

BEEHIVE

TEXT BOOK IN ENGLISH FOR CLASS 9

Semester - 1

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MOMENTS

SUPPLEMENTARY READER IN ENGLISH FOR CLASS 9

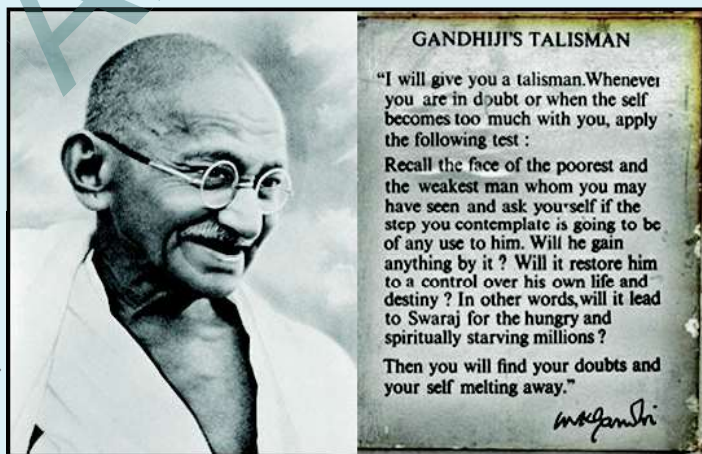
Semester - 1

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Teacher Corner



Student Corner

LEARNING OUTCOMES

UNIT -1 :

THE FUN THEY HAD

Students will be able to...

- Listen, understand and appreciate texts through discussion and analysis.
- Apply grammatical concepts of “Adverbs”, “If not- Unless” in speech and writing.
- Demonstrate communication skills through debate on “Traditional schools Vs Future Schools.”
- Share ideas and opinions both verbally and non-verbally.
- Write answers to the questions based on the content of the text and letters (formal and informal) to demonstrate research correspondence and promotion skills.
- Structure and organise written content appropriately for the target audience.

THE ROAD NOT TAKEN (Poem)

- Read aloud and recite poem with proper stress, tone and intonation.
- Understand the unpredictable nature of life, individuality and the importance of making wise choices.
- Identify and appreciate literary elements such as alliteration, imagery, personification etc.
- Write short answers and discuss on making choices in life.

Unit-2:

THE SOUND OF MUSIC:

Part-1 EVELYN GLENNIE

Students will be able to...

- Engage with the story of Evelyn Glennie, develop the ability to interpret the themes and incidents.
- Express personal opinions and thoughts on Evelyn Glennie’s achievement with reasoning.
- Apply knowledge of Parts of Speech, to-verb usage, definitions of words/phrases.
- Develop dictionary skills.
- Express ideas about Evelyn Glennie’s achievements, how she overcame her challenge, and her impact on music.
- Develop the skill of introducing a person to audience in daily life.
- Compare and contrast Evelyn’s achievements with other famous musicians, noting the role of determination and passion in her success.
- Write answers to the questions based on the content of the text.

PART-2 BISMILLAH KHAN

Students will be able to...

- Use words, phrases, idioms, in contexts in order to demonstrate ability to process the language in real-time.

- Listen to and speak on a variety of verbal inputs to demonstrate language communication skills.
- Express thoughts, ideas, views and opinions on Bismillah Khan's music journey verbally and non-verbally.
- Use the rules of grammar in speech and writing focusing on parts of speech, determiner, time and tense, in order to demonstrate comprehension and knowledge of their usage through a variety of situations.
- Write answers to the questions based on the content of the text and also about the topic "If you work hard and know where you are going, you will get there."

WIND (Poem)

- Appreciate the poem and practise poem with proper stress, pause, tone, and intonation.
- Identify and interpret the poetic devices such as personification, repetition, symbolism etc.
- Explores how wind can be both a friend and a foe.
- Describe the power of wind and its destructive nature.
- Understand the importance of being strong to face life's challenges.
- Use appropriate vocabulary like rafters, winnow, crumbling... and write answers to the questions.

UNIT.3: THE LITTLE GIRL

Students will be able to:

- Demonstrate the ability to analyse and interpret characters (Kezia, Kezia's father..), themes, incidents

from the story and compare them to their own experiences or other literary works.

- Accurately use synonyms, usage of "big" in different contexts, verbs of reporting etc.
- Write clear and coherent short answers, paragraphs on relationship between a father and daughter and parent's behaviour.
- Form and support personal opinions on themes, characters, and events in the story, using reasoning and textual evidence.

RAIN ON THE ROOF(Poem)

- Read aloud and recite poem with proper stress, pause, tone and intonation.
- Identify and appreciate literary elements such as alliteration, personification, hyperbole and imagery.
- Write answers to the questions and about their experience of rain in their life.

UNIT 4:

A TRULY BEAUTIFUL MIND

Students will be able to:

- Listen to and speak on Einstein's life and on a variety of verbal inputs to demonstrate language comprehension and communication skills.
- Use the rules of grammar like Participial Clauses, synonyms, antonyms, passivation, parts of speech to express ideas clearly in speech and writing.

- Express thoughts, ideas, views, opinions on Einstein's life journey.
- Write biographical sketch of great personalities.
- Write short answers, paragraphs, news reports using appropriate vocabulary and grammar along with critical thinking skills.

THE LAKE ISLE OF INNISFREE

(Poem)

- Identify and interpret literary elements such as metaphor, alliteration, repetition, imagery and personification etc.
- Analyse themes like solitude, nature and escapism to understand their relevance in personal and societal contexts.
- Recite the poem with proper stress tone, intonation demonstrating comprehension and expression.
- Write short answers, paragraphs, reports with accurate vocabulary and grammar.
- Infer the poet's intentions and emotions connecting the text to universal human experiences

UNIT :5.

THE SNAKE AND THE MIRROR

Students will be able to:

- Develop skills to infer, interpret and appreciate the nuances of the content.
- Apply rule of grammar in Reported speech, enhance comprehension and demonstrate appropriate usage of these elements in different scenarios.

- Speak fluently with accurate pronunciation, intonation and pauses on topics like "Describe the incident when you were very scared"
- Write short answers, paragraphs, or reports on a given theme by using precise vocabulary and grammar to reflect comprehension and critical thinking.

THE LEGEND OF NORTHLAND

(Poem)

- Identify and explain the central themes of the poem as kindness, generosity and moral consequences.
- Analyse the use of literary devices metaphor, simile etc., and understand their role in enhancing the poem's meaning.
- Infer the moral message conveyed through the narrative structure and the character transformation.
- Evaluate the poet's intention and relate the poem's message to real-life scenarios, fostering empathy, the value of selflessness and ethical thinking.
- Write answers to the questions based on the content of the text.
- Appreciate the poem that greed is a sin and that people who are selfish and unkind do not deserve the blessings of life.



Note for the teacher



Units 1–5

THE FUN THEY HAD

This story takes us to the world of the future where computers will play a major role. Let the children talk freely about how they imagine the schools of the future that their own children might go to. You might want to explain the ideas of 'virtual reality' and 'virtual classroom'. The term 'virtual reality' refers to a reality created by computer software, and a 'virtual classroom' is not a real classroom but one where learning is through computer software or the Internet. The children may know what a robot is, and be able to guess what a robotic teacher would be.

In this unit students are required to present their arguments in a debate. The following points could be explained before the task.

- A debate is a contest between two speakers or two groups of speakers to show skill and ability in arguing.
- A proposition, a question or a problem is required for this purpose, which can be spoken for or against.
- To participate in a debate, one must prepare for it. So, one must prepare an outline of the main points in the order in which one is going to argue.
- The time limit is about four to five minutes.
- The speaker addresses the audience.
- Every topic/subject has its own vocabulary. These must be learnt.
- The speaker addresses the chair (Mr President/Madam), 'submits' an argument, 'appeals' for sympathetic understanding and support, 'questions' the opponent's views, and 'concludes' an argument.



THE SOUND OF MUSIC

These biographical pieces tell us of people who have achieved success and recognition through determination, hard work and courage. The children may be asked to think of potential barriers to success, and of people who have overcome them. The second part of the unit encourages students to think about the rich heritage of Indian music, and our musical instruments. The portraits of musicians given in the beginning may be supplemented by others that the children can be asked to bring to class.

A comprehension exercise in Part II encourages children to find words in the text that express attitudes (positive, negative or neutral) to events, places, etc. Encourage the children to compare and discuss their answers.

- * Dictionary entries give us different kinds of information about words. Children need help in using the dictionary to find specific kinds of information.

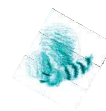
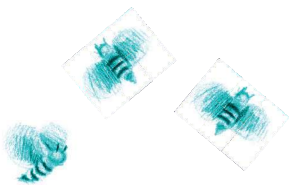


- * This unit has an exercise that asks students to consult a dictionary and find out which adjective can be used before a noun, which can be used after a verb, and which can be used in both ways. You may add some adjectives to those suggested. Encourage the children also to find more adjectives of the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

3. THE LITTLE GIRL

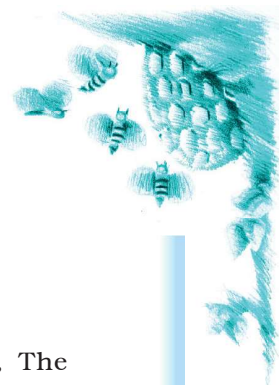


- * The aim in this unit is to first read through the story at one go, not worrying about difficult words or difficult language. Students can read the story for homework and come to class; or the teacher can read out the story in class; or the students can read out parts of the story in the class, one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



4. A TRULY BEAUTIFUL MIND

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



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

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

5. THE SNAKE AND THE MIRROR

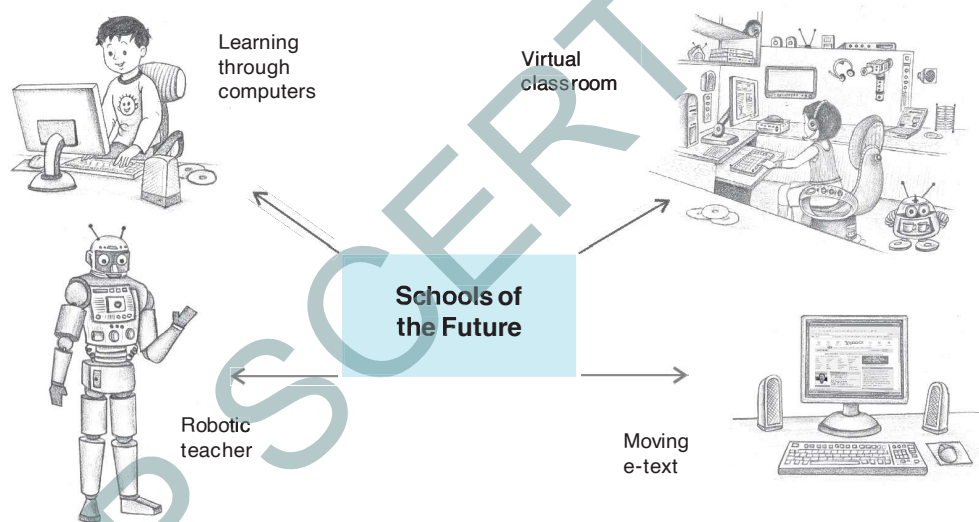
- * 'The Snake and the Mirror' is a complex story of self-discovery that is humorously told. The narrator is a vain and foolish young man who in a moment of crisis realises that he is "poor, foolish and stupid". The questions are designed to help the students notice the humour in the narration.
- * This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



1. The Fun They Had

BEFORE YOU READ

- The story we shall read is set in the future, when books and schools as we now know them will perhaps not exist. How will children study then? The diagram below may give you some ideas.
- In pairs, discuss three things that you like best about your school and



three things about your school that you would like to change. Write them down.

- Have you ever read words on a television (or computer) screen? Can you imagine a time when all books will be on computers, and there will be no books printed on paper? Would you like such books better?

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

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

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

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

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

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

She said, “Where did you find it?”

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

“What’s it about?”

“School.”

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

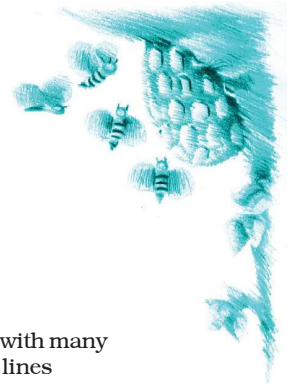
Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

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

crinkly: with many folds or lines

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

scornful: contemptuous; showing you think something is worthless



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

slot: a given space, time or position

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

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

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

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

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

loftily: in a superior way

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



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



"Sure they had a teacher, but it wasn't a regular teacher. It was a man."

"A man? How could a man be a teacher?"

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

7. "A man isn't smart enough."

"Sure he is. My father knows as much as my teacher."

"He knows almost as much, I betcha."

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

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

"And all the kids learned the same thing?"

"Sure, if they were the same age."

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

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

"I didn't say I didn't like it," Margie said quickly. She wanted to read about those funny schools.

They weren't even half finished when Margie's mother called, "Margie! School!"

Margie looked up. "Not yet, Mamma."

"Now!" said Mrs Jones. "And it's probably time for Tommy, too."

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

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

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

regular: here, normal; of the usual kind

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

dispute: disagree with

nonchalantly: not showing much interest or enthusiasm; carelessly



The mechanical teacher was flashing on the screen...

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

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

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

And the teachers were people...

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

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

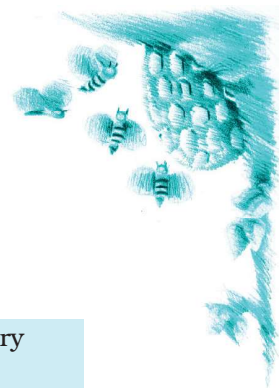
ISAAC ASIMOV



Thinking about the Text

Activity

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



I. Answer these questions in a few words or a couple of sentences each.

1. How old are Margie and Tommy?
2. What did Margie write in her diary?
3. Had Margie ever seen a book before?
4. What things about the book did she find strange?
5. What do you think a telebook is?
6. Where was Margie's school? Did she have any classmates?
7. What subjects did Margie and Tommy learn?

II. Answer the following with reference to the story.

1. "I wouldn't throw *it* away."
 - (i) Who says these words?
 - (ii) What does 'it' refer to?
 - (iii) What is it being compared with by the speaker?
2. "Sure *they* had a teacher, but it wasn't a *regular* teacher. It was a man."
 - (i) Who does 'they' refer to?
 - (ii) What does 'regular' mean here?
 - (iii) What is it contrasted with?

III. Choose the suitable answer.

1. Why was Margie so surprised when Tommy told her about the "old kind of teachers"? ()
 - A) She couldn't believe machines used to be so big.
 - B) She didn't think a human being could be smart enough to be a teacher.
 - C) She thought human teachers would be too strict and mean.
 - D) She believed humans were too busy to teach children.
2. Why did Margie have to study at the exact same time every day? ()
 - A) The mechanical teacher needed to be charged at that time.
 - B) The government forced all students to study at the same time.
 - C) Her mother believed little girls learned better if they studied at regular hours.
 - D) Tommy wanted to study with her at that exact time.

IV. Answer each of these questions in two or three paragraphs (100–150 words).

1. What are the main features of the mechanical teachers and the schoolrooms that Margie and Tommy have in the story?
2. Why did Margie hate school? Why did she think the old kind of school must have been fun?

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

Thinking about Language

I. Adverbs

Read this sentence taken from the story:

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

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

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

awfully sorrowfully completely loftily
carefully differently quickly nonchalantly

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

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

Remember:

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

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

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



3. Make adverbs from these adjectives.

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

II. If Not and Unless

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

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

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

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

Notice these two tenses again in the following examples.

Future Tense

Present Tense

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

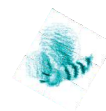
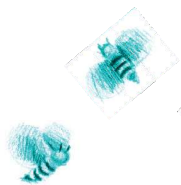
Complete the following conditional sentences. Use the correct form of the verb.

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



Writing

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



Addresses of the sender and receiver

The salutation

The body of the letter

The closing phrases and signature

Your letter might look like this:

Your address

Date _____ (DD/MM/YY)

The addressee's address

Dear Sir/Madam,

Yours sincerely,

Your signature

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



Speaking

In groups of four discuss the following topic.

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

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

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

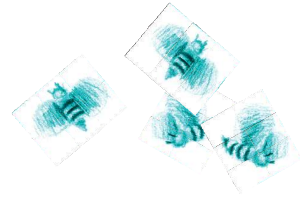
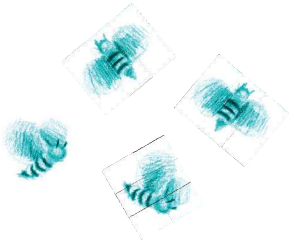
- In my opinion ...
- I/we fail to understand why ...
- I wholeheartedly support/oppose the view that ...
- At the outset let me say ...
- I'd/we'd like to raise the issue of/argue against ...
- I should like to draw attention to ...
- My/our worthy opponent has submitted that ...
- On the contrary ...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

Do a Project

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



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



The Road Not Taken



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

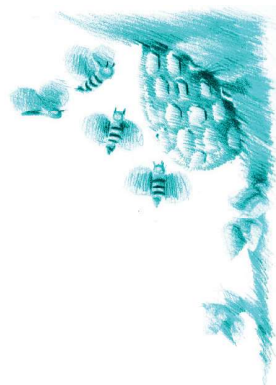
Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

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

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

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

ROBERT FROST



GLOSSARY

diverged: separated and took a different direction

undergrowth: dense growth of plants and bushes

wanted wear: had not been used

hence: here, in the future



Thinking about the Poem

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

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

JAWAHARLAL NEHRU





2. The Sound of Music

Part I

Evelyn Glennie Listens to Sound without Hearing It

BEFORE YOU READ

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

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

jostle: push roughly
slight: small and thin

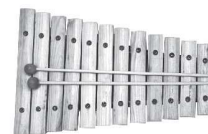
daunting: frightening

aspiring musician: a person who wants to be a musician

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

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

impaired: weakened



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

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

potential: quality or ability that can be developed

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

intriguing: fascinating and curious



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

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

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

flawlessly: without a fault or mistake

lilt: a way of speaking

tingles: causes a slight pricking or stinging sensation

resonances: echoes of sounds

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

DEBORAH COWLEY

Thinking about the Text

I. Answer these questions in a few words or a couple of sentences each.

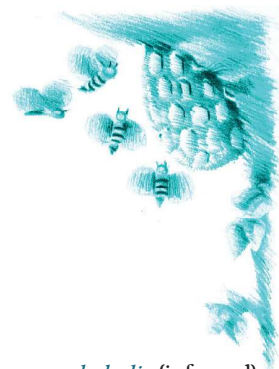
- How old was Evelyn when she went to the Royal Academy of Music?
- When was her deafness first noticed? When was it confirmed?

II. Choose the suitable answer.

- Who recognized Evelyn's potential and how did he help her continue with music? ()
 - Her headmistress, who bought her a piano and told her to practice every day.
 - A famous violinist, who taught her how to read sheet music using braille.
 - Ron Forbes, a percussionist, who tuned two large drums to different notes and told her to sense the sound instead of listening through her ears.
 - Her mother, who sent her to a special music academy for the deaf in London.
- Apart from her regular concerts, what are the other places and causes for which Evelyn performs? ()
 - She plays exclusively in royal courts and for government charity events.
 - She gives free concerts in prisons and hospitals, and gives high priority to classes for young musicians.
 - She only performs at international music festivals to raise money for deaf children.
 - She plays at local schools to teach children how to build their own percussion instruments.

III. Answer the question in two or three paragraphs (100–150 words).

- How does Evelyn hear music?



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

priority: great
importance

Part II

The Shehnai of Bismillah Khan

BEFORE YOU READ

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

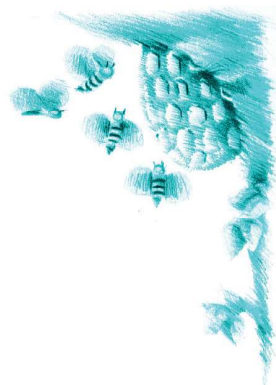


- Think of the *shehnai* and the first thing you'll probably imagine is a wedding or a similar occasion or function. The next would probably be *Ustad Bismillah Khan*, the *shehnai* maestro, playing this instrument.

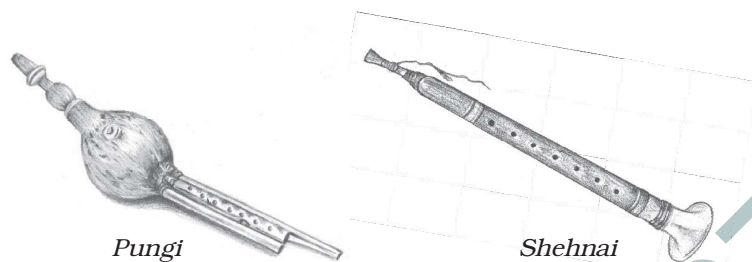
1. EMPEROR Aurangzeb banned the playing of a musical instrument called *pungi* in the royal residence for it had a shrill unpleasant sound. *Pungi* became the generic name for reeded noisemakers. Few had thought that it would one day be revived. A barber of a family of professional musicians, who had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

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

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



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



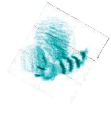
2. The sound of the shehnai began to be considered auspicious. And for this reason it is still played in temples and is an indispensable component of any North Indian wedding. In the past, the shehnai was part of the *naubat* or traditional ensemble of nine instruments found at royal courts. Till recently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

auspicious:
promising to bring
good fortune

indispensable:
without which a
piece of work cannot
be done

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

paternal ancestors:
ancestors of the
father



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

on end: for a very long time without stopping

taken in by: attracted or charmed by

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



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

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

chartbuster: record-breaker

celluloid: old-fashioned way of referring to films

venture: project that often involves risk

conferred: given, usually an award or a degree

coveted: much desired

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

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

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

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

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



Thinking about the Text

I. Tick the right answer.

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

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

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

III. Choose the suitable answer.

1. Why did Emperor Aurangzeb ban the playing of the musical instrument called the pungi? ()
- It was too expensive to make for the royal court.
 - It had a very loud, sharp, and unpleasant sound.
 - It was a symbol of his political enemies.
 - It was too difficult for his musicians to learn.
2. How did the barber change the pungi to create the new instrument, the shehnai? ()
- He made it out of brass and added strings to it.
 - He made it shorter, thicker, and removed all the holes.
 - He chose a hollow stem that was longer and broader than the pungi and made seven holes in it.
 - He attached a large drum to the end of the pungi to make it louder.

Thinking about Language

I. Look at these sentences.

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

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

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

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

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

III. Tick the right answer.

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

IV. Dictionary work

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

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

- Ustad Faiyaz Khan was *overjoyed*.

We cannot say: *the *overjoyed man*.

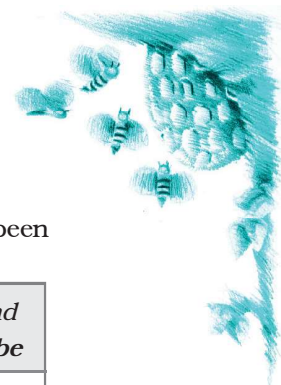
Look at these entries from the *Oxford Advanced Learner's Dictionary* (2005).

elder *adj., noun*

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

awake *adj., verb*

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



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

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

Use these words in phrases or sentences of your own.

Speaking

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

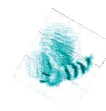
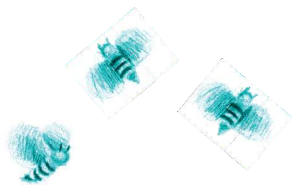
Here is some information about Kishori Amonkar you can find on the Internet. Read the passage and make notes of the main points about:

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

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

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

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



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

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

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

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



Writing

"If you work hard and know where you're going, you'll get there," says Evelyn Glennie. You have now read about two musicians, Evelyn Glennie and Ustad Bismillah Khan. Do you think that they both worked hard? Where did they want to 'go'? Answer these questions in two paragraphs, one on each of the two musicians.

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

BONO



Wind



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



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

SUBRAMANIA BHARATI

[translated from the Tamil by

A.K. Ramanujan]

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

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

GLOSSARY

poking fun: making fun of

rafters: sloping beams supporting a roof

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



Thinking about the Poem

- I. 1. What are the things the wind does in the first stanza?
 2. Have you seen anybody winnow grain at home or in a paddy field? What is the word in your language for winnowing? What do people use for winnowing? (Give the words in your language, if you know them.)
 3. What does the poet say the wind god winnows?
 4. What should we do to make friends with the wind?
 5. What do the last four lines of the poem mean to you?
 6. How does the poet speak to the wind — in anger or with humour? You must also have seen or heard of the wind “crumbling lives”. What is your response to this? Is it like the poet’s?
- II. The poem you have just read is originally in the Tamil. Do you know any such poems in your language?



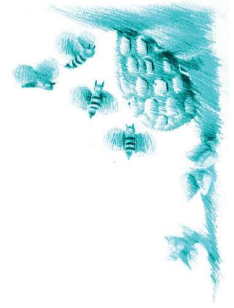
The tree on the mountain takes whatever the weather brings. If it has any choice at all, it is in putting down roots as deeply as possible.

CORRIE TEN BOOM





3. The Little Girl



BEFORE YOU READ

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

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

a figure to be feared:
a person to be feared

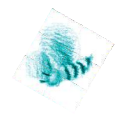
- In the evening when he came home she stood near the staircase and heard his loud voice in the hall. “Bring my tea into the drawing-room... Hasn’t the paper come yet? Mother, go and see if my paper’s out there — and bring me my slippers.”
2. “Kezia,” Mother would call to her, “if you’re a good girl you can come down and take off father’s boots.” Slowly the girl would slip down the stairs, more slowly still across the hall, and push open the drawing-room door.

slip down: come down quietly and unwillingly

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

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

“I d-d-don’t know, Father.”



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

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

given it up: stopped doing it

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

wretched: unhappy

on the brink of suicide: about to commit suicide

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

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



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



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

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

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

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

laboriously: with a lot of effort or difficulty

wandered into: went into, by chance

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

hue and cry: angry protest

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

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

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

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

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

“Well?” he said sharply.

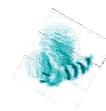
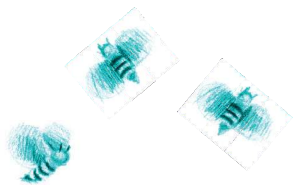
Mother explained.

He stopped and stared at the child.

“Did you do that?”

“N-n-no”, she whispered.

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



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

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

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

"Oh, no, no", she screamed, hiding under the bedclothes.

He pulled them aside.

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

"But it was for your b-b-birthday."

Down came the ruler on her little, pink palms.

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

"What did God make fathers for?" she sobbed.

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

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

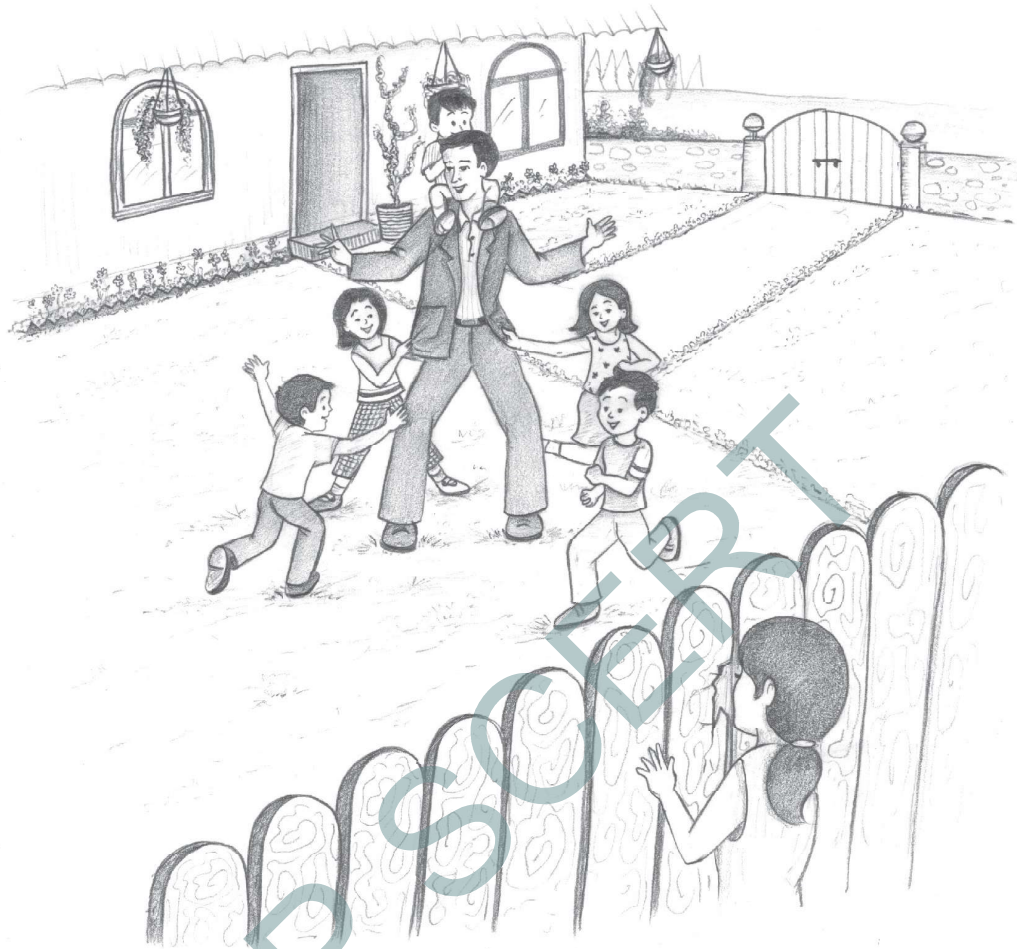
9. The Macdonalds lived next door. They had five children. Looking through a gap in the fence the little girl saw them playing 'tag' in the evening. The father with the baby, Mao, on his shoulders, two little girls hanging on to his coat pockets ran round and round the flower-beds, shaking with laughter.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

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

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

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

tag: a children's game of catching one another



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

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

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

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

nightmare: a bad dream



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

“What’s the matter?” he said.

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

tucked up: covered up nicely in bed

Then the dark did not matter; she lay still.

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

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

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

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

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

KATHERINE MANSFIELD

Thinking about the Text

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

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

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

- Why was Kezia afraid of her father?
- Who were the people in Kezia's family?
- What was Kezia's father's routine
 - before going to his office?
 - after coming back from his office?
 - on Sundays?
- In what ways did Kezia's grandmother encourage her to get to know her father better?

- III. Choose the suitable answer.

- Why did Kezia usually try to avoid her father at the beginning of the story ? ()
 - He always scolded her for playing with the neighbour's children.
 - She found his large size, loud voice, and strict behaviour terrifying.
 - He forced her to read difficult books in the library every evening.
 - She was angry because he never bought her any toys or gifts.
- Why did Kezia's attempt to make a birthday gift for her father end in a severe punishment? ()
 - She accidentally broke his favourite spectacles while making the gift.
 - She stole money from his wallet to buy yellow silk for the cushion.
 - She tore up his very important official speech to stuff the pin-cushion.
 - She used his expensive fountain pen to draw pictures on the cushion.

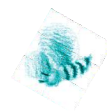
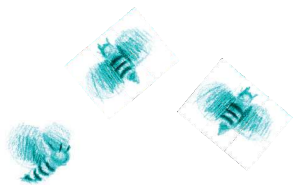
Thinking about Language

- I. Look at the following sentence.

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

Here, *glad* means happy about something.

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



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

Read the sentences below.

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

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

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

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

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

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

II. Verbs of Reporting

Study the following sentences.

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

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

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



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

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

were complaining shouted replied
remarked ordered suggested

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

Speaking

Form pairs or groups and discuss the following questions.

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

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

Writing

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



Rain on the Roof



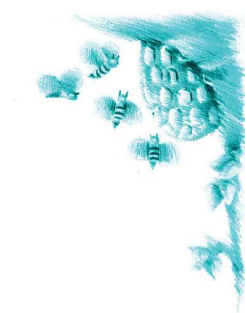
When the sky is covered with dark clouds and it starts raining, have you ever listened to the patter of soft rain on the roof? What thoughts flashed through your mind as you heard this melody of nature? Read the poem to find out what the poet dreamed of while listening to the rain.

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

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

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

COATES KINNEY



GLOSSARY

tinkle: short, light ringing sounds

shingles: rectangular wooden tiles used on roofs

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

ere: old poetic word for 'before'

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

list: old poetic word for 'listen'



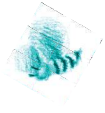
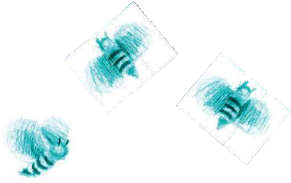
Thinking about the Poem

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

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

ABRAHAM LINCOLN





4. A Truly Beautiful Mind

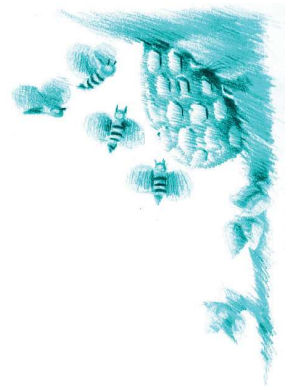
BEFORE YOU READ

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

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

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

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



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

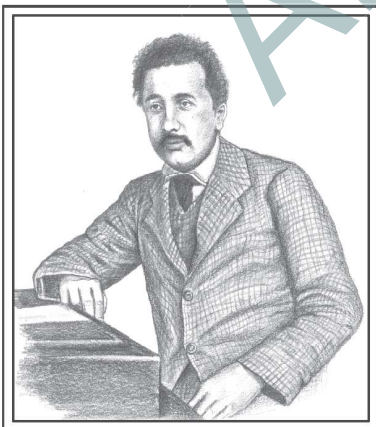
3. A headmaster once told his father that what Einstein chose as a profession wouldn't matter, because "he'll never make a success at anything." Einstein began learning to play the violin at the age of six, because his mother wanted him to; he later became a gifted amateur violinist, maintaining this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

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

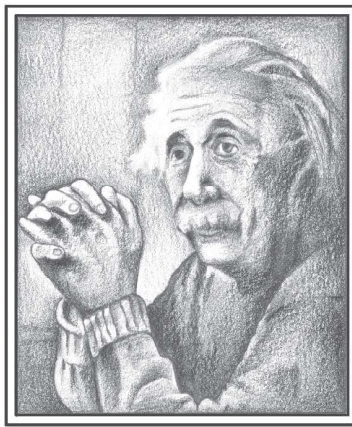
regimentation: order or discipline taken to an extreme

stifled: unable to breathe; suffocated

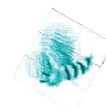
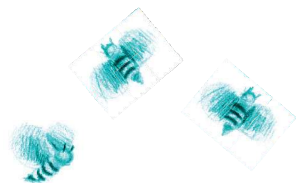
liberal: willing to understand and respect others' opinions



Einstein in 1900 at the age of 21.



Einstein in 1955 as we remember him now



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

$$E = mc^2$$

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

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

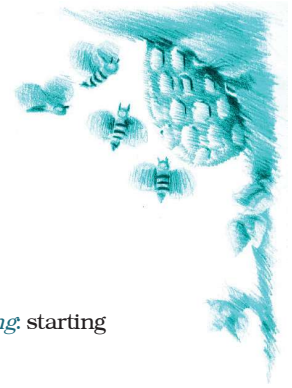
* * *

ally: a friend or an associate

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

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

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



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

unravelling: starting to fail

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

faltered: became weak

* * *

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

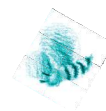
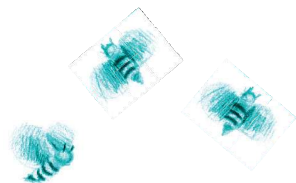
deflected: changed direction because it hit something

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

* * *

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

in an uproar: very upset



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

missive: letter, especially long and official

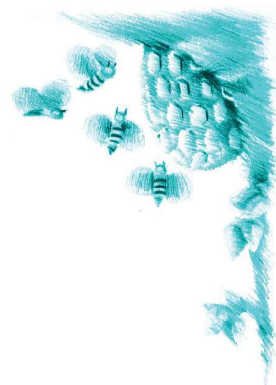
visionary: a person who can think about the future in an original and intelligent way



Thinking about the Text

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

(i) Einstein's equation	9
(ii) Einstein meets his future wife	
(iii) The making of a violinist	
(iv) Mileva and Einstein's mother	
(v) A letter that launched the arms race	
(vi) A desk drawer full of ideas	
(vii) Marriage and divorce	

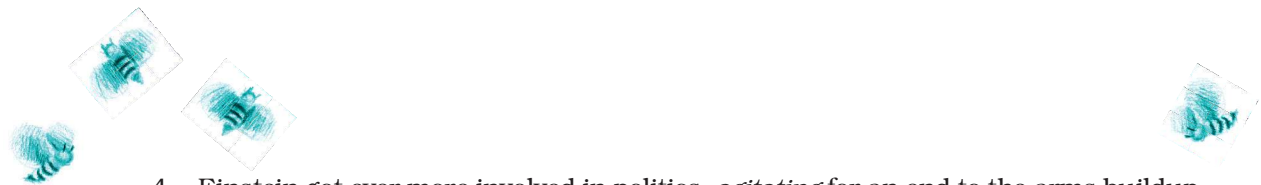


2. Who had these opinions about Einstein?
 - (i) He was boring.
 - (ii) He was stupid and would never succeed in life.
 - (iii) He was a freak.
 3. Explain what the reasons for the following are.
 - (i) Einstein leaving the school in Munich for good.
 - (ii) Einstein wanting to study in Switzerland rather than in Munich.
 - (iii) Einstein seeing in Mileva an ally.
 - (iv) What do these tell you about Einstein?
 4. What did Einstein call his desk drawer at the patent office? Why?
 5. Why did Einstein write a letter to Franklin Roosevelt?
 6. How did Einstein react to the bombing of Hiroshima and Nagasaki?
 7. Why does the world remember Einstein as a “world citizen”?
- II. Choose the suitable answer.
1. Why did young Albert Einstein's playmates call him "Brother Boring"? ()
 - a) He forced everyone to listen to him play the violin.
 - b) He did not know how to interact with other children and preferred playing by himself.
 - c) He always talked about complex mathematical equations that no one understood.
 - d) He refused to share any of his expensive mechanical toys.
 2. Why does the title of the chapter refer to Albert Einstein as having a "Truly Beautiful Mind"? ()
 - a) Because his mathematical formulas were written in very neat and beautiful handwriting.
 - b) Because he was not only a scientific genius but also a global citizen who campaigned for world peace and democracy.
 - c) Because he learned to play the violin beautifully at a very young age.
 - d) Because he never made a single mistake in his scientific calculations.



Thinking about Language

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



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

II. Study the following sentences.

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

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

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

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

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



Writing Newspaper Reports

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

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

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

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

Your report could begin like this:

Student Unearths Einstein Manuscript

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



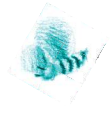
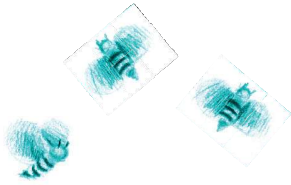
Dictation

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

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

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

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



The Lake Isle of Innisfree



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

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

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

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

WILLIAM BUTLER YEATS

GLOSSARY

wattles: twisted sticks for making fences, walls

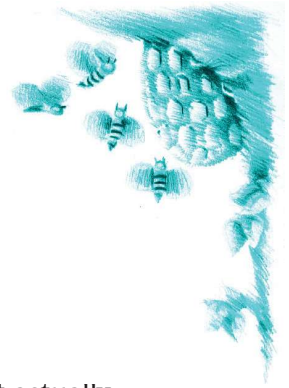
glade: clearing; open space

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



Thinking about the Poem

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



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

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

GAUTAMA BUDDHA





5. The Snake and the Mirror

BEFORE YOU READ

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

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

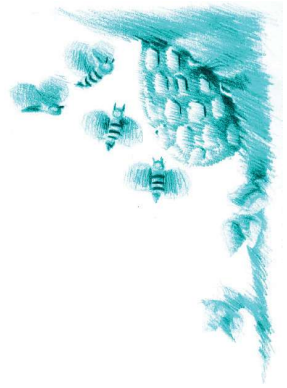
It was a hot summer night; about ten o'clock. I had my meal at the restaurant and returned to my room. I heard a noise from above as I opened the door. The sound was a familiar one. One could say that the rats and I shared the room. I took out my box of matches and lighted the kerosene lamp on the table.

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

meagre: small in quantity.



gable: upper part of a wall below a sloping roof



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

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

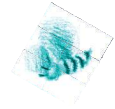
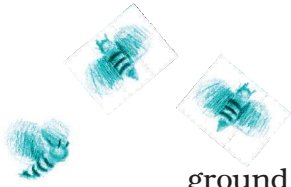
One feels tempted to look into a mirror when it is near one. I took a look. In those days I was a great admirer of beauty and I believed in making myself look handsome. I was unmarried and I was a doctor. I felt I had to make my presence felt. I picked up the comb and ran it through my hair and adjusted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

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

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

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

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



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

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

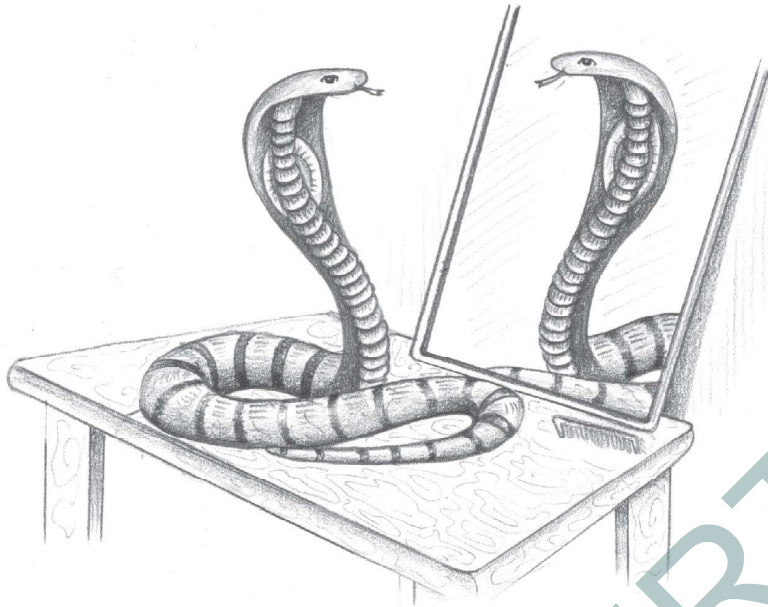
It would not be correct to say merely that I sat there holding my breath. I was turned to stone. But my mind was very active. The door opened into darkness. The room was surrounded by darkness. In the light of the lamp I sat there like a stone image in the flesh.

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

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

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

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



Perhaps it wanted to enjoy its reflection at closer quarters.

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

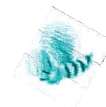
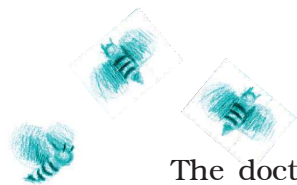
10. I did not know anything for certain. What sex was this snake, was it male or female? I will never know; for the snake unwound itself from my arm and slowly slithered into my lap. From there it crept onto the table and moved towards the mirror. Perhaps it wanted to enjoy its reflection at closer quarters.

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

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

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

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



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

12. "What was that?" I asked.

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

"Did you see the snake the next day, doctor?"

The doctor laughed, "I've never seen it since. It was a snake which was taken with its own beauty!"

VAIKOM MUHAMMAD BASHEER *Written with:* attracted by

[translated from the Malayalam

by V. Abdulla]

Thinking about the Text

I. Answer the following questions in 1-2 sentences:

1. Why did the doctor want to marry a woman who was fat?
2. How did the doctor react when the snake coiled around his left arm?
3. Why did the snake uncoil itself from the doctor's arm?

II. Choose the suitable answer.

1. According to the doctor, the continuous noise of "traffic" in his room was caused by:
a) The vehicles passing by on the main road outside. ()
b) The loud music playing in the neighbour's house.
c) The continuous movement of rats running across the roof beams.
d) The wind blowing through the open windows.
2. Which of the following best describes the theme of the story "The Snake and the Mirror"?
a) The danger of wild animals in rural villages. ()
b) A humorous tale about human vanity and how a crisis brings a person back to reality.
c) A tragic story about a doctor losing all his possessions to a thief.
d) The importance of having emergency medicines at home.



3. When the doctor was admiring himself in the mirror, what did he primarily consider himself to be? ()
- An unmarried man and a doctor.
 - A poor man struggling to survive.
 - A philosopher who didn't care about his looks.
 - A scientist about to make a great discovery.



Thinking about Language

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

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

II. Expressions used to show fear

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

- I was turned _____.
- I sat there holding _____.
- In the light of the lamp I sat there like _____.

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

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

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

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

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

IV. Reported questions

Study these sentences:

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

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

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

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

Remember that in reported speech,

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

Example:

- He said to me, “*I don’t believe you.*”
He said *he* did not believe *me*.
- She said to him, ‘*I don’t believe you.*’
She told him that *she* did not believe *him*.

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

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

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

Speaking

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

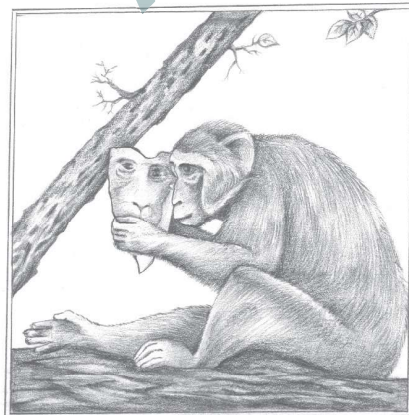
Dictation

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

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

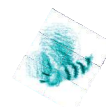
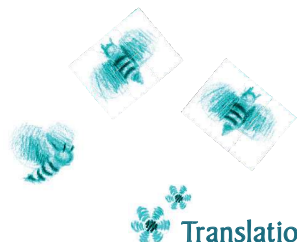
Writing

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



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

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



Translation

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

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

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

A

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

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

B

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

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

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

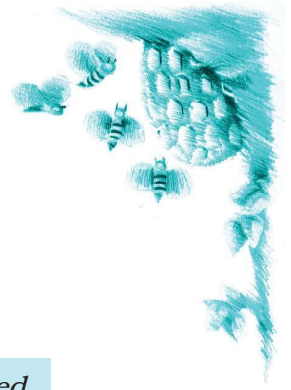
- the tense of narration (past and present tense)
- short, incomplete sentences
- sentence length

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

A Legend of the Northland



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



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

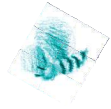
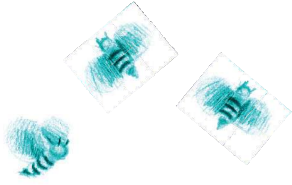
Where they harness the swift reindeer
To the sledges, when it snows;
And the children look like bear's cubs
In their funny, furry clothes:

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

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

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

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



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

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

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

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

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

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

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

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



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

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

PHOEBE CARY

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

GLOSSARY

legend: old traditional story

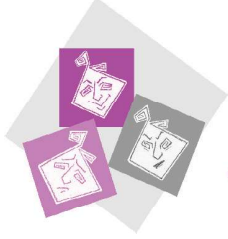
Saint Peter: an apostle of Christ

provoke: make angry



Thinking about the Poem

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



1. The Lost Child

A child goes to a fair with his parents. He is happy and excited and wants the sweets and toys displayed there. But his parents don't buy them for him. Why then does he refuse when someone else offers them to him?

It was the festival of spring. From the wintry shades of narrow lanes and alleys emerged a gaily clad humanity. Some walked, some rode on horses, others sat, being carried in bamboo and bullock carts. One little boy ran between his father's legs, brimming over with life and laughter.



"Come, child, come," called his parents, as he lagged behind, fascinated by the toys in the shops that lined the way.

He hurried towards his parents, his feet obedient to their call, his eyes still lingering on the receding toys. As he came to where they had stopped to wait for him, he could not suppress the desire of his heart, even though he well knew the old, cold stare of refusal in their eyes.

"I want that toy," he pleaded.

His father looked at him red-eyed, in his familiar tyrant's way. His mother, melted by the free spirit of the day was tender and, giving him her finger to hold, said, "Look, child, what is before you!"

It was a flowering mustard-field, pale like melting gold as it swept across miles and miles of even land.

A group of dragon-flies were bustling about on their gaudy purple wings, intercepting the flight of a lone black bee or butterfly in search of sweetness from the flowers. The child followed them in the air with his gaze, till one of them would still its wings and rest, and he would try to catch it. But it would go fluttering, flapping, up into the air, when he had almost caught it in his hands. Then his mother gave a cautionary call: "Come, child, come, come on to the footpath."

He ran towards his parents gaily and walked abreast of them for a while, being, however, soon left behind, attracted by the little insects and worms along the footpath that were teeming out from their hiding places to enjoy the sunshine.

"Come, child, come!" his parents called from the shade of a grove where they had seated themselves on the edge of a well. He ran towards them.

A shower of young flowers fell upon the child as he entered the grove, and, forgetting his parents, he began to gather the raining petals in his hands. But lo! he heard the cooing of doves and ran towards his parents, shouting, "The dove! The dove!" The raining petals dropped from his forgotten hands.

"Come, child, come!" they called to the child, who had now gone running in wild capers round the banyan tree, and gathering him up they took the narrow, winding footpath which led to the fair through the mustard fields.

As they neared the village the child could see many other footpaths full of throngs, converging to the whirlpool of the fair, and felt at once repelled and fascinated by the confusion of the world he was entering.

A sweetmeat seller hawked, “*gulab-jaman, rasagulla, burfi, jalebi*,” at the corner of the entrance and a crowd pressed round his counter at the foot of an architecture of many coloured sweets, decorated with leaves of silver and gold. The child stared open-eyed and his mouth watered for the *burfi* that was his favourite sweet. “I want that *burfi*,” he slowly murmured. But he half knew as he begged that his plea would not be heeded because his parents would say he was greedy. So without waiting for an answer he moved on.

A flower-seller hawked, “A garland of *gulmohur*, a garland of *gulmohur*!” The child seemed irresistibly drawn. He went towards the basket where the flowers lay heaped and half murmured, “I want that garland.” But he well knew his parents would refuse to buy him those flowers because they would say that they were cheap. So, without waiting for an answer, he moved on.

A man stood holding a pole with yellow, red, green and purple balloons flying from it. The child was simply carried away by the rainbow glory of their silken colours and he was filled with an overwhelming desire to possess them all. But he well knew his parents would never buy him the balloons because they would say he was too old to play with such toys. So he walked on farther.

A snake-charmer stood playing a flute to a snake which coiled itself in a basket, its head raised in a graceful bend like the neck of a swan, while the music stole into its invisible ears like the gentle rippling of an invisible waterfall. The child went towards the snake-charmer. But, knowing his parents had forbidden him to hear such coarse music as the snake-charmer played, he proceeded farther.

There was a roundabout in full swing. Men, women and children, carried away in a whirling motion, shrieked and cried with dizzy laughter. The child watched them intently and then he made a bold request: “I want to go on the roundabout, please, Father, Mother.”

There was no reply. He turned to look at his parents. They were not there, ahead of him. He turned to look on either side. They were not there. He looked behind. There was no sign of them.

A full, deep cry rose within his dry throat and with a sudden jerk of his body he ran from where he stood, crying in real fear, "Mother, Father." Tears rolled down from his eyes, hot and fierce; his flushed face was convulsed with fear. Panic-stricken, he ran to one side first, then to the other, hither and thither in all directions, knowing not where to go. "Mother, Father," he wailed. His yellow turban came untied and his clothes became muddy.

Having run to and fro in a rage of running for a while, he stood defeated, his cries suppressed into sobs. At little distances on the green grass he could see, through his filmy eyes, men and women talking. He tried to look intently among the patches of bright yellow clothes, but there was no sign of his father and mother among these people, who seemed to laugh and talk just for the sake of laughing and talking.

He ran quickly again, this time to a shrine to which people seemed to be crowding. Every little inch of space here was congested with men, but he ran through people's legs, his little sob lingering: "Mother, Father!" Near the entrance to the temple, however, the crowd became very thick: men jostled each other, heavy men, with flashing, murderous eyes and hefty shoulders. The poor child struggled to thrust a way between their feet but, knocked to and fro by their brutal movements, he might have been trampled underfoot, had he not shrieked at the highest pitch of his voice, "Father, Mother!" A man in the surging crowd heard his cry and, stooping with great difficulty, lifted him up in his arms.

"How did you get here, child? Whose baby are you?" the man asked as he steered clear of the mass. The child wept more bitterly than ever now and only cried, "I want my mother, I want my father!"

The man tried to soothe him by taking him to the roundabout. "Will you have a ride on the horse?" he gently asked as he approached the ring. The child's throat tore into a thousand shrill sobs and he only shouted, "I want my mother, I want my father!"



The man headed towards the place where the snake-charmer still played on the flute to the swaying cobra. "Listen to that nice music, child!" he pleaded. But the child shut his ears with his fingers and shouted his double-pitched strain: "I want my mother, I want my father!" The man took him near the balloons, thinking the bright colours of the balloons would distract the child's attention and quieten him. "Would you like a rainbow-coloured balloon?" he persuasively asked. The child turned his eyes from the flying balloons and just sobbed, "I want my mother, I want my father!"

The man, still trying to make the child happy, bore him to the gate where the flower-seller sat. "Look! Can you smell those nice flowers, child! Would you like a garland to put round your neck?"

The child turned his nose away from the basket and reiterated his sob, "I want my mother, I want my father!"

Thinking to humour his disconsolate charge by a gift of sweets, the man took him to the counter of the sweet shop. "What sweets would you like, child?" he asked. The child turned his face from the sweet shop and only sobbed, "I want my mother, I want my father!"

MULK RAJ ANAND

THINK ABOUT IT

- I
1. What are the things the child sees on his way to the fair? Why does he lag behind?
 2. In the fair he wants many things. What are they? Why does he move on without waiting for an answer?
 3. When does he realise that he has lost his way? How have his anxiety and insecurity been described?
 4. Why does the lost child lose interest in the things that he had wanted earlier?
 5. What do you think happens in the end? Does the child find his parents?

II Choose the suitable answer.

1. On the way to the fair, the child continuously lagged behind his parents. What was the primary reason for this? ()
 - a) He was tired from walking and wanted his father to carry him.
 - b) He was terrified of the large crowds gathering on the road.
 - c) He was constantly distracted and fascinated by the toys in the shops and the beauty of nature.
 - d) He was angry with his parents and was trying to hide from them.
2. What was the exact moment the child realized he was separated from his parents? ()
 - a) When he stopped to watch the snake charmer playing the flute to the cobra.
 - b) When he turned around to ask for a ride on the roundabout and heard no reply.
 - c) When he bent down to collect the falling petals in the mustard field.
 - d) When he was pushed and trampled by the heavy crowd near the temple gates.

TALK ABOUT IT

How to ensure not to get lost.

SUGGESTED READING

- *The Coolie* by Mulk Raj Anand
- 'Kabuliwallah' by Rabindranath Tagore



2. The Adventures of Toto



Have you ever had a baby monkey as a pet? Toto is a baby monkey. Let's find out whether he is mischievous or docile.

GRANDFATHER bought Toto from a tonga-driver for the sum of five rupees. The tonga-driver used to keep the little red monkey tied to a feeding-trough, and the monkey looked so out of place there that Grandfather decided he would add the little fellow to his private zoo.

Toto was a pretty monkey. His bright eyes sparkled with mischief beneath deep-set eyebrows, and his teeth, which were a pearly white, were very often displayed in a smile that frightened the life out of elderly Anglo-Indian ladies. But his hands looked dried-up as though they had been pickled in the sun for many years. Yet his fingers were quick and wicked; and his tail, while adding to his good looks (Grandfather believed a tail would add to anyone's good looks), also served as a third hand. He could use it to hang from a branch; and it was capable of scooping up any delicacy that might be out of reach of his hands.

Grandmother always fussed when Grandfather brought home some new bird or animal. So it was decided that Toto's presence should be kept a secret from her until she was in a particularly good mood. Grandfather and I put him away in a little closet opening into my bedroom wall, where he was tied securely — or so we thought — to a peg fastened into the wall.

A few hours later, when Grandfather and I came back to release Toto, we found that the walls, which had been covered with some ornamental paper chosen by Grandfather, now stood out as naked brick and plaster. The peg in the wall had been wrenched from its socket, and my school blazer, which had been hanging there, was in shreds. I wondered what Grandmother

would say. But Grandfather didn't worry; he seemed pleased with Toto's performance.

"He's clever," said Grandfather. "Given time, I'm sure he could have tied the torn pieces of your blazer into a rope, and made his escape from the window!"

His presence in the house still a secret, Toto was now transferred to a big cage in the servants' quarters where a number of Grandfather's pets lived very sociably together — a tortoise, a pair of rabbits, a tame squirrel and, for a while, my pet goat. But the monkey wouldn't allow any of his companions to sleep at night; so Grandfather, who had to leave Dehra Dun next day to collect his pension in Saharanpur, decided to take him along.

Unfortunately I could not accompany Grandfather on that trip, but he told me about it afterwards. A big black canvas kit-bag was provided for Toto. This, with some straw at the bottom, became his new abode. When the bag was closed, there was no escape. Toto could not get his hands through the opening, and the canvas was too strong for him to bite his way through. His efforts to get out only had the effect of making the bag roll about on the floor or occasionally jump into the air — an exhibition that attracted a curious crowd of onlookers on the Dehra Dun railway platform.

Toto remained in the bag as far as Saharanpur, but while Grandfather was producing his ticket at the railway turnstile, Toto suddenly poked his head out of the bag and gave the ticket-collector a wide grin.

The poor man was taken aback; but, with great presence of mind and much to Grandfather's annoyance, he said, "Sir, you have a dog with you. You'll have to pay for it accordingly."

In vain did Grandfather take Toto out of the bag; in vain did he try to prove that a monkey did not qualify as a dog, or even as a quadruped. Toto was classified a dog by the ticket-collector; and three rupees was the sum handed over as his fare.

Then Grandfather, just to get his own back, took from his pocket our pet tortoise, and said, "What must I pay for this, since you charge for all animals?"

The ticket-collector looked closely at the tortoise, prodded it with his forefinger, gave Grandfather a pleased and triumphant look, and said, "No charge. It is not a dog."



When Toto was finally accepted by Grandmother he was given a comfortable home in the stable, where he had for a companion the family donkey, Nana. On Toto's first night in the stable, Grandfather paid him a visit to see if he was comfortable. To his surprise he found Nana, without apparent cause, pulling at her halter and trying to keep her head as far as possible from a bundle of hay.

Grandfather gave Nana a slap across her haunches, and she jerked back, dragging Toto with her. He had fastened on to her long ears with his sharp little teeth.

Toto and Nana never became friends.

A great treat for Toto during cold winter evenings was the large bowl of warm water given him by Grandmother for his bath. He would cunningly test the temperature with his hand, then gradually step into the bath, first one foot, then the other (as he had seen me doing), until he was into the water up to his neck.

Once comfortable, he would take the soap in his hands or feet, and rub himself all over. When the water became cold, he would get out and run as quickly as he could to the kitchen-fire in order to dry himself. If anyone laughed at him during this performance, Toto's feelings would be hurt and he would refuse to go on with his bath. One day Toto nearly succeeded in boiling himself alive.

A large kitchen kettle had been left on the fire to boil for tea and Toto, finding himself with nothing better to do, decided to remove the lid. Finding the water just warm enough for a bath, he got in, with his head sticking out from the open kettle. This was just fine for a while, until the water began to boil. Toto then raised himself a little; but, finding it cold outside, sat down again. He continued hopping up and down for some time, until Grandmother arrived and hauled him, half-boiled, out of the kettle.

If there is a part of the brain especially devoted to mischief, that part was largely developed in Toto. He was always tearing things to pieces. Whenever one of my aunts came near him, he made every effort to get hold of her dress and tear a hole in it.

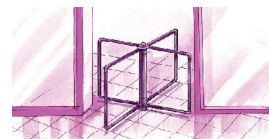
One day, at lunch-time, a large dish of *pullao* stood in the centre of the dining-table. We entered the room to find Toto stuffing himself with rice. My grandmother screamed — and Toto threw a plate at her. One of my aunts rushed forward — and received a glass of water in the face. When Grandfather arrived, Toto picked up the dish of *pullao* and made his exit through a window. We found him in the branches of the jackfruit tree, the dish still in his arms. He remained there all afternoon, eating slowly through the rice, determined on finishing every grain. And then, in order to spite Grandmother, who had screamed at him, he threw the dish down from the tree, and chattered with delight when it broke into a hundred pieces.

Obviously Toto was not the sort of pet we could keep for long. Even Grandfather realised that. We were not well-to-do, and could not afford the frequent loss of dishes, clothes, curtains and wallpaper. So Grandfather found the tonga-driver, and sold Toto back to him — for only three rupees.

RUSKIN BOND

Glossary

turnstile: a mechanical gate consisting of revolving horizontal arms fixed to a vertical post, allowing only one person at a time to pass through



halter: a rope or strap placed around the head of a horse or other animal, used for leading or tethering it



THINK ABOUT IT

- I
1. How does Toto come to grandfather's private zoo?
2. "Toto was a pretty monkey." In what sense is Toto pretty?
3. Why does grandfather take Toto to Saharanpur and how? Why does the ticket collector insist on calling Toto a dog?
4. How does Toto take a bath? Where has he learnt to do this? How does Toto almost boil himself alive?
5. Why does the author say, "Toto was not the sort of pet we could keep for long"?

II Choose the suitable answer.

1. Why did Grandfather decide to buy Toto from the Tonga-driver? ()
 - a) He wanted to sell the monkey in the city for a higher profit.
 - b) He felt the monkey looked completely out of place tied to a feeding-trough and wanted to add him to his private zoo.
 - c) He needed a clever animal to guard his house from thieves.
 - d) He wanted to give Grandmother a unique surprise for her birthday.
2. Why was Toto's presence initially kept a strict secret from Grandmother? ()
 - a) Because she was terrified of monkeys and would run out of the house.
 - b) Because she had an allergy to wild animals.
 - c) Because she always fussed and got angry whenever Grandfather brought home a new bird or animal.
 - d) Because Grandfather wanted to train Toto to do tricks before showing him to her.



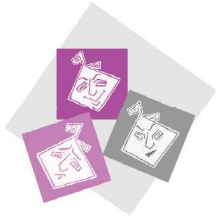
TALK ABOUT IT

Do you have a pet? Is your pet mischievous? Tell the class about it.



SUGGESTED READING

- *My Family and Other Animals* by Gerald Durrell
- 'Grandfather's Private Zoo' by Ruskin Bond
- *Jungle Book* by Rudyard Kipling



3. Iswaran the Storyteller



One night Mahendra woke up from his sleep and saw “a dark cloudy form”. He broke out into a cold sweat. Was it a ghost?



THE story was narrated to Ganesh by a young man, Mahendra by name. He was a junior supervisor in a firm which offered on hire supervisors at various types of construction sites: factories, bridges, dams, and so on. Mahendra's job was to keep an eye on the activities at the work site. He had to keep moving from place to place every now and then as ordered by his head office: from a coal mining area to a railway bridge construction site, from there after a few months to a chemical plant which was coming up somewhere.

He was a bachelor. His needs were simple and he was able to adjust himself to all kinds of odd conditions, whether it was an ill-equipped circuit house or a makeshift canvas tent in the middle of a stone quarry. But one asset he had was his cook, Iswaran. The cook was quite attached to Mahendra and followed him uncomplainingly wherever he was posted. He cooked for Mahendra, washed his clothes and chatted away with his master at night. He could weave out endless stories and anecdotes on varied subjects.

Iswaran also had an amazing capacity to produce vegetables and cooking ingredients, seemingly out of nowhere, in the middle of a desolate landscape with no shops visible for miles around. He would miraculously conjure up the most delicious dishes made with fresh vegetables within an hour of arriving at the zinc-sheet shelter at the new workplace.

Mahendra would be up early in the morning and leave for work after breakfast, carrying some prepared food with him. Meanwhile Iswaran would tidy up the shed, wash the clothes, and have a leisurely bath, pouring several buckets of water over his head, muttering a prayer all the while. It would be lunchtime by then. After eating, he would read for a while before dozing off. The book was usually some popular Tamil thriller running to hundreds of pages. Its imaginative descriptions and narrative flourishes would hold Iswaran in thrall.

His own descriptions were greatly influenced by the Tamil authors that he read. When he was narrating even the smallest of incidents, he would try to work in suspense and a surprise ending into the account. For example, instead of saying that he had come across an uprooted tree on the highway, he would say, with eyebrows suitably arched and hands held out in a dramatic gesture, "The road was deserted and I was all alone. Suddenly I spotted something that looked like an enormous bushy beast lying sprawled across the road. I was half inclined to turn and go back. But as I came closer I saw that it was a fallen tree, with its dry branches spread out." Mahendra would stretch himself back in his canvas chair and listen to Iswaran's tales uncritically.

“The place I come from is famous for timber,” Iswaran would begin. “There is a richly wooded forest all around. The logs are hauled on to the lorries by elephants. They are huge well-fed beasts. When they turn wild even the most experienced mahout is not able to control them.” After this prologue Iswaran would launch into an elaborate anecdote involving an elephant.

“One day a tusker escaped from the timber yard and began to roam about, stamping on bushes, tearing up wild creepers and breaking branches at will. You know, sir, how an elephant behaves when it goes mad.” Iswaran would get so caught up in the excitement of his own story that he would get up from the floor and jump about, stamping his feet in emulation of the mad elephant.

“The elephant reached the outskirts of our town; breaking the fences down like matchsticks,” he would continue. “It came into the main road and smashed all the stalls selling fruits, mud pots and clothes. People ran helter-skelter in panic! The elephant now entered a school ground where children were playing, breaking through the brick wall. All the boys ran into the classrooms and shut the doors tight. The beast grunted and wandered about, pulling out the football goal-post, tearing down the volleyball net, kicking and flattening the drum kept for water, and uprooting the shrubs. Meanwhile all the teachers had climbed up to the terrace of the school building; from there they helplessly watched the depredations of the elephant. There was not a soul below on the ground. The streets were empty as if the inhabitants of the entire town had suddenly disappeared.

“I was studying in the junior class at that time, and was watching the whole drama from the rooftop. I don’t know what came over me suddenly. I grabbed a cane from the hands of one of the teachers and ran down the stairs and into the open. The elephant grunted and menacingly swung a branch of a tree which it held in its trunk. It stamped its feet, kicking up a lot of mud and dust. It looked frightening. But I moved slowly towards it, stick in hand. People were watching the scene hypnotised from nearby housetops. The elephant looked at me red-eyed, ready to rush towards me. It lifted its trunk and trumpeted loudly. At that moment I moved forward and, mustering all my force, whacked

its third toenail on the quick. The beast looked stunned for a moment; then it shivered from head to foot — and collapsed.”

At this point Iswaran would leave the story unfinished, and get up mumbling, “I will be back after lighting the gas and warming up the dinner.” Mahendra who had been listening with rapt attention would be left hanging. When he returned, Iswaran would not pick up the thread of the story right away. Mahendra would have to remind him that the conclusion was pending. “Well, a veterinary doctor was summoned to revive the animal,” Iswaran would shrug casually. “Two days later it was led away by its mahout to the jungle.”

“Well, how did you manage to do it, Iswaran — how did you bring down the beast?”

“It has something to do with a Japanese art, I think, sir. Karate or ju-jitsu it is called. I had read about it somewhere. It temporarily paralyses the nervous system, you see.”

Not a day passed without Iswaran recounting some story packed with adventure, horror and suspense. Whether the story was credible or not, Mahendra enjoyed listening to it because of the inimitable way in which it was told. Iswaran seemed to more than make up for the absence of a TV in Mahendra’s living quarters.

One morning when Mahendra was having breakfast Iswaran asked, “Can I make something special for dinner tonight, sir? After all today is an auspicious day — according to tradition we prepare various delicacies to feed the spirits of our ancestors today, sir.”

That night Mahendra enjoyed the most delicious dinner and complimented Iswaran on his culinary skills. He seemed very pleased but, unexpectedly, launched into a most garish account involving the supernatural.

“You know, sir, this entire factory area we are occupying was once a burial ground,” he started. Mahendra was jerked out of the pleasant reverie he had drifted into after the satisfying meal.

“I knew on the first day itself when I saw a human skull lying on the path. Even now I come across a number of skulls and bones,” Iswaran continued.



He went on to narrate how he sometimes saw ghosts at night. "I am not easily frightened by these things, sir. I am a brave fellow. But one horrible ghost of a woman which appears off and on at midnight during the full moon... It is an ugly creature with matted hair and a shrivelled face, like a skeleton holding a foetus in its arms."

Mahendra shivered at the description and interrupted rather sharply, "You are crazy, Iswaran. There are no such things as ghosts or spirits. It is all a figment of your imagination. Get your digestive system examined — and maybe your head as well. You are talking nonsense."

He left the room and retired for the night, expecting Iswaran to sulk for a couple of days. But the next morning he was surprised to find the cook as cheerful and talkative as ever.

From that day on Mahendra, for all his brave talk, went to bed with a certain unease. Every night he peered into the darkness

outside through the window next to his bed, trying to make sure that there was no movement of dark shapes in the vicinity. But he could only see a sea of darkness with the twinkling lights of the factory miles away.

He had always liked to admire the milk-white landscape on full-moon nights. But after hearing Iswaran's story of the female ghost he avoided looking out of his window altogether when the moon was full.

One night, Mahendra was woken up from his sleep by a low moan close to his window. At first he put it down to a cat prowling around for mice. But the sound was too guttural for a cat. He resisted the curiosity to look out lest he should behold a sight which would stop his heart. But the wailing became louder and less feline. He could not resist the temptation any more. Lowering himself to the level of the windowsill he looked out at the white sheet of moonlight outside. There, not too far away, was a dark cloudy form clutching a bundle. Mahendra broke into a cold sweat and fell back on the pillow, panting. As he gradually recovered from the ghastly experience he began to reason with himself, and finally concluded that it must have been some sort of auto suggestion, some trick that his subconscious had played on him.

By the time he had got up in the morning, had a bath and come out to have his breakfast, the horror of the previous night had faded from his memory. Iswaran greeted him at the door with his lunch packet and his bag. Just as Mahendra was stepping out Iswaran grinned and said, "Sir, remember the other day when I was telling you about the female ghost with a foetus in its arms, you were so angry with me for imagining things? Well, you saw her yourself last night. I came running hearing the sound of moaning that was coming from your room..."

A chill went down Mahendra's spine. He did not wait for Iswaran to complete his sentence. He hurried away to his office and handed in his papers, resolving to leave the haunted place the very next day!

R.K. LAXMAN

Glossary

in thrall: the state of being in someone's power

depredations: attacks which are made to destroy something

guttural sound: sound produced in the throat; harsh-sounding

feline: relating to cats or other members of the cat family

THINK ABOUT IT

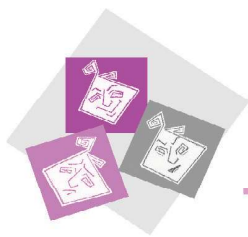
- I
1. In what way is Iswaran an asset to Mahendra?
 2. How does Iswaran describe the uprooted tree on the highway? What effect does he want to create in his listeners?
 3. How does he narrate the story of the tusker? Does it appear to be plausible?
 4. Why does the author say that Iswaran seemed to more than make up for the absence of a TV in Mahendra's living quarters?
 5. Mahendra calls ghosts or spirits a figment of the imagination. What happens to him on a full-moon night?
 6. Can you think of some other ending for the story?
- II Choose the suitable answer.
1. Why did Iswaran's stories always sound so dramatic and full of suspense, even when he was describing something as simple as a fallen tree? ()
 - a) He used expensive magical props and lighting to tell his stories.
 - b) He was heavily influenced by popular Tamil thrillers, which taught him to build suspense and add surprise endings.
 - c) He was secretly a ghost himself and only shared his own terrifying life experiences.
 - d) He had a master's degree in theatre and acting from a famous university.

TALK ABOUT IT

Is Iswaran a fascinating storyteller? Discuss with your friends the qualities of a good storyteller. Try to use these qualities and tell a story.

SUGGESTED READING

- 'The Story Teller' by Saki (H.H. Munro)
- *Ghost Stories* (ed.) Ruskin Bond
- 'The Canterville Ghost' by Oscar Wilde
- 'Pret in the House' by Ruskin Bond



4. In the Kingdom of Fools



It is believed that fools are so dangerous that only very wise people can manage them. Who are the fools in this story? What happens to them?

IN the Kingdom of Fools, both the king and the minister were idiots. They didn't want to run things like other kings, so they decided to change night into day and day into night. They ordered that everyone should be awake at night, till their fields and run their businesses only after dark, and go to bed as soon as the sun came up. Anyone who disobeyed would be punished with death. The people did as they were told for fear of death. The king and the minister were delighted at the success of their project. One day a guru and his disciple arrived in the city. It was a beautiful city, it was broad daylight, but there was no one about. Everyone was asleep, not a mouse stirring. Even the cattle had been taught to sleep by day. The two strangers were amazed by what they saw around them and wandered around town till evening, when suddenly the whole town woke up and went about its nightly business.

The two men were hungry. Now that the shops were open, they went to buy some groceries. To their astonishment, they found that everything cost the same, a single *duddu* — whether they bought a measure of rice or a bunch of bananas, it cost a *duddu*. The guru and his disciple were delighted. They had never heard of anything like this. They could buy all the food they wanted for a rupee.

When they had cooked and eaten, the guru realised that this was a kingdom of fools and it wouldn't be a good idea for them to stay there. "This is no place for us. Let's go," he said to his disciple. But the disciple didn't want to leave the place. Everything was cheap here. All he wanted was good, cheap food. The guru said,

"They are all fools. This won't last very long, and you can't tell what they'll do

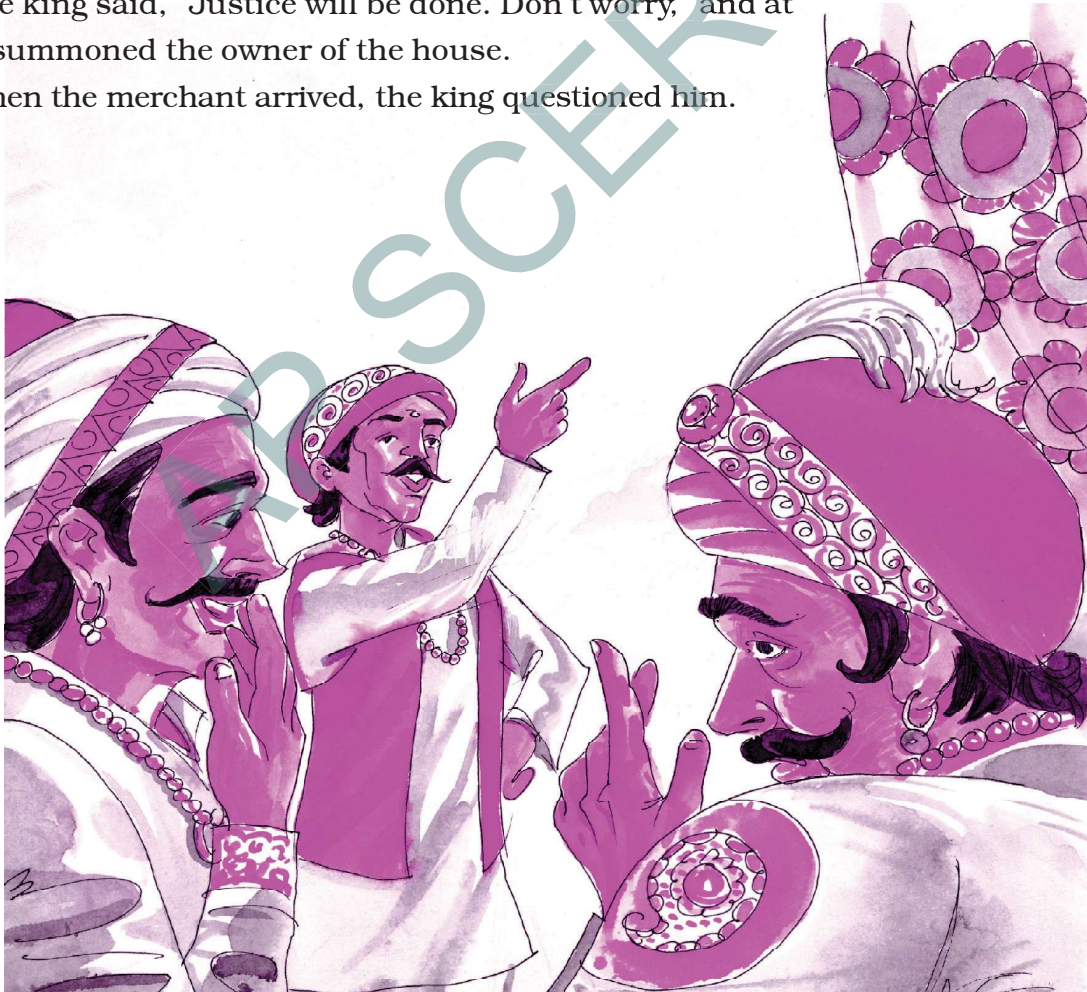
to you next.”

But the disciple wouldn't listen to the guru's wisdom. He wanted to stay. The guru finally gave up and said, “Do what you want. I'm going,” and left. The disciple stayed on, ate his fill every day — bananas and ghee and rice and wheat, and grew fat like a street-side sacred bull.

One bright day, a thief broke into a rich merchant's house. He had made a hole in the wall and sneaked in, and as he was carrying out his loot, the wall of the old house collapsed on his head and killed him on the spot. His brother ran to the king and complained, “Your Highness, when my brother was pursuing his ancient trade, a wall fell on him and killed him. This merchant is to blame. He should have built a good, strong wall. You must punish the wrongdoer and compensate the family for this injustice.”

The king said, “Justice will be done. Don't worry,” and at once summoned the owner of the house.

When the merchant arrived, the king questioned him.



“What’s your name?”

“Such and Such, Your Highness.”

“Were you at home when the dead man burgled your house?”

“Yes, My Lord. He broke in and the wall was weak. It fell on him.”

“The accused pleads guilty. Your wall killed this man’s brother. You have murdered a man. We have to punish you.”

“Lord,” said the helpless merchant, “I didn’t put up the wall. It’s really the fault of the man who built the wall. He didn’t build it right. You should punish him.”

“Who is that?”

“My Lord, this wall was built in my father’s time. I know the man. He’s an old man now. He lives nearby.”

The king sent out messengers to bring in the bricklayer who had built the wall. They brought him, tied hand and foot.

“You there, did you build this man’s wall in his father’s time?”

“Yes, My Lord, I did.”

“What kind of a wall is this that you built? It has fallen on a poor man and killed him. You’ve murdered him. We have to punish you by death.”

Before the king could order the execution, the poor bricklayer pleaded, “Please listen to me before you give your orders. It’s true I built this wall and it was no good. But that was because my mind was not on it. I remember very well a dancing girl who was going up and down that street all day with her anklets jingling, and I couldn’t keep my eyes or my mind on the wall I was building. You must get that dancing girl. I know where she lives.”

“You’re right. The case deepens. We must look into it. It is not easy to judge such complicated cases. Let’s get that dancer, wherever she is.”

The dancing girl, now an old woman, came trembling to the court.

“Did you walk up and down that street many years ago, while this poor man was building a wall? Did you see him?”

“Yes, My Lord, I remember it very well.”

“So you did walk up and down, with your anklets jingling. You were young and you distracted him, so he built a bad wall.

It has fallen on a poor burglar and killed him. You’ve killed an innocent man.



You'll have to be punished."

She thought for a minute and said, "My Lord, wait. I know now why I was walking up and down that street. I had given some gold to the goldsmith to make some jewellery for me. He was a lazy scoundrel. He made so many excuses, said he would give it now and he would give it then and so on all day. He made me walk up and down to his house a dozen times. That was when this bricklayer saw me. It's not my fault, My Lord, it's the damned goldsmith's fault."

"Poor thing, she's absolutely right," thought the king, weighing the evidence. "We've got the real culprit at last. Get the goldsmith, wherever he is hiding. At once!"

The king's bailiffs searched for the goldsmith, who was hiding in a corner of his shop. When he heard the accusation against him, he had his own story to tell.



"My Lord," he said, "I'm a poor goldsmith. It's true I made this dancer come many times to my door. I gave her excuses because I couldn't finish making her jewellery before I finished the rich merchant's orders. They had a wedding coming, and they wouldn't wait. You know how impatient rich men are!"

"Who is this rich merchant who kept you from finishing this poor woman's jewellery, made her walk up and down, which distracted this bricklayer, which made a mess of his wall, which has now fallen on an innocent man and killed him? Can you name

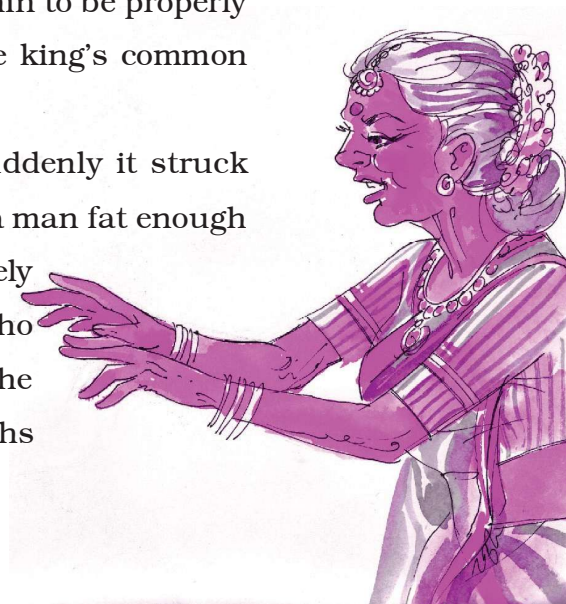
him?"

The goldsmith named the merchant, and he was none other than the original owner of the house whose wall had fallen. Now justice had come full circle, thought the king, back to the merchant. When he was rudely summoned back to the court, he arrived crying, "It wasn't me but my father who ordered the jewellery! He's dead! I'm innocent!"

But the king consulted his minister and ruled decisively: "It's true your father is the true murderer. He's dead, but somebody must be punished in his place. You've inherited everything from that criminal father of yours, his riches as well as his sins. I knew at once, even when I first set eyes on you, that you were at the root of this horrible crime. You must die."

And he ordered a new stake to be made ready for the execution. As the servants sharpened the stake and got it ready for the final impaling of the criminal, it occurred to the minister that the rich merchant was somehow too thin to be properly executed on the stake. He appealed to the king's common sense. The king too worried about it.

"What shall we do?" he said, when suddenly it struck him that all they needed to do was to find a man fat enough to fit the stake. The servants were immediately sent all over the town looking for a man who would fit the stake, and their eyes fell on the disciple who had fattened himself for months on bananas and rice and wheat and ghee.



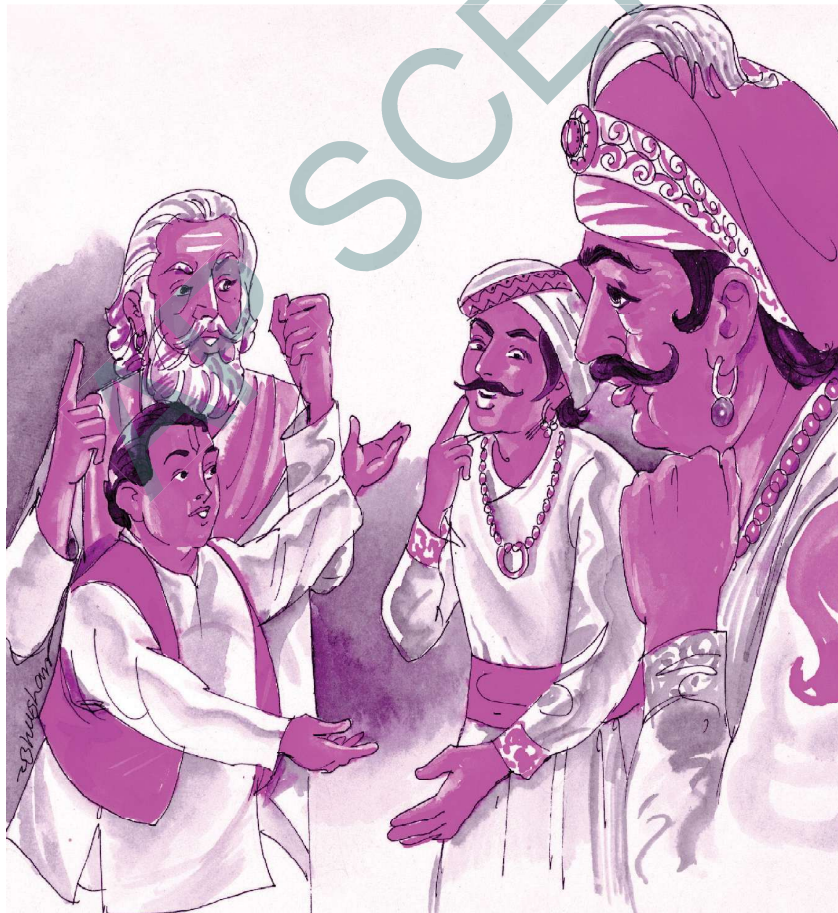
“What have I done wrong? I’m innocent. I’m a sanyasi!” he cried.

“That may be true. But it’s the royal decree that we should find a man fat enough to fit the stake,” they said, and carried him to the place of execution. He remembered his wise guru’s words: “This is a city of fools. You don’t know what they will do next.” While he was waiting for death, he prayed to his guru in his heart, asking him to hear his cry wherever he was. The guru saw everything in a vision; he had magic powers, he could see far, and he could see the future as he could see the present and the past. He arrived at once to save his disciple, who had got himself into such a scrape through love of food.

As soon as he arrived, he scolded the disciple and told him something in a whisper. Then he went to the king and addressed him, “O wisest of kings, who is greater? The guru or the disciple?”

“Of course, the guru. No doubt about it. Why do you ask?”

“Then put me to the stake first. Put my disciple to death after me.”



When the disciple heard this, he understood and began to clamour, "Me first! You brought me here first! Put me to death first, not him!"

The guru and the disciple now got into a fight about who should go first. The king was puzzled by this behaviour. He asked the guru, "Why do you want to die? We chose him because we needed a fat man for the stake."

"You shouldn't ask me such questions. Put me to death first," replied the guru.

"Why? There's some mystery here. As a wise man you must make me understand."

"Will you promise to put me to death if I tell you?" asked the guru. The king gave him his solemn word. The guru took him aside, out of the servants' earshot, and whispered to him, "Do you know why we want to die right now, the two of us? We've been all over the world but we've never found a city like this or a king like you. That stake is the stake of the god of justice. It's new, it has never had a criminal on it. Whoever dies on it first will be reborn as the king of this country. And whoever goes next will be the future minister of this country. We're sick of our ascetic life. It would be nice to enjoy ourselves as king and minister for a while. Now keep your word, My Lord, and put us to death. Me first, remember?"

The king was now thrown into deep thought. He didn't want to lose the kingdom to someone else in the next round of life. He needed time. So he ordered the execution postponed to the next day and talked in secret with his minister. "It's not right for us to give over the kingdom to others in the next life. Let's go on the stake ourselves and we'll be reborn as king and minister again. Holy men do not tell lies," he said, and the minister agreed.

So he told the executioners, "We'll send the criminals tonight. When the first man comes to you, put him to death first. Then do the same to the second man. Those are my orders. Don't make any mistake."

That night, the king and his minister went secretly to the prison, released the guru and the disciple, disguised themselves as the two, and as arranged beforehand with loyal servants, were taken to the stake and promptly executed.



When the bodies were taken down to be thrown to crows and vultures the people panicked. They saw before them the dead bodies of the king and the minister. The city was in confusion.

All night they mourned and discussed the future of the kingdom. Some people suddenly thought of the guru and the disciple and caught up with them as they were preparing to leave town unnoticed. “We people need a king and a minister,” said someone. Others agreed. They begged the guru and the disciple to be their king and their minister. It didn’t take many arguments to persuade the disciple, but it took longer to persuade the guru. They finally agreed to rule the kingdom of the foolish king and the silly minister, on the condition that they could change all the old laws.

From then on, night would again be night and day would again be day, and you could get nothing for a *duddu*. It became like any other place.

[A Kannada folktale from A.K. Ramanujan’s
Folk Tales from India]

Glossary

bailiff: a law officer who makes sure that the decisions of a court are obeyed

scrape: a difficult situation that one has got into



THINK ABOUT IT

- I
1. What are the two strange things the guru and his disciple find in the Kingdom of Fools?
 2. Why does the disciple decide to stay in the Kingdom of Fools? Is it a good idea?
 3. Name all the people who are tried in the king's court, and give the reasons for their trial.
 4. Who is the real culprit according to the king? Why does he escape punishment?
 5. What are the Guru's words of wisdom? When does the disciple remember them?
 6. How does the guru manage to save his disciple's life?
- II Choose the suitable answer.
1. How did the foolish king figure out who was to blame for the death of the thief? ()
 - a) He used a logical investigation to find the exact person who pushed the wall.
 - b) He blamed the police for not guarding the streets at night.
 - c) He followed a ridiculous chain of blame, jumping from the merchant, to the bricklayer, to the dancing girl, to the goldsmith, and back to the merchant.
 - d) He blamed the thief's brother for encouraging the robbery.



TALK ABOUT IT

In Shakespeare's plays the fool is not really foolish. If you have read or seen Shakespeare's plays such as *King Lear*, *As You Like It*, *Twelfth Night*, you may talk about the role of the fool. Do you know any stories in your language about wise fools, such as Tenali Rama or Gopal Bhar? You can also read about them in Ramanujan's collection of folk tales.



SUGGESTED READING

- *Tales from Shakespeare* by Charles and Mary Lamb
- *Folk Tales from India: A Selection of Oral Tales from Twenty-two Languages* Selected and Edited by A.K. Ramanujan
- *Classic Folk Tales from Around the World* Edited by Robert Nye

TIME EXPRESSIONS

PAST

- yesterday
- last night
- last week
- last year
- two days ago
- a few minutes ago
- in 1990
- when I was a child
- earlier today
- back then
- a long time ago
- in my childhood
- previously
- ages ago
- in the past
- before that
- not long ago
- the day before yesterday

PRESENT

- now
- today
- every day
- at the moment
- these days
- currently
- right now
- this week
- nowadays
- all the time
- most of the time
- as we speak
- as usual
- at present
- this morning
- right this second
- on a daily basis
- as of now
- often

FUTURE

- tomorrow
- next week
- next year
- soon
- in two days
- later today
- in the future
- this weekend
- in a few minutes
- someday
- in a moment
- next month
- in 2030
- one day
- after a while
- in no time
- by next week
- the day after tomorrow

	Tenses	Formula	Example
01.	Simple Present Tense	Subject + Base Verb (s/es for third person)	Tom eats apple.
02.	Present Continuous/ Progressive Tense	Subject + is/am/are + Present Participle	Toms is eating the apples.
03.	Present Perfect Tense	Subject + Has/have + Past Participle	Tom has eaten the apples.
04.	Present Perfect Continuous/ Progressive Tense	Subject + Has/have + been + Present Participle + since/for	Tom has been eating apples for 15 minutes.
05.	Simple Past Tense	Subject + Verb(+ed) or irregular verb	Tom ate an apple.
06.	Past Continuous Tense	Subject + was/were + Present Participle	Tom was eating the apples.
07.	Past Perfect Tense	Subject + had + Past Participle	Tom had eaten the apples.
08.	Past Perfect Continuous Tense	Subject + had + been + Present Participle	Tom had been eating the apples.
09.	Simple Future Tense	Subject+ will/shall+ Base Verb	Tom will eat apples.
10.	Future Continuous Tense	Subject + will/shall be + Present Participle	Tom will be eating apples.
11.	Future Perfect Tense	Subject + will have + Past Participle	Tom will have eaten apples before I came.
12.	Future Perfect Continuous/ Progressive Tense	Subject + will have been + present participle + since/for	Tom will have been eating apples for many days.
13.	Past Future Tense	Subject + would + base verb	Tom told that he would eat apples in one hour.
14.	Past Future Continuous Tense	Subj + should/would be + present participle	Tom told that he would be eating apples all the day long.
15.	Past Future Perfect Tense	Subj.+ should / would have + past participle	Tom said that he would have eaten apples.
16.	Past Future Perfect Continuous Tense	Subject + would have been + present participle	Tom said that he would have been eating apples.

Rough Work

AP SCERT



FUNDAMENTAL DUTIES

Fundamental duties: It shall be the duty of every citizen of India-

- (a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
- (b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
- (c) to uphold and protect the sovereignty, unity and integrity of India;
- (d) to defend the country and render national service when called upon to do so;
- (e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
- (f) to value and preserve the rich heritage of our composite culture;
- (g) to protect and improve the natural environment including forests, lakes, rivers and wild life, and to have compassion for living creatures;
- (h) to develop the scientific temper, humanism and the spirit of inquiry and reform;
- (i) to safeguard public property and to abjure violence.
- (j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;
- (k) who is a parent or guardian, to provide opportunities for education to his child or, as the case may be ward between the age of six and fourteen years;

- Constitution of India,
Part IV A (Article 51 A)

Right of Children to Free and Compulsory Education (RTE) Act, 2009

The RTE Act provides for the right of children to free and Compulsory Education to every child in the age group of 6 – 14 years which came into force from 1st April 2010 in Andhra Pradesh.

Important provisions of RTE Act

- Ensure availability of schools within the reach of the children.
- Improve School infrastructure facilities.
- Enroll children in the class appropriate to his / her age.
- Children have a right to receive special training in order to be at par with other children.
- Providing appropriate facilities for the education of children with special needs on par with other children.
- No child shall be liable to pay any kind of fee or charges or expenses which may prevent him or her from pursuing and completing the elementary education. No test for admitting the children in schools.
- No removal of name and repetition of the child in the same class.
- No child admitted in a school shall be held back in any class or expelled from school till the completion of elementary education.
- No child shall be subjected to physical punishment or mental harassment.
- Admission shall not be denied or delayed on the ground that the transfer and other certificates have not been provided on time.
- Eligible candidates alone shall be appointed as teachers.
- The teaching learning process and evaluation procedures shall promote achievement of appropriate competencies.
- No board examinations shall be conducted to the children till the completion of elementary education.
- Children can continue in the schools even after 14 years until completion of elementary education.
- No discrimination and related practices towards children belonging to backward and marginalized communities.
- The curriculum and evaluation procedures must be in conformity with the values enshrined in the constitution and make the child free of fear and anxiety and help the child to express views freely.