that he was with her at two in the morning on February 14, but after you have heard the witnesses for the Crown and examined carefully the features of the prisoner, I do not think you will be prepared to admit the possibility of a mistake.'

11. It was all over, you would have said, but the hanging.
 After the formal evidence had been given by the policeman who had found the body and the surgeon who examined it,
 12. Mrs. Salmon was called. She was the ideal witness, with her slight Scotch accent and her expression of honesty, care and kindness.

13. The counsel for the Crown brought the story gently out. She spoke very firmly. There was no malice in her, and no sense of importance at standing there in the Central Criminal Court with a judge in scarlet hanging on her words and the reporters
- 14 writing them down. Yes, she said, and then she had gone downstairs and rung up the police station.

'And do you see the man here in court?'

She looked straight across at the big man in the dock, who stared hard at her with his pekinese eyes without emotion.

'Yes', she said, 'there he is.'

'You are quite certain?'

She said simply, 'I couldn't be mistaken, sir.'

It was all as easy as that.

'Thank you, Mrs. Salmon.'

15. Counsel for the defence rose to cross-examine. If you had reported as many murder trials as I have, you would have known beforehand what line he would take. And I was right, up to a point.

'Now, Mrs. Salmon, you must remember that a man's life may depend on your evidence.

'I do remember it, sir.'

'Is your eyesight good?'

'I have never had to wear spectacles, sir.'

'You are a woman of fifty-five?'

'Fifty-six, sir.'

'And the man you saw was on the other side of the road?'

'Yes, sir.'

'And it was two o'clock in the morning. You must have remarkable eyes, Mrs. Salmon?'

'No, sir. There was moonlight, and when the man looked up, he had the lamplight on his face.'

'And you have no doubt whatever that the man you saw is the prisoner?'

I couldn't make out what he was at. He couldn't have expected any other answer than the one he got.

'None whatever, sir. It isn't a face one forgets.'

Counsel took a look round the court for a moment. Then he said, 'Do you mind, Mrs. Salmon, examining again the people in court? No, not the prisoner, Stand up, please, Mr. Adams', and there at the back of the court, with thick stout body and muscular legs and a pair of bulging eyes, was the exact image of the man in the dock. He was even dressed the same—tight blue suit and striped tie.

'Now think very carefully, Mrs. Salmon Can you still swear that the man you saw drop the hammer in Mrs. Parker's garden was the prisoner—and not this man, who is his twin brother?'

Of course she couldn't. She looked from one to the other and didn't say a word.

There the big brute sat in the dock with his legs crossed, and there he stood too at the back of the court and they both stared at Mrs. Salmon. She shook her head.

What we saw then was the end of the case. There wasn't a witness prepared to swear that it was the prisoner he'd seen. And the brother? He had his alibi, too; he was with his wife.

And so the man was acquitted for lack of evidence. But whether—if he did the murder and not his brother—he was
 16 punished or not, I don't know. That extraordinary day had an
 extraordinary end. I followed Mrs. Salmon out of court and
 we got wedged in the crowd who were waiting of course, for
 the twins. The police tried to drive the crowd away, but all
 17 they could do was keep the roadway clear for traffic. I learned
 later that they tried to get the twins to leave by back way, but
 they wouldn't. One of them—no one knew which—said, 'I've
 been acquitted, haven't I?' and they walked bang out of the
 front entrance. Then it happened. I don't know how, though

I was only six feet away. The crowd moved and somehow one of the twins got pushed on to the road right in front of a bus.

18. He gave a squeal like a rabbit and that was all ; he was dead, his skull smashed just as Mrs. Parker's had been. Divine vengeance? I wish I knew. There was the other Adams getting on his feet from beside the body and looking straight over at Mrs. Salmon. He was crying, but whether he was the murderer or the innocent man, nobody will ever be able to tell. But if you were Mrs. Salmon, could you sleep at night?

Comprehension

1. (a) 'They named it the Peckham murder' in the headlines. Why was it called the Peckham murder? Which words in the sentence tell us so? Who are 'they'?
- (b) The old woman was battered to death. What weapon was used to murder her?
2. (a) What is the difference between circumstantial evidence and the evidence of an eye-witness?
- (b) The jurymen's anxiety has been compared to 'domes of silence'. Does 'a dome' have 'a muting' effect? Is the comparison an apt one? If so, explain why.
3. (a) Was the man in the dock caught while he was near the body? What is the significance of 'all but'?
- (b) Where does the action of the story take place—India or Britain? Which words in the sentence provides the clue?
4. The man in the dock had bloodshot eyes. What trait in a man's character does this usually indicate?
5. (a) The man is described as 'an ugly customer'. Why is the word 'ugly' used to describe him?
- (b) What type of people do you forget when you are in a hurry?
6. The man Mrs. Salmon saw, was wearing gloves? Why?
7. Why did the man drop the hammer in the bushes?

8. (a) A man knows when he is being watched. Why does the writer describe this instinct as 'fatal'?
- (b) Adams's eyes were full of fear when he looked at Mrs. Salmon. Why is the fear described as 'brutal'?
9. Do people usually walk in the middle of the road at 2 in the morning? Why was Adams walking at this time?
10. Why are crimes, according to the author, not committed in broad daylight? Is this true?
11. The case seemed to be over. What remained?
12. Mrs. Salmon was an 'ideal' witness, what qualities make for an ideal witness?
13. Mrs. Salmon did not feel self-important. Why do some witnesses feel self-important?
14. Mrs. Salmon informed the police when she saw Adams coming out of Mrs. Parker's house at night. What trait in her character does this bring out?
15. Who is narrating this story? What is his profession?
16. It was an extraordinary day in court. Why?
17. The police wanted the twins to leave the court by a back door but the twins did not agree to do so. They came to the front where the crowd was. Why?
18. The man did not cry out. He did not groan. He squealed like a rabbit. What is the significance of 'squealed'?

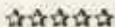
Vocabulary

1. bloodshot, flushed, defiant, muscular, drooping, bristling.
 These words may be used with these nouns :
 moustaches, look, eyes, face, body, lips.
 Group them together (e.g. bristling moustaches)

2. Place these groups of words—eye-sore, eye-opener, eye-witness—in the following sentences :
- (a) There was a train accident last week. A number of people were killed. _____ accounts of the tragedy are harrowing.
- (b) The evidence of the witnesses about the activities of the accused came as an _____ to his friends.
- (c) The rubbish in front of our college is an _____.
3. Select one word from those given below for each of the following meanings:
- defence, insanity, insomnia, alibi, nightmares
- (a) the plea that one was in another place at the time a crime was committed.
- (b) an argument used to contest an allegation.
- (c) inability to sleep.

Composition

Imagine that Adams went to Mrs. Salmon's house at night about a week after this incident. Write a paragraph describing what happened as a short sequel to this story.



15. On My Seventieth Birthday

W. SOMERSET MAUGHAM

SOMERSET MAUGHAM (1874-1965): distinguished himself as a novelist, a playwright and a writer of short stories in many of which he made use of the exotic background of the far East. As a young man of twenty-three he wrote in his notebooks that he had found what he believed to be the basis for a comfortable philosophy of life: a humorous resignation. The following piece is an extract from **A Writer's Notebook** which he wrote when he was in his seventies. Notice the tone of the passage and the author's outlook on life and the world. Was there any marked change in the philosophy of life of Maugham in his twenties and Maugham in his seventies?

- 1 By way of **postscript**. Yesterday I was seventy years old. As
 2 one enters upon each succeeding decade it is natural, though
 3 perhaps irrational, to look upon it as a significant event. When
 I was thirty' my brother said to me: 'Now you are a boy no
 3 longer. You are a man and you must be a man's. When I was
 3 forty I said to myself: 'That is the end of youth,' On my fiftieth
 birthday I said: 'It's no good fooling myself, this is middle
 age and I may just as well as accept it.' At sixty I said: 'Now
 it's time to put my affairs in order, for this is the threshold
 4 of old age I must settle my accounts.' I decided to withdraw
 from the theatre and I wrote *The Summing Up*, in which I
 tried to review for my own comfort but I had learnt of life
 and literature, what I had done and what satisfaction it had
 brought me. But of all anniversaries I think the seventieth is

5 the most momentous. One had reached the three score years and
 ten. Which one is accustomed to accept as the allotted span of
 man, and one can but look upon such years as remain to one
 as uncertain contingencies stolen while old Time with his
 scythe has his head turned the other way. At seventy one is no
 longer on the threshold of old age. One is just an old man.

On the continent of Europe they have an amiable custom.
 When a man who has achieved some distinction reaches that
 age. His friends, his colleagues, his disciples (if he has any)
 join together to write a volume of essays in his honour. In
 England we give our eminent men no such flattering mark of
 our esteem. At the utmost we give a dinner, and we don't do
 that unless he is very eminent indeed. Such a dinner I attended
 when H.G. Wells attained his seventieth year. Hundreds of
 6 people came to it. Bernard Shaw, a magnificent figure with
 his height, his white beard and white hair, his clean skin and
 bright eyes, made a speech. He stood very erect, his arms
 crossed, and with his puckish humour said many things highly
 embarrassing to the guest of the evening and to sundry of his
 7 hearers. It was a most amusing discourse delivered on a
 resonant voice with admirable elocution, and his Irish brogue
 pointed and at the same time mitigated his malice. H.G. his
 8 nose in the manuscript, read his speech in a high-pitched voice.
 He spoke peevishly of his advanced age, and not without a
 natural querulousness protested against the notion any of those
 present might have that the anniversary, with the attendant
 banquet, indicated any willingness on his part to set a term to
 his activities. He protested that he was as ready as ever to set
 the world to rights.

My own birthday passed without ceremony. I worked as
 usual in the morning and in the afternoon went for a walk in
 the solitary woods behind my house. I have never been able
 to discover what it is that gives these woods their mysterious
 9 attractiveness. They are like no woods I have ever known.
 Their silence seems more intense than any other silence. The

live oaks' with their massive foliage are festooned with the grey of the Spanish moss as if with a ragged shroud, the gum trees at the reason are bare of leaf and the clustered berries of

- 10 the wild China tree are dried and yellow; here and there tall pines, their rich green flaming, tower over the lower trees. There is a strangeness about these bedraggled, abandoned woods, and though you walk alone you do not feel alone, for you have an eerie feeling that unseen beings, neither human nor inhuman, flutter about you. A Shadowy something seems to slink from behind a tree trunk and watch you silently as you pass. There is a sense of suspense as though all about you there were a lying in wait for something to come.

- 11 I went back to my house, made myself a cup of tea and read till dinner time. After dinner I read again, played, two or three games of patience, listened to the news on the radio and took a detective story to bed with me. I finished it and went to sleep. Except for a few words to my coloured maids. I had not spoken to a soul all day.

So I passed my seventieth birthday and so I would have wished to pass it. I mused.

Two or three years ago I was walking with Liza and she spoke, I don't know why, of the horror with which the thought of old age filled her.

- 'Don't forget', I told her, 'that when you're old you won't have the desire to do various things that make life pleasant to you now. Old age has its compensations.'

What?' she asked.

'Well, you need hardly ever do anything you don't want to. You can enjoy music, art and literature, differently from when you were young, but in that different way as keenly. You can get a good deal of fun out of observing the course of events in which you are no longer intimately concerned. If your pleasures are not so vivid your pains also have lost their sting.'

- I could see that all this seemed cold comfort, and even as I spoke I realised that it afforded a somewhat grey prospect. When later I came to think it over, it occurred to me that the greatest compensation of old age is its freedom of spirit. I suppose that is accompanied by a certain indifference to many
- 13 of the things that men in their prime think important. Another compensation is that it liberated you from, envy hatred and malice. I do not believe that I envy anyone. I have made the most I could of such gifts as nature provided me with; I do not envy the greater gifts of others; I have had a great deal of success: I do not envy the success of others. I am quite
- 14 willing to vacate the little niche I have occupied so long and let an other step into it. I no longer mind what people think of me.
- 15 They can take me or leave me. I am mildly pleased when they appear to like me and undisturbed if I know they don't. I have long known that there is something in me that antagonises certain persons; I think it very natural, no one can like everyone and their ill-will interest rather than discomposes me. I am only curious to know what it is in me that is antipathetic to them. Nor do I mind what they think of me as a writer. On the
- 16 whole I have done what I set out to do, and the rest does not concern me. I have never much cared for the notoriety which surrounds the successful writer and which many of us are simple enough to mistake for fame; and I have often wished
- 17 that I had written under a pseudonym so that I might have passed through the world unnoticed. I did indeed write my first novel under one, and only put my own name to it because
- 18 my publisher warned me that the book might be violently attacked and I did not wish to hide myself under a made-up name. I suppose few authors can help cherishing a secret hope that they will not be entirely forgotten the moment they die, and I have occasionally amused myself by weighing the chances. I have of survival for a brief period.

Comprehension

1. Postscript refers 'to a sentence or sentences added (to a letter) after the signature.' Read the first paragraph and find out why the author calls this piece a postscript.
2. Man tends to look upon each succeeding decade of his life as 'a significant event'. The author calls it 'irrational'. Why? Do you agree with the author?
3. There is a particular way of interpreting age in the West. Do we in this country look upon a man of 30, 40, or 50 in the same way?
How do we interpret youth, middle and old age in terms of years?
4. The title Maugham gave to the book that he wrote at the age of 60 was 'Summing Up'. Why did he call it that?
5. (a) A contingency is an event that happens by chance. Why does the author compare the years after his seventieth birthday 'as uncertain contingencies' ?
(b) What is the significance of 'stolen' and 'head' turned the other way?
6. Bernard Shaw has been described as 'a magnificent figure'. Could you convey the same meaning using a different phrase?
7. 'Puckish' means 'mischievous'. Can there be an element of malice in puckish humour? Why does Maugham describe Shaw's humour as 'puckish'?
8. (a) Why was H.G. Wells's 'nose in the manus'ipt' while reading out his speech?
(b) H.G. Wells's performance has been contrasted with Bernard Shaw's. Read the second paragraph and find out two different points of contrast.
9. (a) What are the colours mentioned in this sentence ?
(b) Why do you think the Spanish moss has been described as 'a shroud'?

10. (a) There is an eerie atmosphere in the woods. How does the author convey this? Do you think the description of the woods is factual or is it just a figment of the author's imagination? Or is it a mixture of both?
 - (b) How would you describe the atmosphere of the woods in Robert Frost's poem, 'Stopping by Woods on a Snowy Evening'?
 - (c) There is suspense in the story 'The Case for the Defence'. What is the similarity in the feeling of suspense as found in the woods and in the story?
11. Pick out four different verbal phrases (e.g. made a cup of tea) from this paragraph and the next, to describe the various things Maugham did on his seventieth birthday.
 12. Old age, Maugham says, has its compensation. In old age our feeling for happiness is blunted. What is the compensation for this?
 13. (a) In old age Maugham does not envy anyone. What are the two things the author has achieved?
 - (b) What does he not envy?
 14. Maugham is not worried about public opinion. He says, 'They (People) can take me or leave me.' What does he mean by 'take me'?
 15. The author is not upset by the ill-will of certain people. Usually authors worry about it. Why?
 16. Successful writers, according to Maugham, earn notoriety instead of fame. What does he mean by this?
 17. Why did Maugham not write his novels under a pseudonym? What particular quality of Maugham does this bring out?
 18. (a) All authors want to live for some time after their death. What helps some authors achieve this wish?
 - (b) Keats, the poet, suggested the following as his epitaph. 'Here lies one whose name was writ on water.'
What does it mean? Was Keat's summing up of his poetry correct?

Vocabulary

1. 'Amiable' means friendly. '*Amiable custom*'. Is the custom amiable or does it generate amiable feelings? Examine the following phrases. Write other phrases by substituting suitable words for the ones italicised;

cruel *joke*; bitter *memories*; sweet *tooth*;
 cold *comfort*; hot *words*.

(e.g. cruel custom)

2. Notice the use of set in these expressions :

Set a term to his activities

Set the world to rights

Complete these sentences using phrases taken from the ones given at the end:

- (1) The old man _____ his _____ made a will and arranged his papers methodically.
 - (2) There has been a robbery in the neighbourhood. My mother was nervous. The police _____ her _____ by telling her that the thieves had been arrested.
 - (3) The film stars _____ and adolescents try to keep up with them.
 - (4) Help from volunteers _____ the farmers _____ after the cyclone.
- (a) Set—at ease
 - (b) Set—on their feet
 - (c) Set—affairs in order
 - (d) Set—the pace

Composition

Record the events of an important day in your life (e.g. the day you got your Class X result, the day you first wore a sari, your last birthday) and describe your thoughts, feelings and reactions to events and people.