

KERALA READER

ENGLISH

PART - 1

Standard

X



Government of Kerala

DEPARTMENT OF EDUCATION

Prepared by

State Council of Educational Research and Training (SCERT), Kerala

2011

THE NATIONAL ANTHEM

Jana-gana-mana adhinayaka, jaya he
Bharatha-bhagya-vidhata.
Punjab-Sindh-Gujarat-Maratha
Dravida-Utkala-Banga
Vindhya-Himachala-Yamuna-Ganga
Uchchala-Jaladhi-taranga
Tava subha name jage,
Tava subha asisa mage,
Gahe tava jaya gatha.
Jana-gana-mangala-dayaka jaya he
Bharatha-bhagya-vidhata.
Jaya he, jaya he, jaya he,
Jaya jaya jaya, jaya he!

PLEDGE

India is my country. All Indians are my brothers and sisters.

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

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

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

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Dear students

The learning and teaching of English language is one of the main priorities of our education system. Language has a fundamental role in learning all subjects. The English Reader Standard X (Part 1 & Part 2) is designed in such a fashion that the critical acumen of the learner is sharpened so that his/her power of understanding is enhanced. At the same time, it posits 'English' not merely as the British and American varieties per se; rather, due focus is on English as written and spoken across the globe. The selections in this book include texts in English from India, Africa, England and America and translations of texts from Latin America, other European countries and of course, India. The book has also taken care to present texts beyond the paper based media and to include the new textual landscape of popular culture, digital and screen media. Your teacher will lead you through the enticing world of multidimensional texts and in interacting with them you will have to analyse them critically as well.

The activities included in the book give you ample scope for expressing your ideas creatively, agreeing and disagreeing on issues raised by your teacher and friends and critically analysing texts and expressing your ideas in writing.

Hope you will make use of this book in its full potentials and enrich your proficiency in English.

Wish you all success.

Prof. M.A. KHADER
Director
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English Standard X

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CONSTITUTION OF INDIA

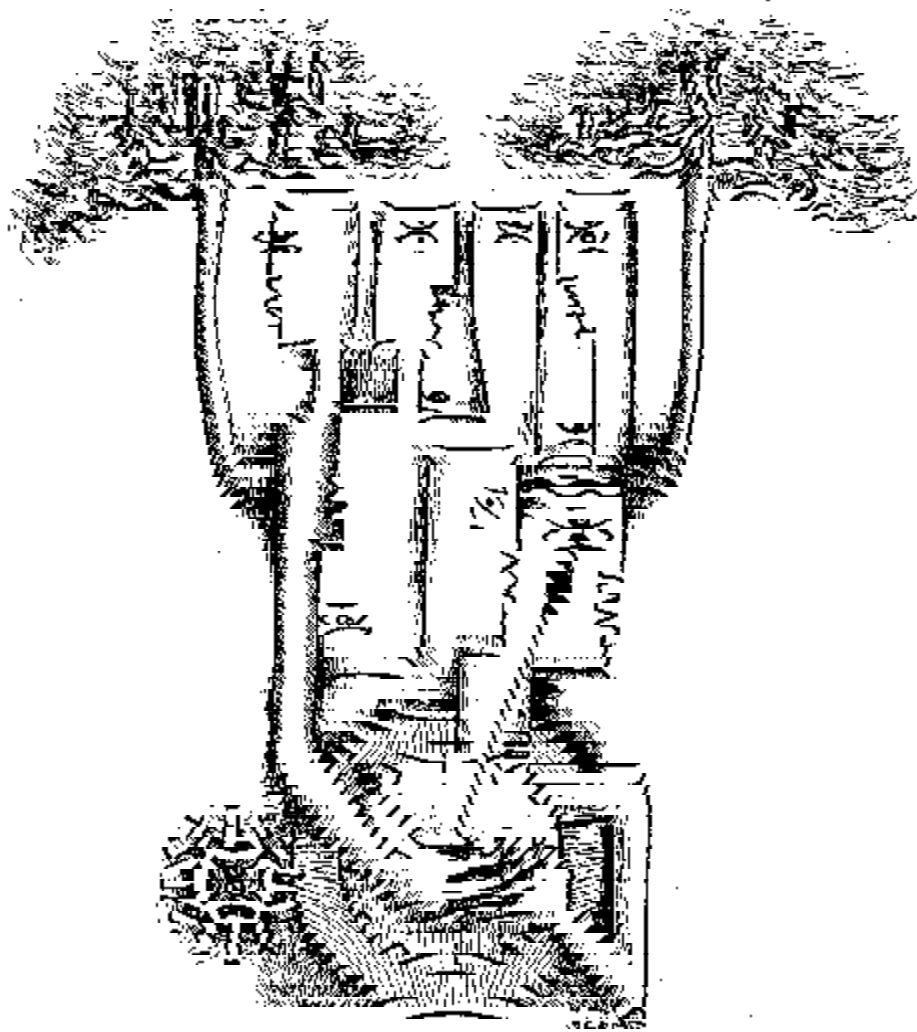
Part IV A

FUNDAMENTAL DUTIES OF CITIZENS

ARTICLE 51 A

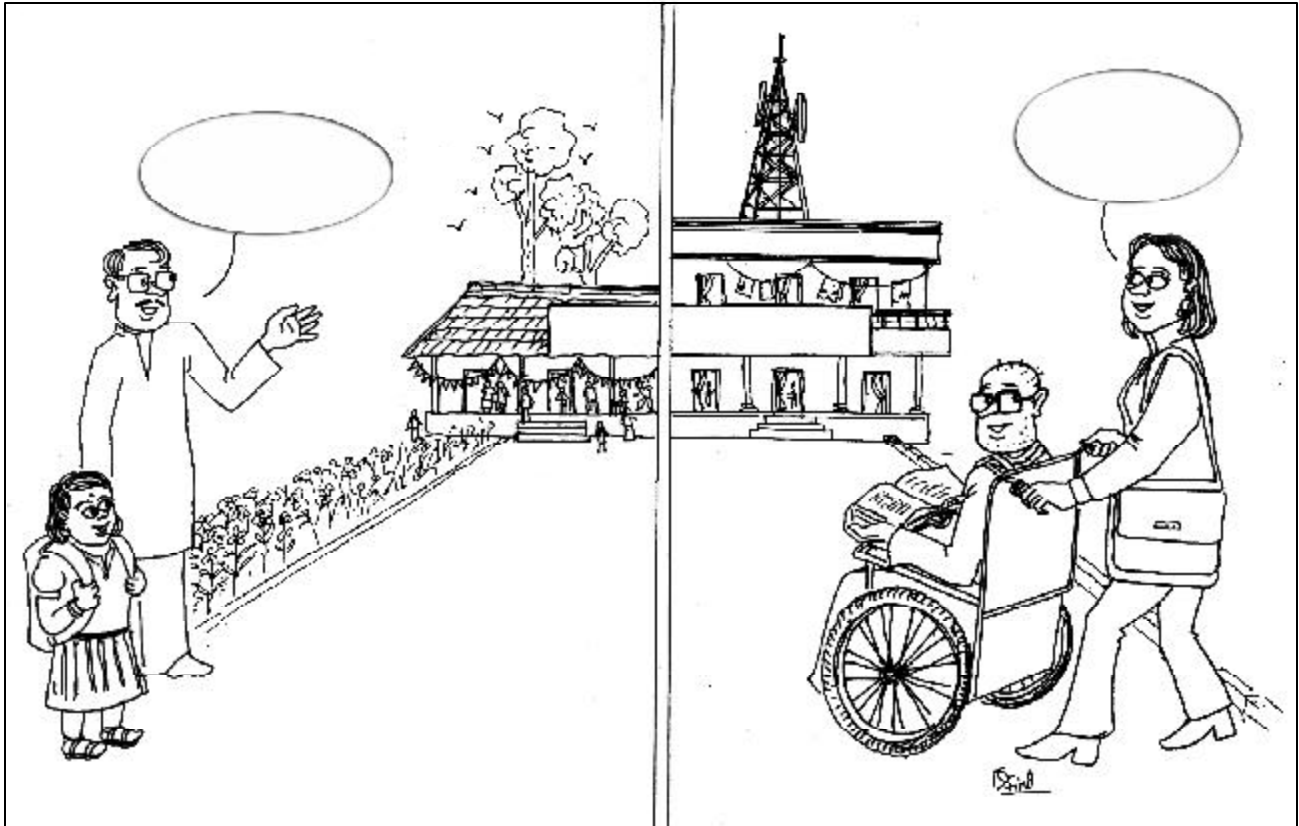
Fundamental Duties- It shall be the duty of every citizen of India:

- (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, wildlife 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 achievements.
- (k) who is a parent or guardian to provide opportunities for education to his child or, as the case may be, ward between age of six and fourteen years.



UNIT I

GENERATIONS



Discuss

- What do you see in the cartoon?
- Suggest the remarks that the father and the daughter may be making.
- How is the passage of time represented in the cartoon?
- How does the cartoonist establish the ideas he wants to convey?

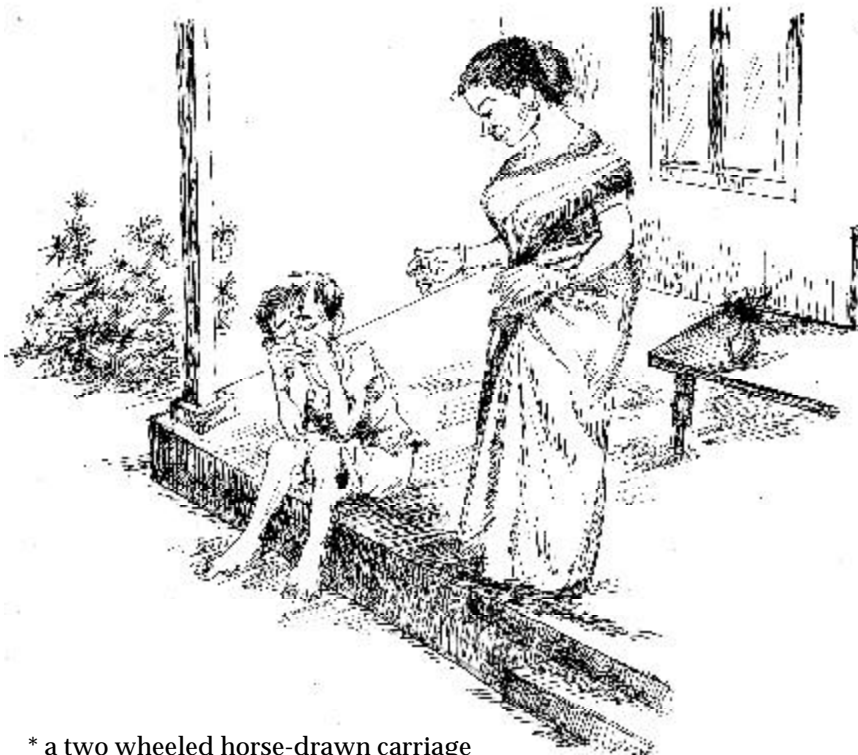
FATHER'S HELP

How do your parents help you? Can you guess what help the father in the story has given to his child? Who could be the other characters in this story? Read on and find out.

1. Lying in bed, Swami realised with a shudder that it was Monday morning. It looked as though only a moment ago it had been the last period on Friday. Already Monday was here. He hoped that an earthquake would reduce the school building to dust, but that good building—Albert Mission School—had withstood similar prayers for over a hundred years now. At nine o'clock Swaminathan wailed, 'I have a headache.' His mother said, 'Why don't you go to school in a *jutka**?'

'So that I may be completely dead at the other end? Have you any idea what it means to be jolted in a *jutka*?'

'Have you many important lessons today?'



* a two wheeled horse-drawn carriage



R.K. Narayan (1906 -2001), a well-known Indian writer in English, was born in Chennai. Most of his works are set in the fictional town of *Malgudi*. His famous works include *Swami and Friends*, *The English Teacher*, *The Financial Expert*, *The Guide*, *The Man-eater of Malgudi*, *The Vendor of Sweets*, *Malgudi Days* and *The Grandmother's Tale*. Narayan won numerous awards and honours. These include: Sahitya Akademi Award for *The Guide* in 1958; Padma Bhushan in 1964; and A.C. Benson Medal by the Royal Society of Literature in 1980. R.K.Laxman, the famous cartoonist, is his brother.

1. Why do you think that Swami is not ready to go to school? (Para 1)

2. School stories are known for their humour. Cite an instance of humour from paragraph 1.

KEEP TRACK OF YOUR READING

Read up to 'Pause & Reflect'.

Identify the central characters and setting of the story.

Note down your impressions of the characters.

Pick out the most striking event.

Identify the narrative techniques used to build conflicts in the story.

Underline the striking words/expressions/ images used.

'Important! That geography teacher has been teaching the same lesson for over a year now. And we have arithmetic, which means for a whole period we are going to be beaten by the teacher... important lessons!'

And Mother generously suggested that Swami might stay at home.

2. At 9.30, when he ought to have been shouting in the school prayer hall, Swami was lying on the bench in Mother's room. Father asked him, 'Have you no school today?'

'Headache,' Swami replied.

'Nonsense! Dress up and go.'

'Headache.'

'Loaf about less on Sundays and you will be without a headache on Monday.'

Swami knew how stubborn his father could be and changed his tactics. 'I can't go so late to the class.'

'I agree, but you'll have to; it is your own fault. You should have asked me before deciding to stay away.'

'What will the teacher think if I go so late?'

'Tell him you had a headache and so are late.'

'He will beat me if I say so.'

'Will he? Let us see. What is his name?'

'Samuel.'

'Does he beat the boys?'

'He is very violent, especially with boys who come late. Some days ago a boy was made to stay on his knees for a whole period in a corner of the class because he came late and that too after getting six cuts from the cane and having his ears twisted. I wouldn't like to go late to Samuel's class.'

'If he's so violent, why not tell your headmaster about it?'

'They say that even the headmaster is afraid of him. He is such a violent man.'

3. What are Swami's impressions of his school? (Para 1)

ASSESS YOURSELF

Reading

Have I identified the central characters and setting of the story?

Have I picked out the striking events from the story?

Have I identified the narrative techniques used in the story to build conflicts?

Have I shared the ideas I gathered with my friends during group reading?

Have I noted down my impressions of the characters?

Have I tried to get clarification for the words/ expressions I didn't understand?

Have I picked out words/ expressions for my personal wordlist?

Have I been able to answer the questions posed by my teacher?

What difficulties have I faced in my reading?

4. Swami speaks about different modes of punishment at school. Do you think Samuel punishes boys like that? State reasons to justify your answer. (Para 2)

REACH & READ

There are several stories about boys like Swami. *Adventures of Tom Sawyer* is a famous novel in this category.

Find out such interesting school stories from your library or from the following websites.

www.gutenberg.org

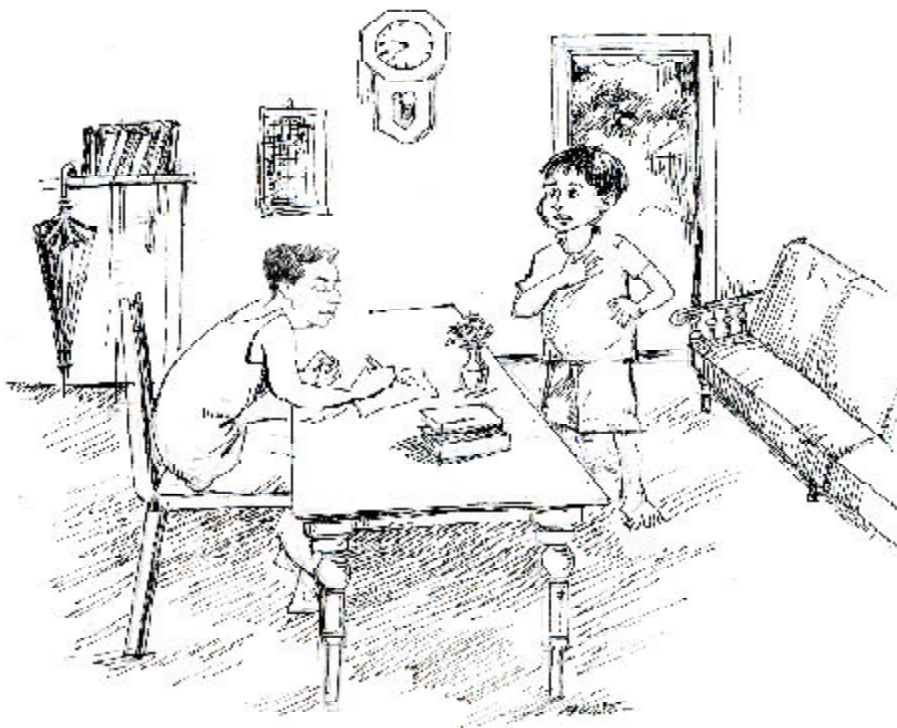
www.scribd.com

www.stories.com

www.classicstories.org

3. And then Swami gave a lurid account of Samuel's violence; how when he started caning he would not stop till he saw blood on the boy's hand, which he made the boy press to his forehead like a vermilion marking. Swami hoped that with this his father would be made to see that he couldn't go to his class late. But Father's behaviour took an unexpected turn. He became excited. 'What do these teachers mean by beating our children? They must be driven out of service. I will see...'

The result was that he proposed to send Swami late to his class as a kind of challenge. He was also going to send a letter with Swami to the headmaster. No amount of protest from Swami was of any avail. Swami had to go to school.



4. By the time he was ready, Father had composed a letter to the headmaster, put it in an envelope and sealed it.

'What have you written, Father?' Swaminathan asked apprehensively.

'Nothing for you. Give this to your headmaster and go to your class.'

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

Sentence:

5. Do you think Swami's father will have written anything against Samuel in the letter? Justify your answer. (Para 4)

‘Have you written anything about our teacher, Samuel?’

‘Plenty of things about him. When your headmaster reads it, he will probably dismiss Samuel from the school and hand him over to the police.’

‘What has he done, Father?’

‘Well, there is a full account of everything he has done in the letter. Give it to your headmaster. You must bring an acknowledgement from him in the evening.’

Pause and Reflect

5. Swami went to school feeling that he was the worst perjurer on earth. His conscience bothered him: he wasn't at all sure if he had been accurate in his description of Samuel. He could not decide how much of what he had said was imagined and how much of it was real. He stopped for a moment on the roadside to make up his mind about Samuel: he was not such a bad man after all. Personally he was much more genial than the rest; often he cracked a joke or two centering around Swami's inactions and Swami took it as a mark of Samuel's personal regard for him. But there was no doubt that he treated pupils badly.... His cane skinned pupils' hands. Swami cast his mind about for an instance of this. There was none within his knowledge. Years and years ago he was reputed to have skinned the knuckles of a boy in first standard and made him smear the blood on his face. No one had actually seen it. But year after year the story persisted among the boys.... Swami's head was dizzy with confusion in regard to Samuel's character—whether he was good or bad, whether he deserved the allegations in the letter or not.... Swami felt an impulse to run home and beg his father to take back the letter. But Father was an obstinate man.

Pause & Reflect

What turn do you expect the story to take from this point? Why?

School-lore

Stories and anecdotes on schools generated and propagated mainly by students and teachers can be termed **school-lore**. It is part of modern folk culture. Every school has its own lore. Paragraph 5 describes the popular lore about Samuel.

KEEP TRACK OF YOUR READING

Is there any change in the locale? How does it contribute to the progress of the story?

Do your impressions of the characters change while reading the second part of the story?

6. As he approached the yellow building he realised that he was perjuring himself and was ruining his teacher. Probably the headmaster would dismiss Samuel and then the police would chain him and put him in jail. For all this disgrace, humiliation and suffering, who would be responsible? Swami shuddered. The more he thought of Samuel, the more he grieved for him—the dark face, his small red-streaked eyes, his thin line of moustache, his unshaven cheek and chin, his yellow coat; everything filled Swami with sorrow. As he felt the bulge of the letter in his pocket, he felt like an executioner. For a moment he was angry with his father and wondered why he should not fling into the gutter the letter of a man so unreasonable and stubborn.

7. As he entered the school gate an idea occurred to him, a sort of solution. He wouldn't deliver the letter to the headmaster immediately, but at the end of the day—to that extent he would disobey his father and exercise his independence. There was nothing wrong in it and Father would not know it anyway. If the letter was given at the end of the day there was a chance that Samuel might do something to justify the letter.

8. Swami stood at the entrance to his class. Samuel was teaching arithmetic. He looked at Swami for a moment. Swami stood hoping that Samuel would fall on him and tear his skin off. But Samuel merely asked, 'Are you just coming to the class?'

'Yes, sir.'

'You are half an hour late.'

'I know it.' Swami hoped that he would be attacked now. He almost prayed: 'God of Thirupathi, please make Samuel beat me.'

'Why are you late?'

Swami wanted to reply, 'Just to see what you can do.' But he merely said, 'I have a headache, sir.'

6. Who does Swami dislike more at this juncture - Samuel or Father? Why? (Para 6)

7. Why does Swami decide to handover the letter only in the evening? (Para 7)

8. '...there was a chance that Samuel might do something to justify the letter.' What does Swami mean? (Para 7)

9. 'Swami hoped that he would be attacked now.' What could be Swami's intention? (Para 8)

10. How does the author bring in Swami's thoughts in the course of the narration? Quote sentences to support your answer.

‘Then why did you come to the school at all?’

A most unexpected question from Samuel. ‘My father said that I shouldn’t miss the class, sir,’ said Swami.

This seemed to impress Samuel. ‘Your father is quite right; a very sensible man. We want more parents like him.’

‘You don’t know what my father has done to you,’ Swami thought. He was more puzzled than ever about Samuel’s character.

‘All right, go to your seat. Have you still a headache?’

‘Slightly, sir.’

9. Swami went to his seat with a bleeding heart. He had never met a man so good as Samuel. The teacher was inspecting the home lessons, which usually produced (at least, according to Swami’s impression) scenes of great violence. Notebooks would be flung at faces, boys would be abused, caned and made to stand up on benches. But today Samuel appeared to have developed more tolerance and gentleness. He pushed away the bad books, just touched people with the cane, never made anyone stand up for more than a few minutes. Swami’s turn came. He almost thanked God for the chance.



11. Read paragraph 8 and pick out the instances of irony in it.

12. Which expression shows Swami’s feeling of guilt? (Para 9)

13. How does Swami’s experiences in the class contradict his expectations? (Para 10)

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

.....

.....

Sentence:

.....

.....

10. 'Swaminathan, where is your homework?'

'I have not done any homework, sir,' he said blandly.

There was a pause.

'Why—headache?' asked Samuel.

'Yes, sir.'

'All right, sit down.' Swami sat down, wondering what had come over Samuel. The period came to an end, and Swami felt desolate. The last period for the day was again taken by Samuel. He came this time to teach them Indian History. The period began at 3.45 and ended at 4.30. Swaminathan had sat through the previous periods thinking acutely. He could not devise any means of provoking Samuel. When the clock struck four, Swami felt desperate. Half an hour more. Samuel was reading the text, the portion describing Vasco da Gama's arrival in India. The boys listened in half-languor. Swami suddenly asked at the top of his voice, 'Why did not Columbus come to India, sir?'

'He lost his way.'

'I can't believe it, it is unbelievable, sir.'

'Why?'

'Such a great man. Would he have not known the way?'

'Don't shout. I can hear you quite well.'

'I am not shouting, sir, this is my ordinary voice, which God has given me. How can I help it?'

'Shut up and sit down.'

Swaminathan sat down, feeling slightly happy at his success. The teacher threw a puzzled, suspicious glance at him and resumed his lessons.

11. His next chance occurred when Sankar of the first bench got up and asked, 'Sir, was Vasco da Gama the very first person to come to India?'

Before the teacher could answer, Swami shouted from the back bench, 'That's what they say.'

14. Do you ask questions in your class the way Swami does? If not, why? (Para 10)

Back to the Roots

Do you know?

The word 'chair' came from the Latin word 'cathedra' which means the seat of the Bishop. The Malayalam word *Kasera* is also from 'cathedra'. The study of the origin and the developments in the meaning of words is called 'etymology'.

Now, find out the etymology of the following words. You may refer to a dictionary, better an etymological dictionary. You may also search the site <http://www.etymonline.com>

puzzle

devil

assistant

15. 'Swaminathan sat down, feeling slightly happy at his success.' In what sense was he successful? (Para 10)

The teacher and all the boys looked at Swami. The teacher was puzzled by Swami's obtrusive behaviour today. 'Swaminathan, you are shouting again.'

'I am not shouting, sir. How can I help my voice, given by God?' The school clock struck a quarter-hour. A quarter more. Swami must do something drastic in fifteen minutes. Samuel had scowled at him and snubbed him, but it was hardly adequate. Swami felt that with a little more effort Samuel could be made to deserve dismissal and imprisonment.

Pause and Reflect

12. The teacher came to the end of a section in the textbook and stopped. He proposed to spend the remaining few minutes putting questions to the boys. He ordered the whole class to put away their books, and asked someone in the second row, 'What's the date of Vasco da Gama's arrival in India?'

Swaminathan shot up and screeched, '1648, December 20.' 'You needn't shout,' said the teacher. He asked, 'Has your headache made you mad?'

'I have no headache now, sir,' replied the thunderer brightly.

'Sit down, you idiot.' Swami was thrilled at being called an idiot. 'If you get up again I will cane you,' said the teacher. Swami sat down, feeling happy at the promise. The teacher then asked, 'I am going to put a few questions on the Mughal period. Among the Mughal emperors, whom would you call the greatest, whom the strongest and whom the most religious emperor?'

Swami got up. As soon as he was seen, the teacher said emphatically, 'Sit down.'

'I want to answer, sir.'

'Sit down.'

'No, sir, I want to answer.'

Pause & Reflect

What are your impressions of Swami now? Is there any change in your attitude towards him? Justify your views.

16. I have a *headache*.

He becomes a *headache* to the whole class.

What difference in meaning do you find in the two usages of the word 'headache'? (Para 12)

17. What is the nature of the teacher's 'promise'? (Para 12)

'What did I say I'd do if you got up again?'

'You said you would cane me and peel the skin off my knuckles and make me press it on my forehead.'

'All right, come here.'

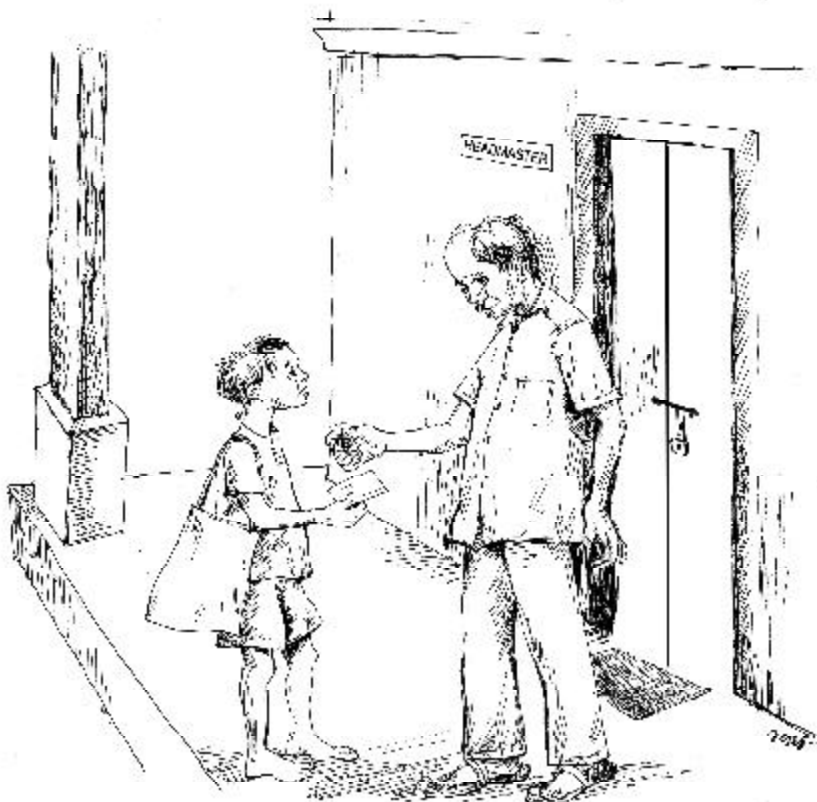
13. Swaminathan left his seat joyfully and hopped onto the platform. The teacher took out his cane from the drawer and shouted angrily, 'Open your hand, you little devil.' He whacked three wholesome cuts on each palm. Swami received them without blenching. After half a dozen the teacher asked, 'Will these do, or do you want some more?'

14. Swami merely held out his hand again and received two more; and the bell rang. Swami jumped down from the platform with a light heart, though his hands were smarting. He picked up his books, took out the letter lying in his pocket and ran to the headmaster's room. He found the door locked.

He asked the peon, 'Where is the headmaster?'

'Why do you want him?'

'My father has sent a letter for him.'



18. Are your teachers and parents like the ones portrayed here? In what ways are they different? (Para 13)

19. Where does Swami enjoy more freedom - at school or at home? How about you? (Para 13)

20. What made Swami's heart 'light'? (Para 14)

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

Sentence:

'He has taken the afternoon off and won't come back for a week. You can give the letter to the assistant headmaster. He will be here now.'

'Who is he?'

'Your teacher, Samuel. He will be here in a second.' Swaminathan fled from the place. As soon as Swami went home with the letter, Father remarked, 'I knew you wouldn't deliver it, you coward.'

'I swear our headmaster is on leave,' Swaminathan began. Father replied, 'Don't lie in addition to being a coward...'

Swami held up the envelope and said, 'I will give this to the headmaster as soon as he is back.' Father snatched it from his hand, tore it up and thrust it into the waste-paper basket under his table. He muttered, 'Don't come to me for help even if Samuel throttles you. You deserve your Samuel.'



Let's Look Back

- ◆ Did the story meet your expectations on the themes?
- ◆ Which of the themes satisfied your expectation and which did not?
- ◆ Does this story target a specific group of readers?

READY REFERENCE

- acknowledgement** (n): a note confirming receipt of something
allegation (n): a claim that somebody has done something wrong, usually false
executioner (n): an official who carries out a sentence of death
facet /'fæsɪt/(n): a particular aspect of a thing
genial /'dʒi:niəl/(adj): friendly and cheerful
impulse (n): a sudden strong desire to do something
inaction (n): lack of action
languor /'læŋgə/(n): lack of energy or alertness; dullness
loaf (v): to waste time in a lazy way
obtrusive (adj): noticeable in an unpleasant way
perjure /'pɜ:dʒə/(v): to tell a lie wilfully
scowl (v): to look at somebody in an angry or annoyed way
shudder (v): to shiver because you are frightened
snub (v): to insult with sharp words
wail (v): to cry loudly in pain or grief
whack /wæk/(v): to strike or beat forcefully with a sharp blow

21. What might have prompted Father to tear the letter? (Para 14)

Pause & Reflect

'You said you would cane me and peel the skin off my knuckles and make me press it on my forehead.'

Did the teacher ever speak like this?

If not, how did Swami get such an idea about the teacher?

Read the story again and find out.

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

.....

.....

Sentence:

.....

.....

TEXTUAL ACTIVITIES

Activity i

Is this story only about the consequences of telling a lie? Can you find more themes in it?

- Need for better understanding between parents and children
- Problems of the conventional system of schooling
-
-

Activity ii

Comment on the title *Father's Help* and suggest alternatives.

Activity iii

There are three different references to prayer in the story. What are they? Say how each differs from the other? (Para 1,2 & 8)

Activity iv

'...often he cracked a joke or two centering around Swami's inactions...' (Para 5)

What could have been the jokes? Discuss in groups and write.

Activity v

Briefly describe your impressions of Samuel and Swami's father.

ASSESS YOURSELF

Paragraph

Have I placed the main idea of the paragraph aptly?

Have I included all the supporting details of the main point?

Have I organised the paragraph well?

How well have I connected the sentences in the paragraph?

Have I suggested my own ideas in the paragraph?

What changes will I make next time I prepare a paragraph?

TEXTUAL ACTIVITIES

Activity vi

a) Imagine the content of the letter written by Swami's father and draft the letter.

b) Write the reply the headmaster would have written if Swami had given him the letter.

Activity vii

'You deserve your Samuel.' (Para 14)

What does this statement indicate? Prepare a write-up about an ideal student-teacher rapport on the basis of the story.

Activity viii

Mother asks Swami to go to school in a *jutka*. What mode of transport do most students of your school use? Conduct a survey.

Write a brief report of the survey.

ASSESS YOURSELF

Letter

Have I written a personal letter/an official letter/a business letter?

Have I used appropriate language in the letter?

Have I followed the format of a letter?

Have I been able to convey the ideas I wanted to express?

How well have I participated in group refinement?

How can I improve writing a letter next time?

ASSESS YOURSELF

Write-up

Have I placed the main idea of the write-up aptly?

Have I included all the supporting details of the main point?

Have I organised the write-up well?

How well have I connected the sentences in the write-up?

Have I suggested new ideas in the write-up?

What changes will I make next time I prepare a write-up?

ASSESS YOURSELF

Report

Have I prepared a good questionnaire?

Have I analysed the data I collected?

Have I interpreted the data using charts?

Have I explained the main idea of the report right at the beginning?

How apt has been the title of the report?

Has the language of my reporting been suitable?

What changes will I make next time I write a report?

TEXTUAL ACTIVITIES

Activity ix

Here is a brief description of the appearance of Samuel, Swami's teacher.

'The more he thought of Samuel, the more he grieved for him—the dark face, his small red-streaked eyes, his thin line of moustache, his unshaven cheek and chin, his yellow coat; everything filled Swami with sorrow.' (Para 6)

Now, describe the appearance of a person you are familiar with.

Activity x

Imagine Swami's 'next day' at school and narrate it.

Collect different stories about and anecdotes on your school and prepare a book of school-lore.

ASSESS YOURSELF

Description

Have I portrayed the person well?
How effective is the opening sentence of the description?
How well have I connected the sentences in the description?
Have I organised the description well?
Have I given constructive suggestions to the other groups?
What will I be doing differently next time I write a description?

ASSESS YOURSELF

Narrative

Have I fixed the events of the story?
Has the setting been described clearly?
Have the characters been portrayed well?
Have the dialogues I used in the story been relevant?
Have I created proper images in the story?
How effective have been the opening and ending of the story?
How imaginative is the story?
Have I given constructive suggestions to the other groups?
How will I improve next time I write a narrative?

VOCABULARY ACTIVITIES

Activity 1

Read the following sentences from the story *Father's Help*.

'If you get up again, I'll *cane* you.'

The teacher took out his *cane* from the drawer and shouted angrily...

In the first sentence 'cane' is used as a verb whereas in the second it is used as a noun.

Now, use each of the following words in sentences of your own as a noun and as a verb.

plan ride account stay crack skin chain wonder

Activity 2

Read the sets of words given below and circle the odd word out in each set. The first item has been done for you.

a. sick	ill	ailing	fine
b. shudder	shiver	shake	shriek
c. stubborn	obstinate	sorrow	stern
d. puzzled	confused	pathetic	perplexed
e. ecstatic	sad	unhappy	miserable
f. disgrace	tolerance	humiliation	suffering
g. beat	believe	hit	thrash

Activity 3

Read the sentences given below.

Swami went to his seat with a bleeding heart. (Para 9)

Swami jumped down from the platform with a light heart... (Para 14)

What do the expressions 'bleeding heart' and 'light heart' mean?

Find out similar expressions containing the word 'heart' and write down their meanings.

e.g. broken heart, kind heart, heavy heart

VOCABULARY ACTIVITIES

Activity 4

Replace the words in bold letters in the following sentences with suitable words from the ones given in brackets.

(wailed, jolted, lurid, composed, genial, screeched)

- The train **made a loud unpleasant noise** as it drew out of the station.
- She **carefully prepared** a memorandum.
- 'But what shall I do?' Bernard **said in a loud, sad and complaining way**.
- The salesman was **cheerful and friendly** and hence he could sell off his products quite easily.
- The autorickshaw **moved suddenly and roughly** down the country road.

f. He gave me a **deliberately shocking** description of how the children got killed.

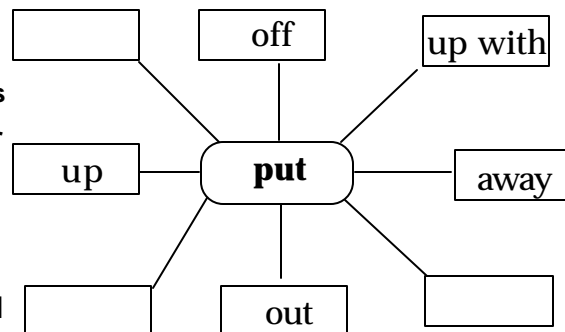
Activity 5

Revisit the story and make a list of words related to the characters' mental make-up (e.g. stubborn) and physical reactions (e.g. shudder).

Character	Mental make-up	Physical reactions

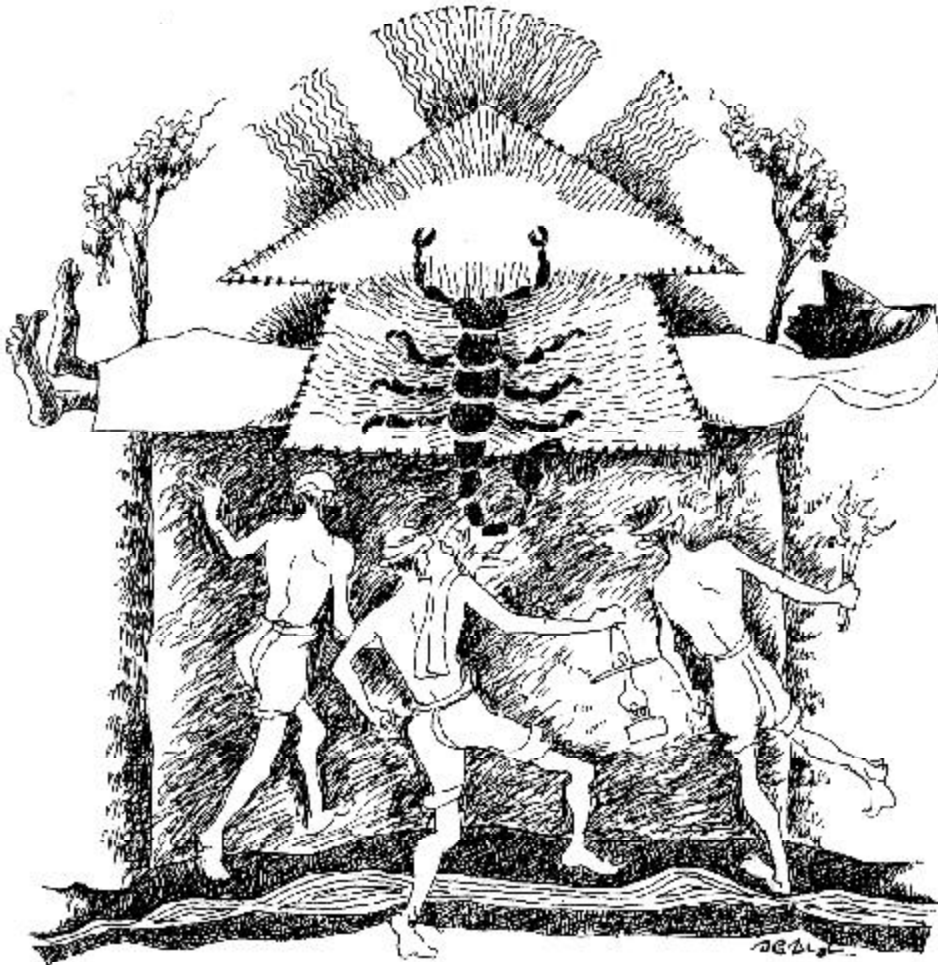
Activity 6

Here is a web diagram. Complete it using phrasal verbs derived from 'put' and use them in sentences of your own. One is done for you.



They had to put off the staging of the new play until December.

Now, read the story *Games at Twilight* by Anita Desai given in the Extended Reading section on Page 27.



NIGHT OF THE SCORPION

Think of a family crisis. Will all the members of the family face it in the same way? What would be the reactions of your neighbours and other well-wishers?

I remember the night my mother
 was stung by a scorpion. Ten hours
 of steady rain had driven him
 to crawl beneath a sack of rice.
 Parting with his poison - flash
 of diabolic tail in the dark room -
 he risked the rain again.
 The peasants came like swarms of flies
 and buzzed the name of God a hundred times
 to paralyse the Evil One.
 With candles and with lanterns
 throwing giant scorpion shadows
 on the mud-baked walls
 they searched for him: he was not found.



Nissim Ezekiel (1924 -2004), poet, playwright, editor and art critic, is a prominent figure in post-independent India's literary history. He is considered as one of the leading poets in Indian writing in English. He won the Sahitya Akademi Award in 1983 for his collection of poems, *Latter-Day Psalms*.

1. How effective is the dramatic opening of the poem?

2. What details about time, place and characters can you infer from the first four lines of the poem?

3. Did the scorpion stay back in the house? Pick out the lines which indicate this.

4. A scorpion usually stings, but the poet has made use of a different expression for sting. Find it out from the poem.

KEEP TRACK OF YOUR READING

Read the whole poem.

Note down lines/images that you find interesting.

Identify the themes in the poem.

They clicked their tongues.
 With every movement that the scorpion made
 his poison moved in Mother's blood, they said.
 May he sit still, they said.
 May the sins of your previous birth
 be burned away tonight, they said.
 May your suffering decrease
 the misfortunes of your next birth, they said.
 May the sum of all evil
 balanced in this unreal world
 against the sum of good
 become diminished by your pain.
 May the poison purify your flesh
 of desire, and your spirit of ambition,
 they said, and they sat around
 on the floor with my mother in the centre,
 the peace of understanding on each face.
 More candles, more lanterns, more neighbours,
 more insects, and the endless rain.
 My mother twisted through and through,
 groaning on a mat.
 My father, sceptic, rationalist,
 trying every curse and blessing,
 powder, mixture, herb and hybrid.
 He even poured a little paraffin
 upon the bitten toe and put a match to it.
 I watched the flame feeding on my mother.
 I watched the holy man perform his rites
 to tame the poison with an incantation.
 After twenty hours
 it lost its sting.

My mother only said
 Thank God the scorpion picked on me
 and spared my children.

5. What are the peasants compared to? Why?

6. How does the scorpion become a gigantic figure in the poem?

7. How is the presence of the scorpion felt though it had gone away?

8. May the sins of your previous birth
 be burned away tonight...
 Do people still have such beliefs?
 Share your views.

9. Who are the characters in the poem? Why do they react in different ways to the same incident?

10. The concern of the mother is not like that of the others. Comment on her attitude.

11. Is the scorpion something more than an ordinary being? Justify your answer.

EXTENDED READING

GAMES AT TWILIGHT

What games do you usually play in the evenings? Have you had memorable experiences during such games? Can you narrate any of them? Try to predict the plot of the story you are going to read. Now, read on and find out if your predictions are proved right.

1. It was still too hot to play outdoors. They had their tea, after the long day of confinement in the house that was not cool but at least a protection from the sun. Their faces were red, but their mother would not open the door.

‘Please, ma, please,’ they begged. ‘We’ll play in the veranda and porch - we won’t go a step out of the porch.’

‘You will, I know you will, and then...’

‘No - we won’t, we won’t,’ they wailed so horrendously that she actually let down the bolt of the front door so that they burst out like seeds from a crackling, overripe pod into the veranda, with such wild, maniacal yells.

2. They faced the afternoon. It was too hot. Too bright.

‘Let’s play hide and seek.’

‘Who’ll be the catcher?’

‘You be it.’

‘Why should I? You be-’

‘You’re the eldest-’

‘That doesn’t mean-’

3. The shoves became harder. Some kicked out. The motherly Mira intervened. She pulled the boys roughly apart.

‘Make a circle, make a circle!’ she shouted, firmly pulling and pushing till a kind of vague circle was formed. ‘Now clap!’ she roared and clapping, they all chanted in



Anita Desai (b.1937), is an Indian novelist and short story writer. She is known for the sensitive portrayal of the inner feelings of her female characters. Many of Anita Desai's novels explore the conflicts in families and the alienation of middle-class women. Her major works include the novels *Fire on the Mountain*, *The Zig Zag Way* and *The Village by the Sea*, a book for children. She is now a Fellow of the Royal Society of Literature, Cambridge.

1. Do your parents restrict you from going out to play? What would be your feelings then?

2. Pick out the expressions that you like most from the first paragraph of the story. State why you like them.

KEEP TRACK OF YOUR READING

Identify the central characters and setting of the story.

Note down your impressions of the characters.

Pick out the most striking event.

Identify the narrative techniques used to build conflicts in the story.

Underline the striking words/expressions/images used in the story.

melancholy unison: ‘Dip, dip, dip - my blue ship -’ and dropped out of the circle with a yell and a jump of relief and jubilation.

4. Raghu was the catcher. He started to protest, to cry. ‘You cheated-Mira cheated-Anu cheated-’ but it was too late, the others had all already streaked away. There was no one to hear when he called out, ‘Only in the veranda-the porch-Ma said-Ma said to stay in the porch!’ No one had stopped to listen, all he saw were their brown legs flashing through the dusty shrubs, scrambling up brick walls, leaping over compost heaps and hedges and then the porch stood empty in the purple shade of the bougainvilla.

5. He started whistling spiritedly so that the hidiers should hear and tremble. Ravi heard the whistling and felt himself too exposed, sitting on an upturned flowerpot behind the garage. Where could he burrow? He could run around the garage if he heard Raghu come - around and around and around. Ravi looked about him desperately.

6. Next to the garage was another shed with a big green door. Ravi slipped into the shed which had the smell of rats, anthills, dust and spider webs. Ravi had never cared to enter such a dark and depressing mortuary of defunct household goods. But, as Raghu’s whistling came closer he suddenly slipped off the flowerpot and slipped inside the shed through the crack and was gone.

7. Ravi stood frozen inside the shed. Then he shivered all over. Something had tickled the back of his neck. It took him a while to pick up the courage to lift his hand and explore. It was an insect - perhaps a spider - exploring him. He squashed it and wondered how many more creatures were watching him, waiting to reach out and touch him, the stranger.

8. He contemplated slipping out of the shed and into the fray. He wondered if it would not be better to be captured by Raghu and be returned to the milling crowd as long as he could, be in the sun, the light, the free spaces of the garden and the familiarity of his brothers, sisters and cousins.

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

.....

.....

Sentence:

.....

.....

3. Why does Raghu refer to his mother’s instructions? (Para 4)

4. How does the author create a powerful word picture of the abandoned shed? (Para 6)

5. The fear in Ravi’s mind is conveyed well by the author in paragraph 7. Do you agree? Substantiate your views.

6. Who will be the winner of the game - Raghu or Ravi? Justify your answer. (Para 8)



9. Ravi sat back on the harsh edge of the tub, deciding to hold out a bit longer. What fun if they were all found and caught - he alone left unconquered! He had never known that sensation. Nothing more wonderful had ever happened to him than being taken out by an uncle and bought a whole slab of chocolate all to himself. There he sat smiling, knocking his heels against the bathtub, now and then getting up and going to the door to put his ear to the broad crack and listening for sounds of the game, the pursuer and the pursued and then returning to his seat with the dogged determination of the true winner, a breaker of records, a champion.

10. It grew darker in the shed. Through the crack Ravi saw the long purple shadows of the shed. Could he hear the children's voices? It seemed to him that he could. It seemed to him that he could hear them chanting, singing, laughing. But what about the game? What had happened? Could it be over? How could it when he was still not found?

7. Have you ever experienced the thrill of being unconquered in a game you have played? If so, narrate the experience. (Para 9)

8. What might have happened to the game? (Para 10)

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

.....

.....

Sentence:

.....

.....

11. It then occurred to him that he could have slipped out long ago, dashed across the yard to the veranda and touched the 'den.' It was necessary to do that to win. He had forgotten. He had only remembered the part of hiding and trying to elude the seeker. He had done that successfully. With a whimper he rushed out of the shed and flung himself at the white pillar and bawled, 'Den! Den! Den!'

12. Out on the lawn, the children stopped chanting. They all turned to stare at him in amazement. They stared, wondering at his reappearance, his passion, his wild animal howling. Their mother rose from her basket chair and came toward him, worried, annoyed, saying, 'Stop it, stop it, Ravi. Don't be a baby. Have you hurt yourself?' But Ravi would not let them. He tore himself out of his mother's grasp and pounded across the lawn into their midst, charging at them with his head lowered so that they scattered in surprise. 'I won, I won, I won,' he bawled, shaking his head so that the big tears flew. 'Raghu didn't find me. I won, I won...'

13. It took them a minute to grasp what he was saying, even who he was. They had quite forgotten him. Raghu had found all the others long ago. There had been a fight about who was to be the catcher next. The parents had come out, taken up their positions on the cane chairs. They had begun to play again, sing and chant. All this time no one had remembered Ravi. Having disappeared from the scene, he had disappeared from their minds. Clean.

'Don't be a fool,' Raghu said roughly, pushing him aside, and even Mira said, 'Stop howling, Ravi. If you want to play, you can stand at the end of the line,' and she put him there very firmly.

14. The game proceeded. Two pairs of arms reached up and met in an arc. The children trooped under it again and again in a lugubrious circle, ducking their heads and intoning,

9. If the hider is not found out in a game of hide and seek, won't the hider be the winner? Don't you think Ravi is the winner of this game? Justify your answer. (Para 11)

10. What is the spirit of a game - winning it or participating in it? What do you think? Substantiate your arguments. (Para 12)

11. Does the saying 'out of sight, out of mind' get justified here? Pick out the words and expressions that substantiate your answer. (Para 13)



“The grass is green,
The rose is red;
Remember me
When I am dead, dead, dead, dead...”

And the arc of thin arms trembled in the twilight and the heads were bowed so sadly, and their feet tramped to that melancholy refrain so mournfully, so helplessly, that Ravi could not bear it. He would not follow them, he would not be included in this funereal game. He had wanted victory and triumph - not a funeral. But he had been forgotten, left out, and he would not join them now. The ignominy of being forgotten - how could he face it? He felt his heart go heavy and ache inside him unbearably. He lay down full length on the damp grass, crushing his face into it, no longer crying, silenced by a terrible sense of his insignificance.

(Adapted)



12. Why is the last game ‘funereal’ for Ravi? Why didn’t Ravi want to be included in it? (Para 14)

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

.....

.....

Sentence:

.....

.....

TEXTUAL ACTIVITIES

Activity i

Do you think *Games at Twilight* is more than a narrative on a game? What does the game symbolise? Explain.

Activity ii

Do you empathise with Ravi? Does his experience remind you of any of your childhood experiences? Narrate it.

Activity iii

What specific words and images in this story are appealing to you? If you are asked to draw a picture to illustrate the story, which scene would you select? Why?

ASSESS YOURSELF

Narrative

Have I fixed the events of the story?

Has the setting been described clearly?

Have the characters been portrayed well?

Have the dialogues I used in the story been relevant?

Have I created proper images in the story?

How effective have been the opening and ending of the story?

How imaginative is the story?

Have I given constructive suggestions to the other groups?

How will I improve next time I write a narrative?

Now, read the poem *Night of the Scorpion* by Nissim Ezekiel given on Page 24.

EXTENDED READING

ONCE UPON A TIME

You might have read stories beginning with 'Once upon a time...' What is the significance of such a beginning? What do you think the poem is trying to communicate? Read on and find out.



Once upon a time, son,
 they used to laugh with their hearts
 and laugh with their eyes;
 but now they only laugh with their teeth,
 while their ice-block-cold eyes
 search behind my shadow.

There was a time indeed
 they used to shake hands with their hearts;
 but that's gone, son.
 Now they shake hands without hearts
 while their left hands search
 my empty pockets.



Gabriel Okara (b.1921), Nigerian poet and novelist, is a self-educated man. In 1953, his poem *The Call of the River Nun* won an award at the Nigerian Festival of Arts. He has been successful in capturing the moods, sights and sounds of his country.

1. What does the title *Once upon a Time* signify?

2. Look at the expressions 'their eyes' and 'their teeth'. Who is the poet talking about?

3. What does the line 'they used to shake hands with their hearts' imply?

4. Why do the left hands search empty pockets now? What does this indicate?

5. The poet uses certain words to show his disappointment. Identify them.

'Feel at home!' 'Come again';
 they say, and when I come
 again and feel
 at home, once,twice,
 there will be no thrice
 for then I find doors shut on me.
 So I have learned many things, son.
 I have learned to wear many faces
 like dresses - homeface,
 officeface, streetface, hostface,
 cocktailface ,with all their conforming smiles
 like a fixed portrait smile.

And I have learned, too,
 to laugh with only my teeth
 and shake hands without my heart.
 I have also learned to say, 'Goodbye',
 when I mean 'Good-riddance';
 to say 'Glad to meet you',
 without being glad; and to say 'It's been
 nice talking to you', after being bored.

But believe me, son.
 I want to be what I used to be
 when I was like you. I want
 to unlearn all these muting things.
 Most of all, I want to relearn
 how to laugh, for my laugh in the mirror
 shows only my teeth like a snake's bare fangs!

So show me, son,
 how to laugh; show me how
 I used to laugh and smile
 once upon a time when I was like you.

6. Pick out the words and expressions that indicate 'life once' and 'life now'. How is 'life once' contrasted with 'life now'?

7. Did the poet get a warm reception at first? Pick out expressions from stanza 3 in support of your answer.

8. Was the poet received the same way all the time he visited them?

9. Why does the poet suggest that he has to pretend at times? What does it tell about the attitude of the poet?

10. Note the contrasting ideas in the stanza beginning with 'And I have learned...'

11. What are the 'muting things'? Why are they called so?

12. What does the poet want to 'unlearn' and 'relearn'?

13. Why are the teeth compared to a snake's bare fangs?

14. What is the mood created at the end of the poem?

LANGUAGE ACTIVITIES

Activity 1

Read the sentence from the story *Father's Help*.

'Dress up and go.'

You can find a number of such sentences that are used to give a command/order in the story. They are called **imperative sentences**.

a. Revisit the first and last part of the story and make a list of such sentences. You are sure to find more than five.

b. What might be the reason behind using many imperative sentences in the story? Do they throw light on the theme and characterisation of the story? Explain.

c. Give more examples of such utterances you are likely to hear at home or at school.

At home	At school
e.g. Do your homework promptly.	

d. Guess the context of each utterance you have listed and say who the speaker is.

Utterance	Context	Speaker
Do your homework promptly.	Early morning while sipping bed coffee	Father

LANGUAGE ACTIVITIES

Activity 2

Read the following sentence from the story.

By the time he **was** ready, Father **had composed** a letter to the headmaster... (Para 4)

Now, look at the sentence given below:

Before they **got into** the bus, all the seats **had been occupied**.

These sentences describe two events. At the time of the first event, the second event has already taken place. Analyse the change in the two verb forms that are used in each of these sentences.

Now, frame five sentences as shown above using the pairs of events described below.

- | | |
|---------------------------------|------------------------------|
| a) I come home | my parents go to bed |
| b) We reach the railway station | the train leaves |
| c) You are born | India becomes independent |
| d) He joins here | he works in another school |
| e) Priya is ready | her husband leaves the place |

Activity 3

a. Read the following sentence from the story.

And Mother generously suggested that Swami might stay at home.

What could be the actual words of the mother to Swami?

'Swami, you may stay at home.'

The sentence in the story is in reported speech.

What changes occur when a conversation is reported?

You have to say who said the sentence and to whom it was said. Then, you have to think of reporting words like **said, told, suggested, advised, asked, exclaimed** etc. according to the sentence to be reported.

Report the following conversations.

- a. Swami: I can't go so late to the class.

- b. Father: What do these teachers mean by beating the children?

- c. Mother: Have you any important lessons today?

- d. Samuel: Shut up and sit down.

- e. Peon: He has taken the afternoon off and won't come back for a week.

LANGUAGE ACTIVITIES

b. Imagine you are Swami's classmate. You would like to report to your parents the conversation between Swami and Samuel about Columbus. How would you report it to your parents? (Para 10)

Activity 4

Read the following sentence from the first paragraph of the story.

It looked as though only a moment ago it had been the last period on Friday.

More examples:

He behaved as though nothing had happened.

It sounds as though you had a good time.

'As though' and 'as if' mean 'in a way that suggests something'.

Now, complete the following sentences.

- a. Shaju screamed as though he _____
- b. They were silent as though _____
- c. I _____ as though _____

Activity 5

Read the following sentence from Para 6 of the story.

The more he thought of Samuel, the more he grieved for him...

Comparatives with 'the ..., the ...' is used to say that things change or vary together, or that two variable quantities are systematically related.

Complete the following sentences suitably.

- a. The more he thinks, _____
- b. The faster she starts, _____
- c. The farther he went, _____
- d. The more she tried, _____
- e. The more you complain, _____

LANGUAGE ACTIVITIES

Activity 6

Read the following sentences from the story.

‘If you get up again, I will cane you.’

If the letter was given at the end of the day, there was a chance that Samuel might do something to justify the letter.

Read another sentence of the same kind.

If he had been informed, he would have come.

Here ‘if’ is used to talk about a condition. ‘If’ is also used while talking about something that always happens in a particular situation.

Plastic will melt, if it gets too hot.

Now, complete the following sentences suitably.

- If she is happy, _____
- Plants will wither if _____
- Balu would definitely be angry, _____
- If they had started early, _____

Activity 7

Comma can kill a man

Hang him not let him go.

How do we punctuate this string of words?

One way to do it is: Hang him not, let him go.

But there is another way of punctuating this: Hang him, not let him go.

It is just the opposite in meaning to the first one. So it has been said - **a comma can kill!**

The presence or absence of a punctuation mark can change the meaning of a sentence.

Here is a paragraph from a short story. Make it meaningful by punctuating it.

shanta could not stay in her class any longer she had done clay modelling music drill a bit of alphabet and numbers and was now cutting coloured paper she would have to cut till the bell rang and the teacher said now put away the scissors and take up your alphabet shanta was impatient to know the time she asked her friend sitting next to her is it five now may be she replied or is it six i dont think so her friend replied because night comes at six

Find out the difference in the meaning of the two sentences.

- The panda eats shoots and leaves.
- The panda eats, shoots and leaves.

LANGUAGE ACTIVITIES

Activity 8

You've learnt noun phrases in your previous classes, haven't you?

Read the following passage from *Father's Help* and underline the noun phrases. One has been done for you.

Swaminathan left his seat joyfully and hopped onto the platform. The teacher took out his cane from the drawer and shouted angrily, 'Open your hand, you little devil.' He whacked three wholesome cuts on each palm. Swami received them without blenching. After half a dozen the teacher asked, 'Will these do, or do you want some more?'

Classify the noun phrases according to the positions they occupy in the sentences.

Noun phrases in subject position

- Swaminathan
- the teacher
-
-

Noun phrases in object/ complement position

- his seat
- his cane
-
-

Noun phrases after a preposition

- (onto) the platform
- (from) the drawer
-
-

Let's sum up

- Noun phrases can function as the subject of a sentence, the object of a verb or preposition and as a complement.
- The preposition and the noun phrase that follow it can together be called a **prepositional phrase**.

LANGUAGE ACTIVITIES

Activity 9

The noun phrase in a sentence has a head noun and sometimes qualifying words built around it. Closely examine each noun phrase you have identified and find out what type of qualifying words appear before and after the head noun.

- e.g.
- Swaminathan [head noun]
 - the teacher [article (the) + head noun (teacher)]
 - his cane [possessive (his)+ head noun (cane)]

Let's sum up

1. Words which come before the head noun can be :

- articles (a/an, the)
- possessives (Swaminathan's, teacher's, my, your, his, her, their etc.)
- demonstratives (this, that , these, those)
- adjectives (wholesome, nice, tall etc.)
- numerals (three, twelve etc.)
- ordinals (first, second, last etc.)
- quantifiers (all, all of, some, a few etc.)

2. Articles, possessives and demonstratives are called **determiners**.

3. Sometimes a quantifier can appear before a determiner. In that case we call it a **predeterminer**.

e.g. *All my brothers*

Some of the pictures

4. A prepositional phrase can appear after the head noun.

e.g. *The doctor from London*

5. Even a whole clause can qualify the head noun. Such clauses are called **relative clauses or adjectival clauses**.

e.g. *The boy who broke the window left the place.*

LANGUAGE ACTIVITIES

Activity 10

Read the following sentences and identify the sentence patterns (combinations of clause elements) such as subject, verb, complement, object and adverbial in them.

1. I yawned.
2. Fred opened the door.
3. Dinner is ready.
4. Manoj went to London.
5. My teacher gave me a book.
6. Henry had his feet badly hurt.
7. Sam put the bottles in the cellar.

Let's sum up

- The sentence pattern (combinations of clause elements) in the above sentences are arranged to make the following patterns:

1. Subject + Verb
2. Subject + Verb + Object
3. Subject + Verb + Complement
4. Subject + Verb + Adverbial
5. Subject + Verb + Object + Object
6. Subject + Verb + Object + Complement
7. Subject + Verb + Object + Adverbial

- These are the basic patterns of a clause (sentence) in English.
- Noun phrase stands as a subject, object or in some cases complement (e.g. 'John is a driver') of a sentence.

LANGUAGE ACTIVITIES

Activity 11









Read the following passage, identify the sentence patterns and label them.

I love stories. I read a story yesterday. It was interesting. It was an adventurous story. I love adventurous stories. My friend hates them. She told me a tragic story. Tragic stories make me cry. I cried for an hour. She narrated the incident to everyone. All my friends are mocking me now.

Activity 12

Editing Codes

Editors use symbols like the following to correct mistakes. These symbols show writers what changes editors want them to make.

	Under a letter means make a capital letter	e.g. <u>the</u> dog is brown
	Add a space	e.g. Add a space here.
	Add	e.g. The ^{dog} is brown.
	Take out	e.g. The the dog is brown.
	Make a lowercase letter	e.g. The D og is brown.
	Add a period	e.g. The dog is brown.
	Add a comma	e.g. I live in Houston, Texas
	Start a new paragraph	e.g. ¶ Once upon a time, there was a brown dog.

Other symbols we can use are:

WF (wrong form)	:	<i>The harder you work the <u>best</u> will be your achievements.</i>
WW (wrong word)	:	<i>-patient, funny and <u>kindly</u>.</i>
T (wrong tense)	:	<i>In the last few weeks you <u>don't have</u> much fun.</i>
^ (something missing)	:	<i>They arrived in <u>Cochin</u> 1st July.</i>
Sp. (Wrong spelling)	:	<i><u>confortable</u></i>
WO (wrong word order)	:	<i>They haven't seen <u>yet London</u>.</i>
P (wrong punctuation)	:	<i><u>Look out</u>.</i>
– (not necessary)	:	<i>John came in and <u>he</u> sat out.</i>
? (you don't understand)	:	

LANGUAGE ACTIVITIES

Now, edit the following review of Charlie Chaplin's film, *Modern Times* using the editing codes.

Modern Times

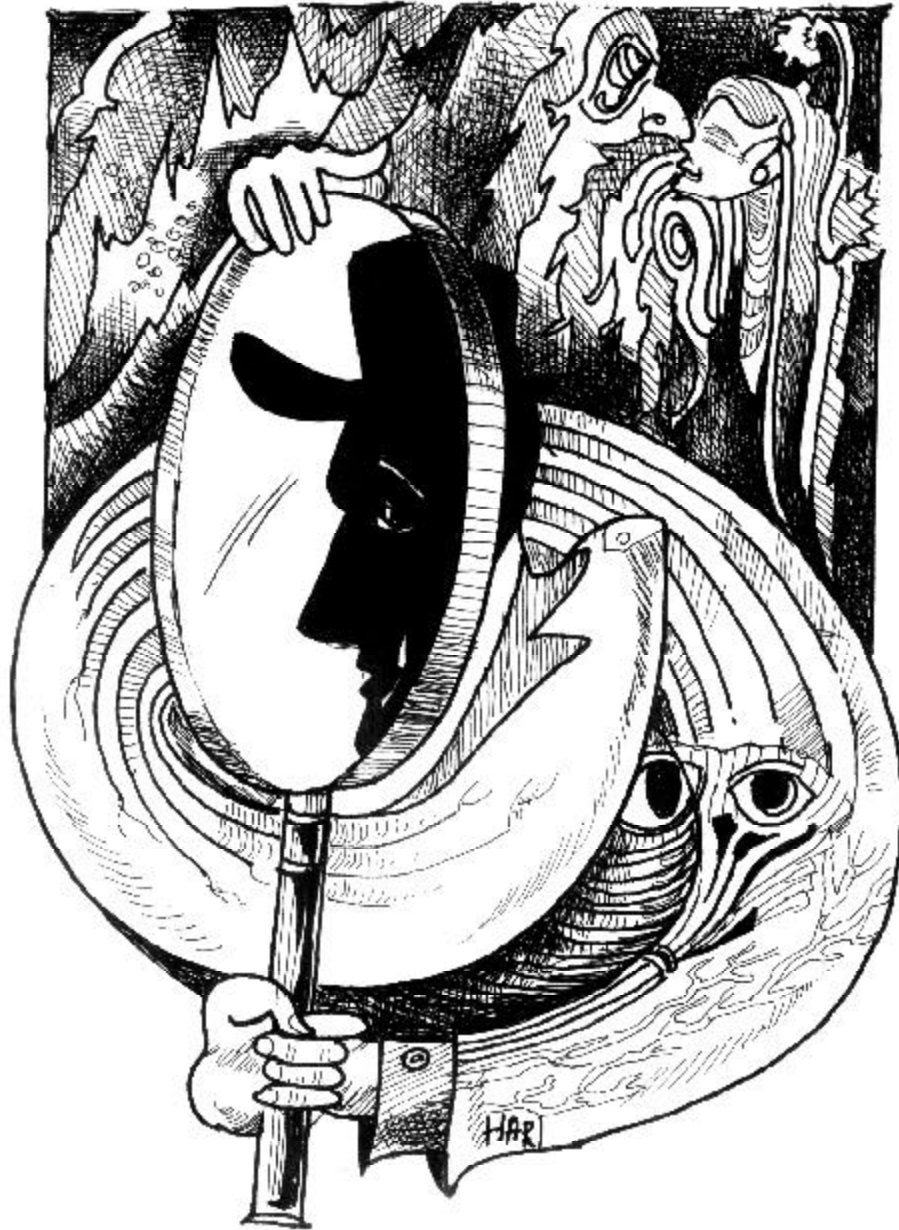
Chaplin's 'silent' last film, was made when everyone else was making talkies, an innovation the film world is experimenting with then. In the film charlie turns against modern society, the machine age. Firstly we see Him frantically trying to keep up with a production line, tighten bolts. then he is selected for an experiment with an automatic a feeding machine, but various mishaps leads his boss to believe he has gone mad and Charlie is sent to a mental hospital When he gets out, he is mistook for a communist while waving a red flag. He is again send to jail but he manages to escapes from jail. We see Charlie through many more such escapades.

Language Game

SPACE IT!

Space the text and make it meaningful. You may use a computer.

ElephantswalkedoutofAfricaandontotheIndiansubcontinentmuchbeforemandid,fully20lakhyearsago. Likeus,theythriveunderawidevarietyofconditions,andearlyelephantsmusthavehadarunofthewholecountry. TodaytheyarerestrictedtothemorehillywoodedtractssuchasthoseoftheWesternGhatsouthofGoa. Astudyhasbroughtoutastartlingfact:elephantpopulationsoftheNilgirishavehadnogeneticexchange with populationssouthofthePalghatgapforovertwolakhyears. Possibly,therewasforalongtime,ahugelakeinthe Palghatgapthaticutoffallelephantmigrations. TheplainselephantsmayhavedisappearedafterPalghatwasbrought undertheplough300yearsago. Hopefully,oneofthesedayswewillfindouttheanswertothisfascinatingpuzzle.



UNIT II

THE WORLD OF MYSTERY

THE MAN WHO SHOUTED TERESA

'You can't understand everything that happens in this world. It will be a dull old world if you could.' Do you agree? Share your views. Now, guess why the man shouted Teresa and who Teresa was. Finally check whether your ideas are the same or different from what happens in the story.

I stepped off the pavement and from the middle of the street, brought my hands to my mouth and shouted towards the top stories of the block: 'Teresa!'

Someone walked by. Again I shouted: 'Teresa!' The man said: 'If you don't shout louder she won't hear you. Let's both try. So: count to three, on three we shout together.' And he said, 'One, two, three.' And we both yelled, 'Tereeesaaa!'

A small group of friends passing by saw us calling out. They said, 'Come on, we'll give you a shout too.' And they joined us in the middle of the street and then everybody together shouted, 'Te-reee-saaa!'

A quarter of an hour later, there were a whole bunch of us, twenty almost. And every now and then somebody new came along.

Organising ourselves to give a good shout, all at the same time wasn't easy. There was always someone who began before three or went on too long. We agreed that the 'Te' should be shouted low and long, the 're' high and long and 'sa' low and short. It sounded great.

We were beginning to get it right, when somebody asked, 'But are you sure she's at home?'

'No,' I said.

'That's bad,' another said, 'Forgotten your key, have you?'

'Actually,' I said, 'I have my key.'

'So,' they asked, 'why don't you go on up?'

'Oh, but I don't live here,' I answered. 'I live on the other side of the town.'



Italo Calvino (1923 - 85) is an Italian journalist and writer of short stories and novels. His best-known works include the novels *Invisible Cities* and *If on a Winter's Night a Traveller*. He is the most-translated contemporary Italian writer. Calvino was made Honorary Member of the American Academy in 1975 and the following year he was awarded the Austrian State Prize for European Literature. This short story is taken from his collection *Numbers in the Dark*.

'Well then, excuse my curiosity,' one asked, 'but who does live here?'

'I really wouldn't know,' I said.

People were a bit upset about this.

'So could you please explain,' somebody asked, 'why you are standing down here calling out Teresa?'

'As far as I am concerned,' I said, 'we can call another name, or try somewhere else. It's no big deal.'

The others were a bit annoyed.

'I hope you weren't playing a trick on us?' one asked suspiciously.

'What?' I said. The others said nothing.

There was a moment's embarrassment.

'Look', someone said, 'why don't we call Teresa one last time, then we'll go home'.

So we did it again. 'One two three 'Teresa!' but it didn't come out very well. Then people headed off home, some one way, some the other.

I'd already left the place; when I thought I heard a voice still calling: 'Tee-reee-sa!'

Discuss

- 1) Can you think of any strange experience you have had like the one described in the story?
- 2) If you were present at the scene described in the story what would you do?
- 3) Is there anything really strange about what happens in the story? Share your views.

THE BLUE BOUQUET

What could a blue bouquet be made of? What predictions can you make about the theme of the story after reading the title? Are the events narrated in a story believable? Share your thoughts with your friends and read on to see what sort of events are narrated here.

1. When I woke up I was soaked with sweat. The floor of my room had been freshly sprinkled and a warm vapour was rising from the red tiles. A moth flew around and around the naked bulb, dazzled by the light. I got out of the hammock and walked barefoot across the room, being careful not to step on a scorpion if one had come out of its



Octavio Paz (1914–98), Mexican writer, poet and diplomat won the Nobel Prize for Literature in 1990. His essay, *The Labyrinth of Solitude* goes deep into the minds of his countrymen, describing them as hidden behind masks of solitude.

1. What details of place, time and weather can you infer from paragraph 1 of the story?

2. List the images used in paragraph 1 and classify them as visual, tactile, olfactory and auditory.

KEEP TRACK OF YOUR READING

Read up to 'Pause & Reflect'.

Identify the central characters and setting of the story.

Note down your impressions of the characters.

Pick out the most striking event.

Identify the narrative techniques used to build conflicts in the story.

Underline the striking words/expressions/images used.

hiding place to enjoy the coolness of the floor. I stood at the window for a few minutes, breathing in the air from the field and listening to the vast, feminine breathing of the night. Then I walked over to the washstand, poured some water into the enamel basin and moistened a towel. I rubbed my chest and legs with the damp cloth, dried myself a little, and got dressed, first making sure that no bugs had got into the seams of my clothes. I went leaping down the green-painted staircase and blundered into the hotelkeeper at the door. He was blind in one eye, a glum and reticent man, sitting there in a rush chair, smoking a cigarette, with his eyes half closed.

Now he peered at me with his good eye. 'Where are you going, senor?' he asked in a hoarse voice.

'To take a walk. It's too hot to stay in my room.'

'But everything's closed up by now. And we don't have any streetlights here. You'd better stay in.'

2. I shrugged my shoulders, mumbled, 'I'll be right back,' and went out into the darkness. At first I couldn't see anything at all. I groped my way along the stone-paved street. I lit a cigarette. Suddenly the moon came out from behind a black cloud, lighting up a weather-beaten white wall. I stopped in my tracks, blinded by that whiteness. A faint breeze stirred the air and I could smell the fragrance of the tamarind trees. The night was murmurous with the sounds of leaves and insects. The crickets had bivouacked among the tall weeds. I raised my eyes: up there the stars were also camping out. I thought that the whole universe was a grand system of signals, a conversation among enormous beings. My own actions, the creak of a cricket, the blinking of a star, were merely pauses and syllables, odd fragments of that dialogue. I was only one syllable, of only one word. But what was that word? Who was uttering it? And to whom? I tossed my cigarette onto the sidewalk. It fell in a glowing arc, giving off sparks like a miniature comet.

3. Comment on the description of the hotelkeeper. What impression does the description create in you? (Para 1)

ASSESS YOURSELF

Reading

- Have I identified the central characters and setting of the story?
- Have I picked out the striking events from the story?
- Have I identified the techniques used to build conflict in the story?
- Have I shared with my friends the ideas gathered during group reading?
- Have I noted down my impressions of the characters?
- Have I tried to get clarification for the words/ expressions I didn't understand?
- Have I picked out words/ expressions for my personal wordlist?
- Have I been able to answer the questions posed by my teacher?
- What difficulties have I faced in my reading?

4. '...the whole universe was a grand system of signals...' Does the universe engage in a conversation with us? If so, how? (Para 2)

3. I walked on, slowly, for a long while. I felt safe and free, because those great lips were pronouncing me so clearly, so joyously. The night was a garden of eyes.

Pause and Reflect

4. Then, when I was crossing a street I could tell that someone had come out of a doorway. I turned around but couldn't see anything. I began to walk faster. A moment later I could hear the scuff of huaraches on the warm stones. I didn't want to look back, even though I knew the shadow was catching up with me. I tried to run. I couldn't. Then I stopped short. And before I could defend myself I felt the point of a knife against my back, and a soft voice said, 'Don't move, señor, or you're dead.'

Without turning my head I asked, 'What do you want?'

'Your eyes, señor.' His voice was strangely gentle, almost embarrassed.

'My eyes? What are you going to do with my eyes? Look, I've got a little money on me. Not much, but it's something. I'll give you everything I've got if you'll let me go. Don't kill me.'

'You shouldn't be scared, señor. I'm not going to kill you. I just want your eyes.'

'But what do you want them for?'

'It's my sweetheart's idea. She'd like to have a bouquet of blue eyes. There aren't many people around here that have them.'

'Mine won't do you any good. They aren't blue, they're light brown.'

'No, señor. Don't try to fool me. I know they're blue.'

'But we're both Christians, hombre! You can't just gouge my eyes out. I'll give you everything I've got on me.'

'Don't be so squeamish.' His voice was harsh now. 'Turn around.'

5. 'The night was a garden of eyes.' Why does the narrator feel so? (Para 3)

Pause & Reflect

Do you think the night is as 'safe and free' as he thinks? Justify your answer.

6. 'You shouldn't be scared, señor. I'm not going to kill you. I just want your eyes.' Comment on the way the stranger presents his demand to the narrator. (Para 4)

7. Do you think the stranger really wants to present a bouquet of blue eyes to his sweetheart? Why? (Para 4)

8. How does the narrator try to save himself from the stranger?(Para 4)

KEEP TRACK OF YOUR READING

Is there any change in the location? How does it contribute to the progression of the story?

The first part of the story is full of descriptions. What change do you notice in the second part?

5. I turned around. He was short and slight, with a palm sombrero half covering his face. He had a long machete in his right hand. It glittered in the moonlight.

‘Hold a match to your face.’

I lit a match and held it up in front of my face. The flame made me close my eyes and he pried up my lids with his fingers. He couldn’t see well enough, so he stood on tiptoes and stared at me. The match burned my fingers and I threw it away. He was silent for a moment.

‘Aren’t you sure now? They aren’t blue.’

‘You’re very clever, senor,’ he said. ‘Light another match.’ I lit another and held it close to my eyes. He tugged at my sleeve. ‘Kneel down.’

6. I knelt. He grabbed my hair and bent my head back. Then he leaned over me, gazing intently, and the machete came closer and closer till it touched my eyelids. I shut my eyes.

Blank writing lines for student response.



Back to the Roots

Find out the etymology of the following words. You may refer to a dictionary, better an etymological dictionary. You may also search the site <http://www.etymonline.com>

- signal
- system
- comet

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

Sentence:

Blank writing lines for student response.

‘Open them up,’ he told me. ‘Wide.’

I opened my eyes again. The match-flame singed my lashes.

Suddenly he let go. ‘No. They’re not blue. Excuse me.’ And he disappeared.

7. I huddled against the wall with my hands over my face. Later I got up and ran through the deserted streets for almost an hour. When I finally stumbled into the plaza I saw the hotelkeeper still sitting at the door. I went in without speaking to him. The next day I got out of that village.



Let's Look Back

- ◆ Does the story meet your expectations about the themes?
- ◆ What narrative techniques does the writer employ to render the story a dream-like quality?

READY REFERENCE

bivouac /'bɪvuæk/(v): to take shelter temporarily

bouquet /bu'keɪ/(n): an arrangement of flowers, especially one that you gift to someone

gouge /gaʊdʒ/(v): to make a hole or cut out something with a sharp object in a rough or violent way

hombre /'ɒmbre/(n): an informal term for a youth or man; similar to the usage 'a nice guy'

huaraches /wæ'rɑ:tʃs/(n): a type of sandal (open shoe) made of many narrow strips of leather woven together

machete /mæ'ʃeti/(n): a large knife with a broad heavy blade, used as a weapon or a tool

plaza (n): a public square or market place, especially in towns in Spanish speaking countries

senor (n): a form of polite address for a man in a Spanish speaking area

singe /sɪndʒ/ (v): to burn the surface of an object slightly, usually by mistake; to be burnt in this way

sombrero /sɒm'breɪəʊ/(n): a Mexican hat for men that is tall with a wide round brim turned up at the edges

squeamish /'skwi:mɪʃ/(adj): easily shocked or upset by unpleasant sights

9. How does the stranger's exit add to the mysterious atmosphere of the story? (Para 6)

Pause & Reflect

Are the events described in the story believable? Has the writer been able to present the story in a convincing manner? Comment.

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

.....

.....

Sentence:

.....

.....

TEXTUAL ACTIVITIES

Activity i

Outline building

Read the following passage (Para I) of the story that tells you how the narrator got ready and left the hotel room for a walk in the night.

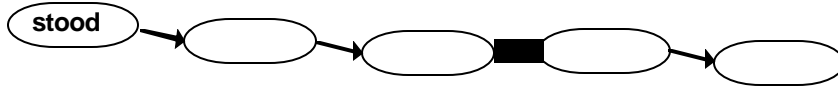
I stood at the window for a few minutes, breathing in the air from the fields and listening to the vast, feminine breathing of the night. Then I walked over to the washstand, poured some water into the enamel basin and moistened a towel. I rubbed my chest and legs with the damp cloth, dried myself a little, and got dressed, first making sure that no bugs had got into the seams of my clothes. I went leaping down the green-painted staircase and blundered into the hotelkeeper at the door.

Visualise the actions and fill in the bubbles given below:

a. Which are the different positions the narrator moves to from the window?



b. What actions does he perform at each of these positions?



Develop an outline of the narrator's actions at each of these positions.

standing at the window

TEXTUAL ACTIVITIES

Activity iv

Read how the stranger whom the narrator meets in the street at night is described.

He was short and slight, with a palm sombrero half covering his face. He had a long machete in his right hand. It glittered in the moonlight.

Now, think of any film/sports star whom you like the most.

- How does he/she look?
- What are his/her facial features?
- What is the colour of his/her eyes?
- How tall is he/she? Is he/she fat, slim or well-built?
- How old is he/she?
-
-

Think about the person in the light of these questions and describe him/her.

Activity v

You might have had nightmares which made you wake up from sleep in alarm. Describe one such experience.

ASSESS YOURSELF

Description

Have I described the setting clearly?

Have I created proper images?

How effective is the opening sentence of the description?

Has there been a natural progression of thoughts and actions?

How imaginative is the description?

Have I organised the description well?

How well have I connected the sentences in the description?

Have I given constructive suggestions to other groups?

What will I be doing differently next time I write a description?

VOCABULARY ACTIVITIES

Activity 1

Read the following sentence from the story *The Blue Bouquet*.

I tossed my cigarette onto the sidewalk.

'Sidewalk' is a flat part at the side of a road for people to walk on.

'Sidewalk' is an American English word. Its equivalent in British English is 'pavement'.

Replace the American English words given in bold letters in the sentences below with words that mean the same in British English. Refer to a dictionary, if necessary.

a. I drove to the nearest **gas station** to fill **gasoline**.

b. I have bought new **drapes** for my bedroom.

c. We went by **elevator** to the tenth floor.

d. We rang up the **fire department** and the **fire trucks** came to the scene of the accident immediately.

e. I take **cookies** and milk every evening.

Activity 2

In the story *The Blue Bouquet*, we read that the moth flew around the naked bulb, dazzled by the light.

The word 'dazzle' is associated with 'sight'. If a strong light dazzles you, it is so bright that you cannot see anything for a while.

a) Given below are a few words. Say which senses they are associated with and what they mean.

(deafening, blinding, scorching, pungent, thunderous, biting, nauseating)

VOCABULARY ACTIVITIES

b) Now, fill in the blanks with appropriate forms of the words given in Activity 2(a).

- I ended my call on the mobile, _____ by the municipal siren.
- When I came out of the cinema hall I couldn't see my way, _____ by the bright sun.
- There was a _____ applause when he completed his presentation.
- She was shivering from the _____ cold outside.
- He applied sunscreen lotion on his body to save himself from being _____ by the hot sun.
- As she was allergic, she couldn't bear the _____ smell of burning rubber.
- He ran to the toilet _____ by the smell of rotten meat.

Activity 3

A few compound words are used in the story *The Blue Bouquet*. They are split up and given in two different columns below. Find the compound words by matching the appropriate words in the columns and say what they mean. Refer to the story, if necessary.

Column A	Column B	Compound word
bare	case	
hiding	light	
wash	walk	
stair	place	
street	toe	
side	foot	
door	heart	
sweet	keeper	
tip	stand	
hotel	way	

Activity 4

Find words from the story *The Blue Bouquet* which are similar in meaning to the following words/phrases.

a. thoroughly wet with

b. unwilling to tell people about things

c. to try and reach a place by feeling with your hands because you cannot see clearly

VOCABULARY ACTIVITIES

d. to make a hole or cut out something with a sharp object in a rough and violent way

e. to take hold of somebody/ something with your hands, suddenly, firmly and roughly

f. a broad heavy knife used as a cutting tool and as a weapon

g. to stand closely together because of cold or fear

Activity 5

Read the following sentences from *The Blue Bouquet*.

I shrugged my shoulders, mumbled, 'I'll be right back...'

The night was murmurous with the sound of leaves and insects.

'Mumbling' and 'murmuring' mean speaking in a low voice. 'Mumble' is usually negative.

e.g. Will you stop mumbling?

'Murmur' is more positive.

e.g. They murmured their approval.

Complete the following crossword using words associated with sound.

Across

3. people often do this on the phone for hours

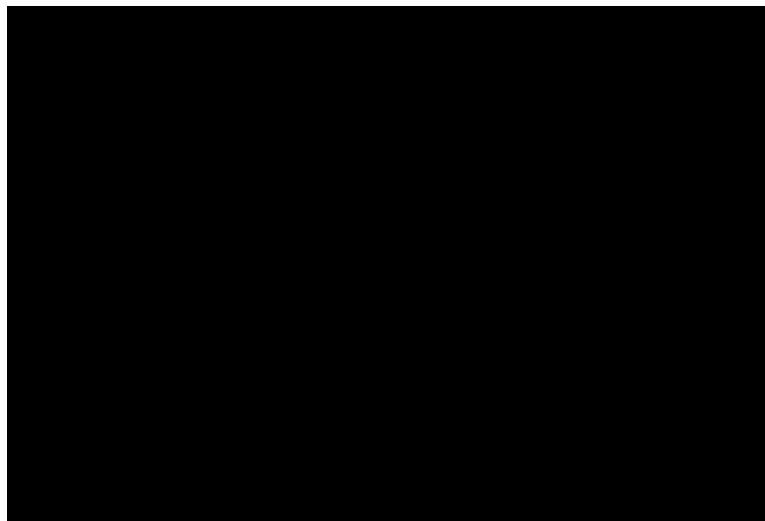
4. a low continuous sound

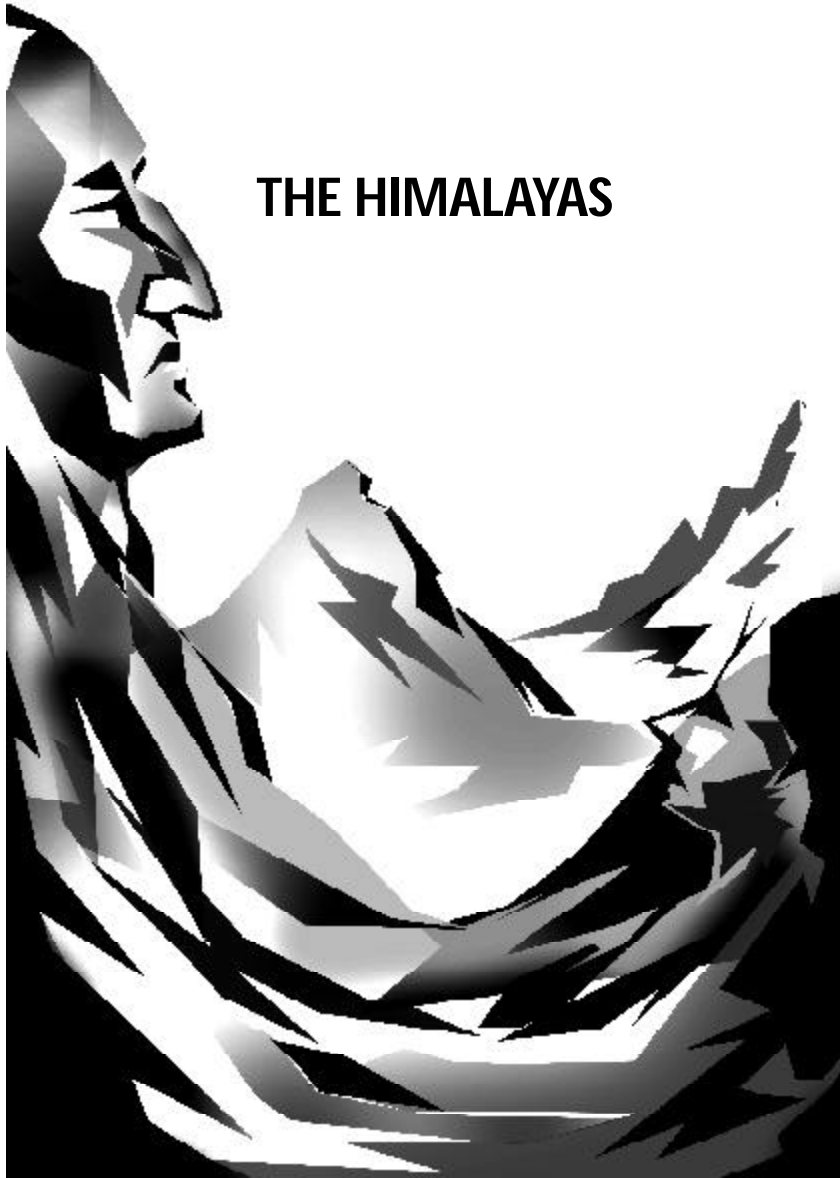
Down

1. speak loudly

2. problem in speaking clearly

5. make a loud deep sound like a lion





THE HIMALAYAS



Sujata Bhatt (b.1956), was born in Ahmedabad, grew up in Pune and emigrated to the United States in 1968. She is a freelance writer and has translated many Gujarati poems into English. She has written many poems, including *Search for My Tongue*, *Pure Lizard* and *The Himalayas* (also titled *Swami Anand*). Many of her poems have love and violence as themes. They explore issues such as racism and the interaction between Asian, European and North American cultures.

Look at the picture given. What impressions does it create? Making use of the clues you get from the picture and the title of the poem, guess the setting, characters and themes .

In Kosbad* during the monsoons
there are so many shades of green
your mind forgets other colours.

At that time
I am seventeen, and have just started
to wear a sari every day.
Swami Anand is eighty nine
and almost blind.

* a small town in Maharashtra

1. Who do you think are the characters in the poem?

2. How does the poet make use of the colour, 'green' in the poem?

3. How does the poet hint that she is in her growing stage and Swami Anand has withdrawn to a kind of hibernation?

4. What does Swami Anand's blindness suggest? How do the glasses serve a different purpose here?

His thick glasses don't seem to work,
 they only magnify his cloudy eyes.
 Mornings he summons me
 from the kitchen
 and I read to him until lunch time.
 One day he tells me
 'you can read your poems now'.
 I read a few, he is silent.
 Thinking he's asleep, I stop.
 But he says, 'continue.'
 I begin a long one
 in which the Himalayas rise
 as a metaphor.
 Suddenly I am ashamed
 to have used the Himalayas like this,
 ashamed to speak of my imaginary mountains
 to a man who walked through
 the ice and snow of Gangotri
 barefoot
 a man who lived close to Kanchenjunga
 and Everest clad only in summer cotton.
 I pause to apologise
 but he says, 'just continue'.

Later climbing through
 the slippery green hills of Kosbad,
 Swami Anand does not need to lean
 on my shoulder or his umbrella.
 I prod him for suggestions,
 ways to improve my poems.
 He is silent a long while,
 then, he says
 'there's nothing I can tell you
 except continue.'

5. Does the poet have faith in the quality and power of her poems? Substantiate.

6. 'Suddenly I am ashamed...' Why does the poet say so?

7. The poem begins with different shades of green. What is the colour that dominates the poem now? Bring out its significance.

8. In what ways can you connect the Himalayas and Swami Anand?

KEEP TRACK OF YOUR READING

Read the whole poem.

Note down lines/images that you find interesting.

Identify the themes found in the poem.

TEXTUAL ACTIVITIES

Activity i

How does the word 'continue' become a recurring message of the poem ?

Activity ii

Can a poem enliven a place which you have never seen? Substantiate.

Activity iii

Does the poem resemble a Zen story? Write the story as depicted in the poem.

Now, read the poem *Skimbleshanks: The Railway Cat* given in the Extended Reading section on Page 69.

EXTENDED READING

THE METHOD OF SHERLOCK HOLMES

Have you ever tried to guess what a person is by observing his/her features? How do you arrive at conclusions? Even the most insignificant detail will have a history of its own. Read on and find out how an apparently trivial thing becomes something very crucial.

1. Mr Sherlock Holmes, who was usually very late in the mornings, was seated at the breakfast table. I stood upon the hearth-rug and picked up the stick which our visitor had left behind him the night before. It was a fine, thick piece of wood, bulbous headed. Just under the head was a broad silver band nearly an inch across. 'To James Mortimer, M.R.C.S., from his friends of the C.C.H.,' was engraved upon it, with the date '1884.' It was just such a stick as the old fashioned family practitioner* used to carry-dignified, solid, and reassuring.

'Well, Watson, what do you make of it?'

2. Holmes was sitting with his back to me, and I had given him no sign of my occupation.

'How did you know what I was doing? I believe you have eyes in the back of your head.'

'I have, at least, a well-polished, silver plated coffee pot in front of me,' said he. 'But, tell me, Watson, what do you make of our visitor's stick? Since we have been so unfortunate as to miss him and have no idea of the purpose of his visit, this stick gains importance. Let me hear you reconstruct the man by an examination of it.'

'I think Dr. Mortimer is a successful, elderly medical man, well-esteemed since those who know him give him this mark of their appreciation.'

'Good!' said Holmes. 'Excellent!'



Sir Arthur Conan Doyle (1859-1930) is a Scottish author and physician. Sherlock Holmes is a fictional detective created by him. Holmes is famous for his astute, logical reasoning and his forensic skills in solving difficult cases. Holmes first appeared in publication in 1887. The character soon became tremendously popular around the world.

1. From the information given in paragraph 1, predict what sort of a person James Mortimer is.

2. Pick out an instance of Sherlock Holmes' powers of observation. (Para 2)

KEEP TRACK OF YOUR READING

Identify the central characters and setting of the story.

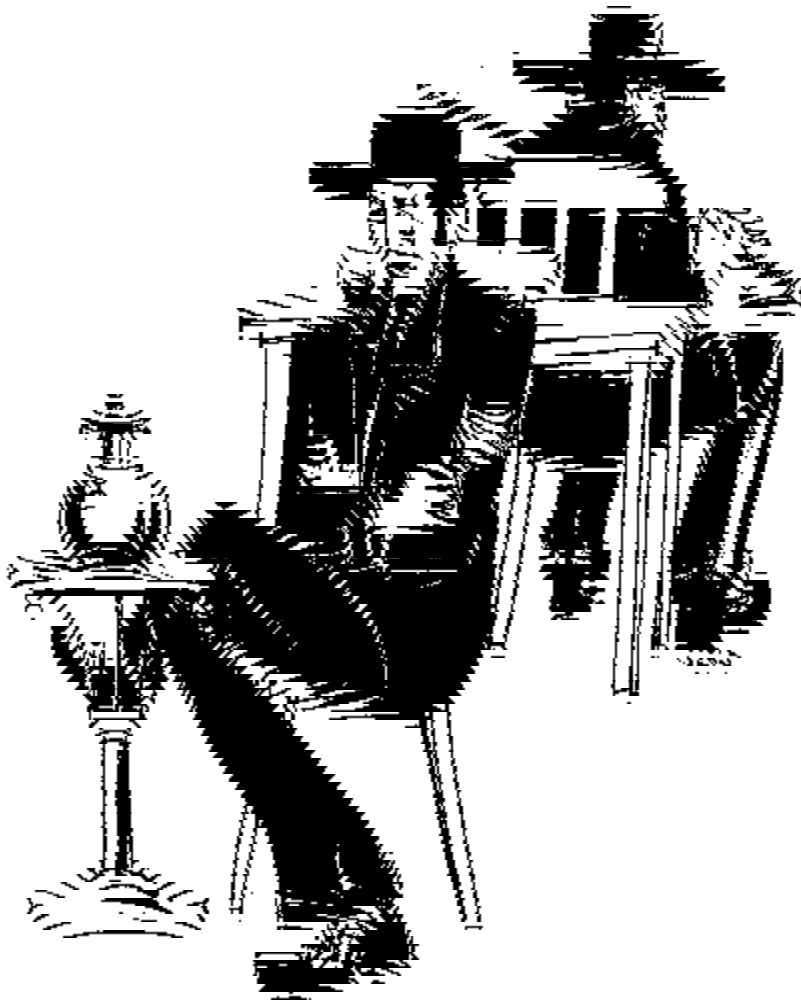
Note down your impressions of the characters.

Pick out the most striking event.

Identify the narrative techniques used to build conflicts in the story.

Underline the striking words/expressions/images used in the story.

* family practitioner - a doctor who treats patients in a local community rather than at a hospital.



‘I think also that the probability is in favour of his being a country practitioner who does a great deal of his visiting on foot.’

‘Why so?’

‘Because this stick, though originally a very handsome one has been so used that I can hardly imagine a town practitioner carrying it. The thick iron ferrule is worn down, so it is evident that he has done a great amount of walking with it.’

‘Perfectly sound!’ said Holmes.

3. ‘And then again, there is the ‘friends of the C.C.H.’ I should guess that to be the Something Hunt, the local hunt to whose members he has possibly given some surgical assistance, and which has made him a small presentation in return.’

‘Really, Watson, you excel yourself,’ said Holmes, pushing back his chair and lighting a cigarette. ‘I am bound to say

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

Sentence:

ASSESS YOURSELF

Reading

Have I identified the main theme and sub-themes of each paragraph?

Have I shared the ideas I gathered during the group reading process?

Have I identified the central theme of the story?

Have I tried to get clarification for the words/ expressions I didn't understand?

Have I been able to answer the questions posed by my teacher?

What difficulties have I faced in my reading?

3. What is the nature of the relationship between Holmes and Watson? (Para 3)

4. What did Holmes really think of Watson's skills as a detective?

that you have habitually underrated your own abilities. It may be that you are not yourself luminous, but you are a conductor of light. Some people without possessing genius have a remarkable power of stimulating it. I confess, my dear fellow, that I am very much in your debt.'

4. He had never said as much before, and I must admit that his words gave me keen pleasure. I was proud, too, to think that I had so far mastered his system as to apply it in a way which earned his approval. He now took the stick from my hands and examined it for a few minutes with his naked eyes. Then with an expression of interest he looked over the cane again with a convex lens.

'Interesting, though elementary,' said he as he returned to his favourite corner of the settee. 'There are certainly one or two indications upon the stick. It gives us the basis for several deductions.'

'Has anything escaped me?'

'I am afraid, my dear Watson, that most of your conclusions were erroneous. When I said that you stimulated me I meant that I was occasionally guided towards the truth. Not that you are entirely wrong in this instance. The man is certainly a country practitioner. And he walks a good deal.'

'Then I was right.'

'To that extent.'

'But that was all.'

'No, no, my dear Watson, by no means all. I would suggest, for example, that a presentation to a doctor is more likely to come from a hospital than from a hunt and that when the initials 'C.C.' are placed before that hospital the words 'Charing Cross' very naturally suggest themselves.'

'You may be right.'

5. 'The probability lies in that direction. And if we take this as a guess we have a fresh basis from which to start our construction of this unknown visitor.'

'Well, then, supposing that 'C.C.H.' does stand for 'Charing Cross Hospital,' what further inferences may we draw?'

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

Sentence:

5. Has anything escaped Watson's observation? What do you think? (Para 4)

'I can only think of the obvious conclusion that the man has practised in town before going to the country.'

'I think that we might venture a little farther than this. Look at it in this light. On what occasion would it be most probable that such a presentation would be made? When would his friends unite to give him a pledge of their good will? Obviously at the moment when Dr Mortimer withdrew from the service of the hospital in order to start a practice for himself. We know there has been a presentation. We believe there has been a change from a town hospital to a country practice. Is it, then, stretching our inference too far to say that the presentation was on the occasion of the change?'

'It certainly seems probable.'

6. 'Now, you will observe that he could not have been on the staff of the hospital, since only a man well-established in a London practice could hold such a position, and such a one would not move into the country. What was he, then? If he was in the hospital and yet not on the staff he could only have been a house surgeon or a house physician. And he left five years ago-the date is on the stick. So your grave, middle-aged family practitioner vanishes into thin air, my dear Watson, and there emerges a young fellow under thirty, amiable, unambitious, absent-minded and the possessor of a favourite dog, which I should describe roughly as being larger than a terrier and smaller than a mastiff.'

I laughed incredulously as Sherlock Holmes leaned back in his settee.

'As to the latter part, I have no means of checking you,' said I, 'but at least it is not difficult to find out a few particulars about the man's age and professional career.'

7. From my small medical shelf I took down the Medical Directory and turned up the name. There were several Mortimers, but only one who could be our visitor. I read his record aloud.

"Mortimer, James, M.R.C.S., 1882, Grimpen, Dartmoor, Devon. House-surgeon, from 1882 to 1884, at Charing Cross Hospital. Winner of the Jackson prize for

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

Sentence:

6. How does Holmes logically prove that Mortimer had worked in a town hospital? (Para 5)

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7. Are Holmes' assumptions convincing to you? Why? (Para 6)

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Comparative Pathology, with essay entitled 'Is Disease a Reversion?' Medical Officer for the parishes of Grimpen, Thorsley, and High Barrow."

'No mention of that local hunt, Watson,' said Holmes with a mischievous smile, 'but a country doctor, as you very keenly observed. I think that I am fairly justified in my inferences. As to the adjectives, I said, if I remember right, amiable, unambitious, and absent minded. It is my experience that it is only an amiable man in this world who receives testimonials, only an unambitious one who abandons a London career for the country, and only an absent-minded one who leaves his stick and not his visiting-card after waiting an hour in your room.'

'And the dog?'

8. 'Has been in the habit of carrying this stick behind his master. Being a heavy stick the dog has held it tightly by the middle, and the marks of his teeth are very plainly visible. The dog's jaw, as shown in the space between these marks, is too broad in my opinion for a terrier and not broad enough for a mastiff. It may have been-yes, by Jove, it is a curly-haired spaniel.'

9. He had risen and paced the room as he spoke. Now he halted in the recess of the window. There was such a ring of conviction in his voice that I glanced up in surprise.

'My dear fellow, how can you possibly be so sure of that?'

'For the very simple reason that I see the dog himself on our very door-step, and there is the ring of its owner. Don't move, I beg you, Watson. He is a professional brother of yours, and your presence may be of assistance to me. Now is the dramatic moment of fate, Watson. What does Dr James Mortimer, the man of science, ask of Sherlock Holmes, the specialist in crime? Come in!'

10. The appearance of our visitor was a surprise to me, since I had expected a typical country practitioner. He was a young, tall, thin man, with a long nose like a beak, which jutted out between two keen, grey eyes from behind a pair of gold-rimmed glasses. As he entered, his eyes fell upon the stick in Holmes's hand and he ran towards it with an

8. How does Holmes justify his use of adjectives in describing Dr Mortimer? (Para 7)

9. What qualities of a detective do you find in Mr Holmes? (Para 8)

10. Do you think that Holmes is lucky too at times? Justify your answer. (Para 9)



exclamation of joy. 'I am so very glad,' said he. 'I was not sure whether I had left it here or in the Shipping Office. I would not lose that stick for the world.'

'A presentation, I see,' said Holmes.

'Yes, sir.'

'From Charing Cross Hospital?'

'From one or two friends there on the occasion of my marriage.'

'Dear, dear, that's bad!' said Holmes, shaking his head.

Dr Mortimer blinked through his glasses in mild astonishment. 'Why was it bad?'

'Only that you have disarranged our little deductions. Your marriage, you say?'

'Yes, sir. I married and so left the hospital and with it all hopes of a consulting practice. It was necessary to make a home of my own.'

(Adapted)



11. Why did Dr Mortimer leave Charing Cross Hospital?

12. How far is Holmes right in his predictions about Dr Mortimer? (Para 10)

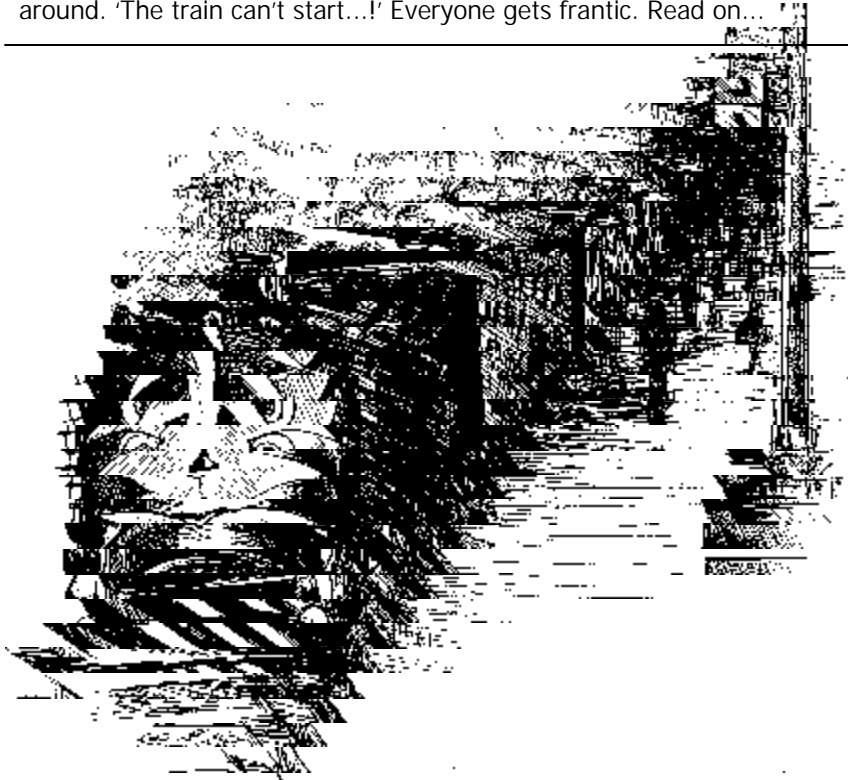
REACH & READ

This excerpt is from the famous novel *The Hound of Baskervilles*. To know how the story unfolds, read the novel. It is available on <http://www.gutenberg.org>. To know more about Sherlock Holmes, read the collected works of Sir Arthur Conan Doyle or visit the site <http://www.sherlockholmes.com>.

EXTENDED READING

SKIMBLESHANKS: THE RAILWAY CAT

When the Night Mail is about to leave the station there is a whisper all around. 'The train can't start...!' Everyone gets frantic. Read on...



There's a whisper down the line at 11.39
 When the Night Mail's ready to depart,
 Saying "Skimble where is Skimble has he gone to hunt the
 thimble?
 We must find him or the train can't start."
 All the guards and all the porters and the stationmaster's
 daughters
 They are searching high and low,
 Saying "Skimble where is Skimble for unless he's very
 nimble
 Then the Night Mail just can't go."
 At 11.42 then the signal's nearly due
 And the passengers are frantic to a man-



Thomas Stearns Eliot (1888 – 1965) is an American-born English poet, playwright and literary critic, who won the Nobel Prize in 1948. *The Waste Land*, a representative poem of the modernist movement, is considered his masterpiece. His other best-known poems include *The Hollow Men*, *Ash Wednesday* and *Four Quartets*. He is also known for his seven plays, including *Murder in the Cathedral* (1935).

1. Why can't the train leave the station without Skimbleshanks?

2. How does the poet create the locomotive rhythm in the poem?

KEEP TRACK OF YOUR READING

Read the whole poem.

Note down lines/images that you find interesting.

Identify possible themes in the poem.

Then Skimble will appear and he'll saunter to the rear:
He's been busy in the luggage van!

He gives one flash of his glass-green eyes
And the signal goes "All Clear!"
And we're off at last for the northern part
Of the Northern Hemisphere!
You may say that by and large it is Skimble who's in charge
Of the Sleeping Car Express.
From the driver and the guards to the bagmen playing cards
He will supervise them all, more or less.
Down the corridor he paces and examines all the faces
Of the travellers in the First and the Third;
He establishes control by a regular patrol
And he'd know at once if anything occurred.
He will watch you without winking and he sees what you
are thinking
And it's certain that he doesn't approve
Of hilarity and riot, so the folk are very quiet
When Skimble is about and on the move.
You can play no pranks with Skimbleshanks!
He's a Cat that cannot be ignored;
So nothing goes wrong on the Northern Mail
When Skimbleshanks is aboard.

Oh, it's very pleasant when you have found your little den
With your name written up on the door.
And the berth is very neat with a newly folded sheet
And there's not a speck of dust on the floor.
There is every sort of light-you can make it dark or bright;
There's a handle that you turn to make a breeze.
There's a funny little basin you're supposed to wash your
face in
And a crank to shut the window if you sneeze.

3. What, do you think, is Skimbleshanks doing in the luggage van?

4. What is the relevance of 'glass-green eyes' here?

5. 'He's a Cat that cannot be ignored...' What does this line signify?

Then the guard looks in politely and will ask you very brightly

"Do you like your morning tea weak or strong?"

But Skimble's just behind him and was ready to remind him,

For Skimble won't let anything go wrong.

And when you creep into your cosy berth

And pull up the counterpane,

You ought to reflect that it's very nice

To know that you won't be bothered by mice-

You can leave all that to the Railway Cat,

The Cat of the Railway Train!

In the watches of the night he is always fresh and bright;

Every now and then he has a cup of tea

With perhaps a drop of Scotch while he's keeping on the watch,

Only stopping here and there to catch a flea.

You were fast asleep at Crewe and so you never knew

That he was walking up and down the station;

You were sleeping all the while he was busy at Carlisle,

Where he greets the stationmaster with elation.

But you saw him at Dumfries, where he speaks to the police

If there's anything they ought to know about:

When you get to Gallowgate there you do not have to wait-

For Skimbleshanks will help you to get out!

He gives you a wave of his long brown tail

Which says: "I'll see you again!

You'll meet without fail on the Midnight Mail

The Cat of the Railway Train."

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

Sentence:

6. What is the mood of Skimblshanks when he is doing his duty in different stations?

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7. How does Skimbleshanks send the passengers off?

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LANGUAGE ACTIVITIES

Activity 1

Read the following sentence from the story *The Blue Bouquet*.

When I woke up I was soaked with sweat.

Here two sentences 'I woke up' and 'I was soaked with sweat' are combined using the word 'when' to form a single sentence. But the addition of 'when' makes 'I woke up' dependent upon the other sentence. Other words which do this include 'while', 'though', 'even though', 'if', 'as' etc.

Join the following pairs of sentences using any appropriate joining words given above.

a. He studied well. He could not pass the examination.

b. I went home hungry. I immediately sat down to dinner.

c. The clock struck four. The boys left for home.

d. He felt sick. He was travelling in a bus.

e. Wait here for a while. I shall join you.

Activity 2

The stranger who attacked the narrator in the street finally goes away saying:

'No. They're not blue. Excuse me.'

'Excuse me' is a polite expression. Given below are a few conversational expressions.

excuse me, beg your pardon, see you, I'm sorry, you're welcome, pleased to meet you

Write against each of the following an appropriate expression you will use from the above list.

a. At a function, while going to your seat, you accidentally step on somebody's foot.

LANGUAGE ACTIVITIES

b. You did your friend a favour. The friend thanks you.

c. You are introduced to a guest. You shake hands with him.

d. You have to interrupt a conversation between two persons.

e. You did not hear what your friend said. You want him to repeat it.

f. You are bidding goodbye to a friend.

Activity 3

Read the following paragraph from *The Blue Bouquet* which describes the author's experiences as he walks out of the hotel room. Observe the words which are given in bold letters.

Then when I was crossing a street I could tell that someone had come out of a doorway. I turned around but couldn't see anything. I began to walk faster. **A moment later** I could hear the scuff of huaraches on the warm stones. I didn't want to look back, even though I knew the shadow was catching up with me. I tried to run. I couldn't. **Then** I stopped short. **And** before I could defend myself, I felt the point of a knife against my back, and a soft voice said, 'Don't move, senor, or you're dead.'

Here the words in bold letters are used to link a sequence of actions into a coherent paragraph.

What other words can you use to link a sequence of actions? Discuss.

We can use words like first, first of all, next, thereafter, secondly, after that, and then, therefore, nevertheless, as a consequence, hence, soon, before long... etc.

Read the following sequence of events. Write a coherent paragraph using appropriate linking words.

Raju went to the market. He entered a textile shop. He bought some clothes for his sister. He went to a tailoring shop. He gave the clothes for stitching. He went to the

LANGUAGE ACTIVITIES

supermarket. He had a list of provisions to be taken home. He bought all the items quickly. He wanted to go for a film. He rushed home in an autorickshaw.

Activity 4

Look at the following sentences from *The Blue Bouquet* and find out the sentence pattern followed in them:

1. I knelt. (noun phrase + verb phrase) - subject + verb
2. The match burned my fingers. (noun phrase + verb + noun phrase) - subject + verb + object

Now, look at another pattern in the following sentence:

Some of her friends gave Rani a bunch of flowers. (noun phrase + verb + noun phrase + noun phrase) - subject + verb + object + object

Discuss in groups

How are different patterns of clauses formed?

It is the verb that decides what categories appear after it.

Analyse the sentences above.

Which clause elements make up the predicate of the sentence?

Let's sum up

Like a noun phrase which is an expanded form of a noun, the verb phrase is the expanded form of a verb.

A single noun can be called a noun phrase and a single verb can be called a verb phrase.

LANGUAGE ACTIVITIES

In a simple sentence, noun phrase represents the subject and verb phrase represents the predicate.

In some sentences the verb phrase may contain only the verb. In certain sentences there may be a sequence of verbal elements.

1. He sleeps. (a single verb)
2. He has been sleeping. (a sequence of verbal elements)

Activity 5

Read the following sentences and find out the patterns and the elements in the verb phrases. The first two are done for you.

1. Thomas walked.

(subject + verb) - verb

2. Mathew ran through the street.

(subject + verb + adverbial) - verb + prepositional phrase

3. The swimmer is intelligent.
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4. He rushed to the seashore.
-

5. The teacher gave the boy a prize.
-

6. The cricket team's success made the nation proud.
-

7. He parked the car in the garage.
-

8. He ran to the bus stop.
-

9. Manoj carried a big bag into the house.
-

10. The car driver is skilful.
-

LANGUAGE ACTIVITIES

Activity 6

As we have seen in the above examples, the verb decides the categories that follow it. Let's work out a few more details. Look at the following verbs:

believe think want wonder
argue is have

Write sentences with different verb phrase patterns using each verb and analyse the structure of the verb phrase in them.

The first verb in the list has been done for you.

1. I believe his words. (verb + noun phrase)
2. I believe that he is intelligent. (verb + clause)
3. I believe John to be intelligent. (verb+ to-infinitive)

The verb 'believe' is followed by elements of three different grammatical categories namely, a noun phrase, a sentence (clause) and a to - infinitive clause.

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Activity 7

Read the following passage and edit it suitably using appropriate editing codes.

Before he had his breakfast, mother ironed his clothes. So he could dress up immediately. Mother told him that he can take an auto to the school. He left silently as though he doesn't hear it. He decided walk to school. However, the more he walk, the most he became tired. I could he thought have taken an auto. But this is one way I could learn endure how to.

LANGUAGE ACTIVITIES

Language Game

When Things Speak

Who is the speaker of the following?

1. My son is a metre and my baby is a centimetre. On a racing car I am driven in 10 seconds.
2. I start off very big and end up as nothing. My head is lit and I burn with a flame. I burn slowly. I am both old-fashioned and very fashionable.

1.

2.

Now, write what the following say about themselves.

1. Tree

2. Shadow

3. Bird

4. Lightning

5. Mountain

6. River





UNIT III

REALITY TO REEL

THE WIZARD OF SOUND

Sound designing in Indian films has remained a silent zone until recently. The impact of sound designing in enhancing the experience of a film had not been realised. Not surprisingly, sound technicians often feel left out, as they do not get any recognition.

All that is set to change after Resul Pookutty bagged the Oscar award.

Resul's ascent to the Academy Award was not easy. In this interview, with great humility and in his typical unassuming way, he recounts his journey from his village, Vilakkupara in Kerala to the Kodak Theatre in Los Angeles, the venue of the Oscar ceremony. Read on...

How does it feel to be an Oscar winner?

I can't believe it! I can't believe it's real! It's incredible!

In India, technicians often do not get much recognition. Do you think this achievement will change that?

I hope so. It is very sad that we technicians are looked down upon. But I would like to see the good side of it, instead! I think the next decade is going to be Indian cinema's golden period, for there are so many youngsters who are going to get inspired by this success.

What was the general response?

Incredible would be a mild word. I can't put into words the kind of response I got for this film. Almost all my friends in the film world and people in general congratulated me. Outside the Kodak theatre, when the general public saw an Indian, there was euphoria. That was a very touching experience.

Tell us about yourself.

I come from a small village named Vilakkupara in Kollam district, Kerala. I always wanted to be a film-maker, but I could not get admission in FTII (Film and Television Institute of India, Pune) to learn film direction, as it was very competitive and I didn't know much about the medium then. I wanted to study at the Film Institute, because there you can learn everything about film-making. I was a physics graduate, so I chose sound as my specialisation. Once I started learning about sound, I was sure of what I wanted to do, as it is another means of communicating with your audience.



Resul Pookutty (b.1971), sound designer, editor and mixer was born in Vilakkupara, a village in Kollam district of Kerala. He won the Oscar Award for Best Sound Mixing for the film *Slumdog Millionaire*. He has worked in Hindi, Tamil and Malayalam movies as well as in Hollywood. He graduated from Film and Television Institute of India, Pune.

What exactly is sound designing?

The camera gives you an idea about the visual aspects of the film; that's the cameraman's job. We do the same with sound. A film's soundtrack is an amalgamation of different kinds of sounds like dialogues, ambience, sound effects, other audio design elements and music. As sound designers, we put all these elements together in such a way that it gives the audience a complete auditory experience and it comes across as a new composition different from music.

How do you produce sound in films?

We use many things to produce sound. If a door is being slammed in the visual, it's not necessary that we use the same thing to make that sound. We are constantly looking for new things to create sounds. It's quite an imaginative job. Sound recording in India is different from what it is abroad. Here, we shoot the scenes first and then recreate the sound in the studio. But there, they always record sound in sync*.

Recently, we have started recording film sound on location. It gives you a far superior performance and natural sound. Now, film-makers have started using better quality sound in their movies as it is becoming an integral part of the production values of the movie.

Why didn't you work in the Malayalam film industry at the beginning of your career?

There wasn't much happening in terms of sound in Malayalam cinema then. Besides, the Malayalam film industry used to work in Chennai in those times, and I was in Thiruvananthapuram. I thought it would be better to work in Mumbai, as I wanted to specialise in live sound recording for films and nothing much was happening in this field in the southern film industry either.

Discuss

- 1) What comes first to your mind when you think about films - film stars/directors/ technicians?
- 2) How does a film become a product of teamwork?
- 3) What is the role of technicians in the making of a film?
- 4) How can sound enhance the effect of a film?
- 5) Apart from sounds, there are particular locations (stock locations) that enhance the effect of a film like a park, a seashore etc. What is the impact of such locations in films?

Now, read the article that follows titled *Tea-shops in Malayalam Cinema* by C.S.Venkiteswaran.

***sound in sync** : synchronising sounds and visuals while shooting

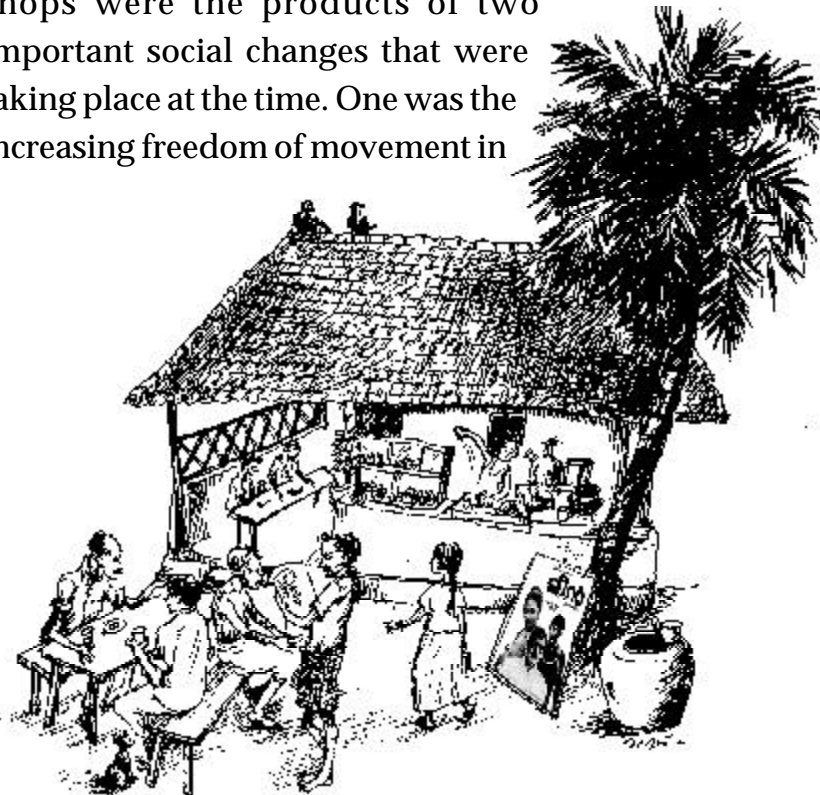


TEA-SHOPS IN MALAYALAM CINEMA

What appears ordinary and familiar assumes significance when we look at it in another perspective. An example for this is the common tea-shop in Malayalam cinema. Tea-shop has been a stock scene which reigned Malayalam film industry for quite some time. Read on and find out more about it.

1. Eating habits reflect the organisations of a society and its economy. Kerala in the early twentieth century was a caste-ridden society. One of the ways in which social reformers sought to change it was by the introduction of *panthibhojanam*. *Panthibhojanam*, or mixed eating was the practice of people who belonged to different castes or communities dining together.

2. The small wayside restaurants located mostly in villages and popularly known as 'tea-shops', played a crucial role in making *panthibhojanam* a way of life in Kerala. The tea-shops were the products of two important social changes that were taking place at the time. One was the increasing freedom of movement in



Dr C. S. Venkiteswaran (b.1959) has been an active presence in Film Society Movement from the mid seventies. He writes on cinema regularly in Malayalam and English. He has won many awards for direction of documentary films and for film criticism including the National Award for the Best Film Critic for the year 2009. He has to his credit books titled *Samanthara Yathrakal* and *A Door to Adoor*. He is at present Associate Professor, Gulati Institute of Finance and Taxation, Thiruvananthapuram. He blogs at 'rumblesstrip'.

1. Why did *panthibhojanam* become a revolutionary ideal? Cite some other instances from the history of Kerala. (Para 1)

2.a) List the words similar in meaning to 'tea-shop'.

b) Can you use any of those words here instead of 'tea-shop'? Why?

KEEP TRACK OF YOUR READING

Read up to 'Pause & Reflect' marked in the passage.

Note down the main points in each paragraph.

Note down words or images that you find interesting.

Share in groups your responses to/ impressions of them.

Note down the central theme of the passage.

public spaces acquired by the depressed sections of society. The other was the emergence of an economy based on money. The tea-shop came into existence at a time when wages began to be paid in cash, rather than in kind. It was also the time when people were beginning to travel beyond the boundaries of their villages to sell what they produced in their fields or small workshops.

3. Customers were never belittled at a tea-shop on account of their caste or religion. Anybody could get tea and snacks if they had the money to buy them, and the fare offered was the same for everybody. The tea-shop was a secular space where the only criterion for entry was the possession of money. No one was required to justify their presence at a tea-shop, as no system of privileges of birth operated there. This was the reason why the 'high-born' kept their distance from it in the early days.

4. A customer at a tea-shop was regarded as simply an individual, not as a member of particular caste or community. These individuals were also, in a sense, self-exiled from their families. Persons who were considered worthless or insignificant in their families often achieved a certain dignity at a tea-shop. In serving as a space for free interaction of individuals who come from diverse social backgrounds, a tea-shop is no different from a cinema theatre. The atmosphere of a tea-shop often becomes tastier than the tea and snacks served! It is, therefore, not surprising that tea-shops played and continue to play, a significant role in energising the narrative of many Malayalam films.

Pause and Reflect

3. What does the author mean by 'the increasing freedom of movement in public spaces'? (Para 2)

ASSESS YOURSELF

Reading

Have I identified the main theme and sub-themes of each paragraph?

Have I shared the ideas I gathered during group reading?

Have I identified the central theme of the passage as a whole up to 'Pause & Reflect'?

Have I tried to get clarification for the words/expressions I didn't understand?

Have I been able to answer the questions posed by my teacher?

What difficulties have I faced in my reading?

4. 'The atmosphere of a tea-shop often becomes tastier than the tea and snacks served!' How? (Para 4)

Pause & Reflect

Do 'tea-shops' still appear in Malayalam films? If so, how significant are they? In what sense is a tea-shop a secular space?

5. In the 1954 film *Neelakkuyil*, directed by Ramu Kariat and P. Bhaskaran, the human drama unfolds through the shuttling of the narrative between the closed space of the home and the open space of the world outside. In a way, the local tea-shop is the centre of activity in the film. Most of the characters are trapped in their own space and time. But the tea-shop stands in their midst as the only modern and secular space, a space where hawkers, fishmongers, peasants and the local postman appear regularly as in a photo session. The tea-shops with an occasional rush hour also provide a counterpoint to the quiet and uneventful life of the village. It is not a co-incidence that the protagonist Sreedharan Nair (played by Sathyan) appears not even once at the tea-shop, while Shankaran Nair, the postman (played by P. Bhaskaran) makes it his favourite hangout. The only other 'high born', we come across there, is a member of a declining *tharavad*. For him the tea-shop is a trading centre where he can sell the things he has spirited away from the *tharavad*.

6. All other spaces, indoor or outdoor, one sees in the film - Sreedharan Nair's home, the Dalit girl Neeli's hut, the lanes and roads - are bound by the codes of the caste system. The 'dream-spaces' where Sreedharan Nair and Neeli sing and dance are the only exceptions. But these scenes are fantasies, whereas the tea-shop is real. The difference is clearly brought home to the viewers.

7. In *Raarichan Enna Pauran* (1956), another Ramu Kariat film, we see Rarichan, an orphaned boy, running away to the city and being given a roof over his head by a Muslim family that runs a tea-shop. In *Bhargaveenilayam* (1964), a cinematic rendering of Vaikom Muhammed Basheer's story *Neelavelicham*, directed by A. Vincent, the tea-shop is the first place the hero visits on his arrival at the village where he had rented a house. It is at the same tea-shop that he meets the *muracherukkan* of Bhargavi who was to become the heroine of the story.

5. Why are most of the characters in *Neelakkuyil* 'trapped in their own space and time'?(Para 5)

6. The 'dream spaces' and the tea-shop in *Neelakkuyil* are similar in one way but different in another. How? (Para 6)

7.a) Even a single shot can convey the message of a film. How? Cite an example. (Para 7)

b) Cite more examples from the films you have seen.



8. In P. Bhaskaran's *Thurakkatha Vathil* (1970), the ideals of secularism and communal harmony are proclaimed from the local tea-shop. The bosom friends Bapputty (played by Prem Nazir) and Shankaran Kutty (played by Bahadur) defy social codes by drinking tea from the same glass. In P.N. Menon's *Olavum Theeravum* (1970), the hero, who is an outsider, proves his mettle at a tea-shop near the ferry. In Adoor Gopalakrishnan's *Kodiyettam* (1977) the tea-shop is the only hangout for Shankaran Kutty the protagonist who is yet to get rid of the shackles of tradition to become a free individual. The political activist, on the run from the police, in another Adoor film, *Mukhamukham* (1984), finds the tea-shop a convenient hideout.

Pause and Reflect

9. The tea-shop represents a time and space free from the drudgery of work, and therefore teems with a wide cross-section of society. Along with genial villagers, one also finds local toughs, political workers and, of course, a host of strangers at the tea-shop. The sheer variety of the customers and the possible activities -reading newspapers, exchanging local news, discussing politics, gossiping or just chatting - makes the tea-shop an ideal place to reveal the 'messages' and concerns of the film. In every film which depicts the conflict between the individual/family and society, the tea-shop, one can say, is a prominent character.



After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

.....

.....

Sentence:

.....

.....

Pause & Reflect

How does the author establish the evolution of the 'tea-shop' as a cultural symbol in Malayalam cinema?

.....

.....

.....

.....

8. Where would you prefer to have a cup of tea - a modern restaurant or a tea-shop? Why? (Para 8)

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10. As a medium the cinema goes far beyond mere entertainment to become a record of time and space, of everything that moves or stands still before the camera. Its history is also the history of our culture: of our speech and body language; of our dress-codes; of our ways of living and making. The recurring presence of tea-shops in contemporary Malayalam films indicates the continuing role of cinema as a document of our lives and times.

(Translated by K. M. Sherrif)



Let's Look Back

- ◆ Did the passage meet your expectations on the themes?
- ◆ Which of the themes satisfied your expectation and which did not?

READY REFERENCE

adoption /ə'dɒpʃən/ (n): the decision to start using a name, an idea or a plan

contemporary (adj): belonging or occurring at the present time

counterpoint (n): a thing forming a notable contrast with something else

defy /drɪ'faɪ/ (v): to refuse to obey rules or conventions

drudgery /drʌdʒəri/ (n): hard, boring work

exile /'eksəl/ (n): a person who chooses to live away from his/ her own country

fare (n): a range of food

genial (adj): friendly and cheerful

pay in kind (idiom): pay in the form of goods or services, not money

proclaim /prəʊ'kleɪm/ (v): to announce something publicly or officially

protagonist /prə'tæɡənɪst/ (n): the leading character in a drama, film or novel

shackles /'ʃæklz/ (n): something that restraints or prevents you

spirit away (v): to take something/someone away secretly

teem with (v): be full of

underprivileged /,ʌndə'prɪvɪlɪdʒd/ (adj): not enjoying the same rights as the majority

10. Can contemporary film directors still make use of tea-shops in their films? Why?

Back to the Roots

Find out the etymology of the following words. You may refer to a dictionary or search the site <http://www.etymonline.com>

secular

cinema

protagonist

REACH & READ

'Take', 'retake', 'frame', 'shot' and 'scene' are terms commonly associated with film-making. Prepare a short write-up on each item. You may search the website -[http://en.wikipedia.org/wiki/Shot\(film-making\)](http://en.wikipedia.org/wiki/Shot(film-making)).

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

.....

.....

Sentence:

.....

.....

TEXTUAL ACTIVITIES

Activity i

Does the article say anything about direction, storyline or other aspects of films? How is it different from a typical article on cinema?

Activity ii

Cite an example of a tea-shop scene from a film you have recently seen. What role does it have in the film?

Activity iii

The article states that the history of cinema is the history of our culture: of our speech and body language; of our dress codes; of our ways of living and making.

Prepare a short write-up substantiating the statement on the basis of a film you have seen.

ASSESS YOURSELF

Write-up

Have I placed the main point of the write-up aptly?

Have I included all the supporting details of the main point?

Have I organised the write-up well?

How well have I connected the sentences in the write-up?

Have I suggested new ideas in the write-up?

What changes should I make next time I prepare a write-up?

TEXTUAL ACTIVITIES

Activity iv

Tea-shops appear as secular spaces in films. Cite other secular places you can identify in films. Prepare a short write-up on one of them.

Activity v

Olavum Theeravum, Rarichan Enna Pauran and *Bhargavinilayam* are some of the Malayalam films of the last century.

Prepare a storyline of one of these films visiting the following websites:

www.imdb.com

www.wikipedia.com

Activity vi

Film production is teamwork. Prepare a list of the film crew who are involved in the making of a film. Describe briefly their roles.

Members of the crew
• actor
• light boy
•
•

Actor - one who performs the role of a character in a film

b) Prepare a brochure to give publicity to the programme. You may make use of software like Word Processor and Graphic Software in preparing the brochure.

c) After the film festival, prepare a newsreport of the festival with details of the films you have screened.

Activity xii

Write the review of a film you have seen.

Tips

Do you like the film? You may easily say 'yes/no'.

But you have to state your reasons when you write a review of the film.

Prewriting

Before you go ahead with writing the review, form an idea of a good film in your mind. Discuss with the members of your group, the features of the film you wish to focus on. Initiate a discussion on the plot, subplots, setting, characters, dialogues, climax, music, camera, editing, ending etc. Sit with your friends and identify the factors that make each element successful.

Based on your discussion, grade the film as 'excellent', 'good', or 'poor'. You cannot simply state that the film is excellent/good/poor in a review. You have to logically explain why you consider the film so.

Drafting

a. The opening sentence of a review is very crucial. You have to grab the readers' attention by convincing them that your review is going to be entertaining and informative. Make a striking statement at the beginning. Establish your strongest point. Other ways to begin with are to quote from the movie and explain how it reflects the movie, refer to the performance of the actors or reputation of the director and compare their other movies with this movie, compare the movie to another well-known movie and explain what your expectations were and whether it was fulfilled or not.

ASSESS YOURSELF

Brochure

Have I included details of the programme like time, venue, persons attending etc.?

Have I included the highlights (context, relevance, attraction etc.) of the programme?

Have I used brief and precise language?

Have I used images or illustrations wherever necessary?

Have I used a layout that can capture the attention of the readers?

What changes should I make next time I prepare a brochure?

ASSESS YOURSELF

Report

Have I included details like time, place and the major events of the festival in the report?

Have I sequenced the events in the proper order?

Have I included details of the opening and closing ceremony of the festival?

How apt is the title of the report?

Has the language of my reporting been appropriate?

What changes will I make next time I write a report?

TEXTUAL ACTIVITIES

Given below is the beginning of a couple of student reviews of the movie *Titanic*.

1. Titanic is one of those rare movies that draws you in and suddenly you find yourself travelling in the world of Titanic...it is you who is on that ship, you feel the despair that those 2000 souls felt aboard the Titanic on that chilly, miserable night in 1912.

2. This classic movie, recreating the real Titanic incident that occurred many years ago, held me spellbound the moment I started watching it.

b. In the first paragraph of your review, you may also include the names of the director, main actors and the names of their characters. You may also refer to the setting of the plot of the movie.

c. The second paragraph of your review can be the plot of the movie (without giving away the ending).

The plot of a Malayalam movie - *Kireedam* is given here.

Sethumadhavan, a youngster in a village, aspires to join the police force. His family comprises his father, mother, younger sister and brother. He derives inspiration from his father Achuthan Nair, who is an honest policeman. Achuthan Nair, a doting father, wishes to make his son like him. He gets transferred soon after Sethu appears for the qualifying examination for selection to the post of a police officer. Little does the family know what is in store for them in the village which is terrified of Keerikadan Jose, the local goonda. Achuthan Nair joins the new station that has so far turned a blind eye to Jose's crimes. One day, Achuthan Nair comes to know of the trouble caused by Jose at the local market. He single-handedly sets out to arrest him. Meanwhile, Sethu comes to know of this and hurries to the market to save his father. Unable to bear the sight of Jose kicking his father, Sethu confronts Jose and overpowers him. From this point onwards, his life takes a turn for the worse. Sethu gets typecast by the society as a 'rowdy'. His efforts at getting back to normal life end in failure. Even his own family start blaming him. He is caught in a situation where he is forced to confront Jose again. This becomes the turning point in his life.

d. In the third paragraph you can focus on what the film tries to communicate to the viewers. Also critically analyse the value system the film tries to project. You will be judging the possible themes of the movie, the use of language in the dialogues, the elements of the actions and the costumes of the actors.

e. The fourth paragraph can be about acting, sound mixing, editing, camera and music used in the film. You may also describe the 'audience demographic' (who would like the movie). You may include your opinion of the movie as a whole (provide details you thought were interesting or uninteresting).

ASSESS YOURSELF

Review

Have I begun with an attention-grabbing sentence?

Have I cited visuals and dialogues to support my views?

Have I organised the review into cohesive paragraphs?

How well have I connected the sentences I have written?

Have I brought my own ideas into the review?

What changes will I make next time I prepare a review?

VOCABULARY ACTIVITIES

Activity 1

Read the following sentence from *Tea-shops in Malayalam Cinema*.

Customers were never **belittled** at a tea-shop on account of their caste or religion.

'Little' is an adjective and 'be-' is prefixed to get its verb form. There are certain words that can be used as verbs by prefixing 'be-'.

Refer to a dictionary and list a few of them along with their meanings.

Word	Meaning
• belittle	• to make something/ somebody seem unimportant

Activity 2

Read the following sentence.

But the tea-shop stands in their midst as the only modern and secular space, a space where hawkers, fishmongers, peasants and the local postman appear regularly as in a **photo session**.

The word 'photo session' means a formal occasion for taking photographs.

A few compound words with the word 'photo' are listed below. Find out their meanings with the help of a dictionary.

- photo finish - _____
- photofit - _____
- photojournalism - _____
- photogenic - _____
- photosensitive - _____
- photo album - _____
- photocall - _____
- photo frame - _____
- photo opportunity - _____
- photocell - _____
- _____ - _____

VOCABULARY ACTIVITIES

Activity 3

'The tea-shops with an occasional rush hour also provide a counterpoint to the quiet and uneventful life of the village,' says C.S. Venkiteswaran

'Counterpoint' means a thing forming a notable contrast with something else.

The words listed below have 'counter-' as the prefix. With the help of a dictionary, find out what they mean.

- counteract - _____
- counter-attack - _____
- counterbalance - _____
- countersign - _____
- counterpart - _____
- counterclaim - _____
- counter-attraction - _____
- counterculture - _____
- _____ - _____

Activity 4

Read the following sentence from *Tea-shops in Malayalam Cinema*.

It is, therefore, not surprising that tea-shops played and continue to play, a significant role in energising the narrative of many Malayalam films.

The verb 'energise' is derived from the noun 'energy'. 'Energise' means 'to give energy and enthusiasm'.

You may change the following nouns into verbs and find with the help of a dictionary what they mean.

- critic - _____
- sympathy - _____
- minimum - _____
- visual - _____
- liberal - _____
- memory - _____
- politics - _____
- maximum - _____
- global - _____
- theory - _____
- _____ - _____

Now, read the screenplay *Sunshine Through the Rain* given on the Extended Reading section on Page 99.

CELLULOID HEROES

Indian films are quite popular for their songs. In world cinema, songs are not used as widely as they are in our films. But there are many music bands across the world whose songs are as popular as our film songs. Here is one such song. Read on...



Everybody's a dreamer and everybody's a star,
 And everybody's in movies, it doesn't matter who you are.
 There are stars in every city,
 In every house and on every street,
 And if you walk down Hollywood boulevard
 Their names are written in concrete!



Kinks was one of the most popular English rock bands. It came to prominence for the first time in 1964. *Celluloid Heroes* is a well-known number by them. It was written by their lead vocalist and principal lyricist, Ray Davies.

1. 'Everybody's in movies...' How can every person be in movies? What makes our day to day life something like a movie?

2. How does the author establish the influence of film stars in our daily life?

3. What does the expression 'written in concrete' suggest? Does this expression have any figurative meaning? Explain.

KEEP TRACK OF YOUR READING

Read the whole song.

Note down lines/images that you like the most.

Identify the themes in the song.

You can see all the stars as you walk down Hollywood boulevard,

Some that you recognise, some that you've hardly even heard of,

People who worked and suffered and struggled for fame,

Some who succeeded and some who suffered in vain.

Everybody's a dreamer and everybody's a star

And everybody's in show biz, it doesn't matter who you are.

And those who are successful,

Be always on your guard,

Success walks hand in hand with failure

Along Hollywood boulevard.

I wish my life was a non-stop Hollywood movie show,

A fantasy world of celluloid villains and heroes,

Because celluloid heroes never feel any pain

And celluloid heroes never really die.

Oh celluloid heroes never feel any pain

Oh celluloid heroes never really die.

I wish my life was a non-stop Hollywood movie show,

A fantasy world of celluloid villains and heroes,

Because celluloid heroes never feel any pain

And celluloid heroes never really die.

(Adapted)

4. 'Some who succeeded and some who suffered in vain'. Is it applicable only to the film world? Why?

5. How does the author caution those who have achieved success?

6. Is the Hollywood boulevard just the name of a street or does it have a wider significance?

7. Who is the 'I' in the song? Justify your answer.

8. a) Is it possible for anybody to make his/her life a nonstop Hollywood movie? Share your views.

b) What do you wish your life to be like?

9. How does the author describe the celluloid world?

10. 'Celluloid heroes never feel any pain. Celluloid heroes never really die.' What do you think of the idea expressed here?

TEXTUAL ACTIVITIES

Activity i

Celluloid Heroes is a song by a popular band.

Identify the features of a song from it - the use of refrain, day to day expressions and the informal use of language.

Activity ii a

Songs are of various types: devotional, tragic, humorous, songs on love, nature, hero worship, lullabies etc. Comment on the themes and mood of the song *Celluloid Heroes*.

Activity ii b

Describe briefly the other categories of songs mentioned above and cite a couple of examples for each.

Activity iii

Pick out the words repeated in the poem. Comment on their significance.

EXTENDED READING

SUNSHINE THROUGH THE RAIN

You have seen the film *Sunshine through the Rain*, haven't you? Now, go through the screenplay and find out how it relates to the visuals.

Scene 1

Morning. The front yard of a traditional Japanese house with tiled roofs. There is bright sunshine. The walls that stretch to either side from the gatehouse can be seen. There are three reed baskets with things to be dried in the sun. A boy, who looks about seven years, opens the grilled front door of the house and comes out. He is wearing a kimono. It starts drizzling. But the sunshine is still bright. The boy's mother comes running from the left side of the house, holding a parasol over her head. She picks up two of the baskets and runs back into the house. The boy is now standing under the eaves of the gatehouse. His mother comes running from the house again.

Mother (to the boy): You're staying home. The sun is shining, but it is raining. Foxes have their wedding in such weather. But they don't like anybody watching it. If they see anybody watching, they'll be very angry.

The mother picks up the third basket and runs into the house. The boy looks at the mother's retreating figure and turns to face the camera. Then he turns away from the camera again, uncertainly.

Scene 2

A forest. Tall trees are clearly visible through a thin mist. The trees and the thin undergrowth of grass are lit up by bright sunshine that falls in beams through the gaps in the canopies of the trees. The boy appears. He walks up and faces the camera. He wanders among the trees, his eyes roving. He stops on seeing clouds of mist rising from the ground a little away. As the boy



Akira Kurosawa (1910 - 98) is a Japanese director, producer, screenwriter and editor. In a career that spanned 57 years, Kurosawa directed 30 films. He entered the Japanese film industry in 1936, during the Second World War following a brief, unsuccessful career as a painter. *Drunken Angel* (1948), *Rashomon* (1950), *Ikiru* (1952), *Seven Samurai* (1954) and *Yojimbo* (1961) are some of his popular films. He is widely regarded as one of the most important and influential film-makers in the history of cinema. In 1990, he was given the Oscar Award for Lifetime Achievement. He was named 'Asian of the Century' posthumously.

1. What details of the setting can you identify in Scene 1? List them below.

Time	
Place	
Weather	
Character	
Costume	
Actions	
Properties	



watches intently, shapes emerge from the mist. It is a fox's wedding.

A procession led by the groom and the bride with others in tow is on its way. The boy watches, hidden from behind a tree. There is music in the background. The procession moves on with gentle, trotting steps.

The procession reaches the tree behind which the boy is hiding. They suddenly stop, turn and look in the boy's direction. Frightened, the boy runs away.

Scene 3

The boy's house.

As he walks up to the house, he finds Mother standing under the eaves of the gatehouse.

Mother: You watched something you shouldn't have. I can't let you in. An angry fox came looking for you. He left this for you.

Mother hands the boy a baton. The boy turns it in his hands and finds it is a sheath that encloses a dagger. The boy draws out the dagger and then puts it back into the sheath.

Mother: You are supposed to kill yourself. Go quickly and ask their forgiveness. Give the knife back and tell them how sorry you are.

Mother turns, walks to the front door, half closes the door and turns.



2. Find out the images of the dream in Scene 2.

3. What is peculiar about the movement of the procession? (Scene 2)

4. Scene 2 looks like a part of a silent movie with the visuals changing continuously. List them.

After reading a section, write down a word you would like to add to your personal wordlist.

Word:

Meaning:

.....
.....
.....

Sentence:

.....
.....

Mother: They don't usually forgive. You must be ready to die. Get going. Unless they forgive you, I can't let you in.

Boy: But I don't know where they live.

Mother: You'll find out. On a day like this, there are always rainbows. Foxes live under rainbows.

The Mother closes the door on the boy's face.

The boy stares at the closed door. Then he walks to another door on the side and knocks at it uncertainly. He then walks back to the front door and stands facing the camera, his head bowed, holding the sheathed dagger in his hands.

After a few moments he walks away.

Scene 4

The boy is in a garden full of flowers. Misty hills are seen in the distance. There is a rainbow outlined against the sky. Holding the sheathed dagger in his hands, the boy walks towards the rainbow.

(Screenplay reconstructed by Nadeem Noushad)



TEXTUAL ACTIVITIES

Look at the stills given below:



Long shot



Mid-shot



Close-up

Watch the film *Sunshine through the Rain* again. List the different shots used in the film and classify them as shown above.

Scene	Long shot	Mid-shot	Close-up
Scene 1	Front yard - Mother speaking to the boy		

Now, read the poem *Celluloid Heroes* given on Page 96.

5. Why do you think the mother closes the door on the boy's face? (Scene 3)

6. What do you think is the climax of the film? Why do you think so?

7. The film *Sunshine through the Rain* is a fantasy. Why?

LANGUAGE ACTIVITIES

Activity 1

Look at these sentences from *Tea-shops in Malayalam Cinema*.

- a) For him, the tea-shop is a trading centre...
- b) In serving as a space for free interaction of individuals who come from diverse social backgrounds, a tea-shop is no different from a cinema theatre.

Usually these sentences are written as:

- a) The tea-shop is a trading centre for him...
- b) A tea-shop is no different from a cinema theatre in serving as a space for free interaction of individuals who come from diverse social backgrounds.

The first set of sentences show stylistic variations. The change involves movement of elements. This movement is restricted.

Now, change the following sentences as shown in the examples above.

1. I finished a huge piece of work in a short time.
2. The rose is a lovely flower.
3. The fangs of a snake are sharp.
4. The man told me many a story of adventure.
5. He sprang up suddenly from his seat.

1.

2.

3.

4.

5.

Activity 2

Read the following sentence from *Tea-shops in Malayalam Cinema*.

It is at the same tea-shop that he meets the *muracherukkan* of Bhargavi...

Here, 'the tea-shop' has been emphasised using 'it' at the beginning.

It can also be written without any emphasis as: He meets the *muracherukkan* of Bhargavi at the same tea-shop.

Now, rewrite the following sentences as shown above.

1. Manoj plays cricket on Sundays.

2. I found the paper in the waste basket.

LANGUAGE ACTIVITIES

3. Raju hires taxi from this travel agency.

4. Soumya comes to office in her friend's car.

Activity 3

Look at the following word-pyramid.

Boy
The boy
The tall boy
The tall boy in the class
The tall boy in the class who won the prize
The tall boy in the class who won the prize comes to school.
The tall boy in the class who won the prize comes to school on a bicycle.

The first five steps in the pyramid expand a noun phrase. But noun phrases alone cannot make a sentence. From step 6 onwards, a verb phrase has been added to the noun phrase, thus making them sentences. Basically, every sentence is a combination of a noun phrase and a verb phrase that are meaningfully linked.

Let's now analyse the structure of the last sentence.

1. 'The tall boy in the class who won the prize' is the noun phrase with 'boy' as the head noun.
2. It is a combination of noun phrase 'the tall boy' + prepositional phrase, 'in the class' + relative clause, 'who won the prize'.
3. Similarly, the verb phrase of the sentence is, 'comes to school on a bicycle' with the verb 'comes' as its head.
4. This verb phrase includes the verb 'comes' + prepositional phrase 'to school' + prepositional phrase 'on a bicycle'.

Activity 4

Construct a word-pyramid by expanding the following word. Expand both the noun phrase and the verb phrase. Analyse the structure of each step in the pyramid.

Singer

LANGUAGE ACTIVITIES

Activity 5

Coordination

Examine the following sentences and find out the categories which are combined using 'and'.

1. the boy and the girl (noun phrase + noun phrase)
2. My brother cleaned the room and I helped him (sentence + sentence)
3. He is smart and intelligent. (adjective + adjective)
4. Frogs live both on land and in water. (prepositional phrase + prepositional phrase)

Now find out the categories that are combined using 'and', 'or', 'but' etc. in the following sentences.

1. He walked slowly but steadily.
2. I went to the market and bought some paper.
3. I went to the market and my wife went to her office.
4. Both the merchant and his relative are in jail.
5. Either you or I will have to do the work.
6. You may come to my office or I shall ring you up.

Let's sum up

1. We can combine words, phrases and sentences using words like 'and', 'or', 'but' etc. These words are known as **coordinators**.
2. The process of combining various elements using coordinators is called 'coordination' and the structures we get as a result of coordination are called **coordinate structures**.
3. Sometimes, in coordinate structures containing 'and', the word 'both' appears in the beginning of the first part of the coordinated structure and 'and' appears in the beginning of the second part of the coordinate structure (as in example 4 above).
4. In a similar way, in coordinate structures containing 'or' we get the words 'either' in the first part and 'or' in the second part (as in example 5 above).

Activity 6

Make sentences with coordinate structures involving combinations of:

1. Noun phrase + Noun phrase
2. Adjective + Adjective
3. Prepositional phrase + Prepositional phrase
4. Adverb + Adverb
5. Verb phrase + Verb phrase
6. Sentence + Sentence

Let's sum up

- Only similar categories can be conjoined using coordinators. Conjoining across categories is not possible. For example, we cannot combine a noun phrase and verb phrase using coordinators.
- When two structures are combined using coordinators both parts will have equal status.

Activity 7

Subordination

We have seen that two sentences can be combined using coordinators. Now, read the following sentences and identify the clauses in them. Identify the words used to combine them.

1. When I went to the market I bought some paper.
2. Though he came late he got the ticket.
3. Since he worked hard he got a promotion.
4. Even though he is intelligent he commits silly mistakes.
5. He fell as he got down from the bus.
6. I met an old friend while I was travelling by train.

Let's discuss

1. There are two parts in each of these sentences. Each part is a **clause**. (A group of words that includes a subject and a verb and forms a sentence or part of a sentence is usually called a clause). Which clause in each of the above sentences can stand independently and which clause cannot?
2. Why cannot some of the clauses in the above sentences stand alone?
3. What is the role of connecting words (such as when, though, since, as etc.) in this process of linking two sentences?
4. Words such as 'when', 'while', 'as', 'since', 'though', 'because' etc. are called **subordinating connectives** or **subordinators**.
5. Both coordinators (e.g. 'and', 'or') and subordinators belong to the class of **connectives**.
6. Coordination gives equal status to the combined units. But when we combine clauses using the subordinators above, the clause carrying the subordinators becomes subordinated to the other. Thus the combined clauses do not enjoy equal status.
7. The clause which cannot stand alone is called a **subordinate clause** and the clause that can stand independently is called a **main clause**.
8. A subordinating connective, together with the clause which it connects to the main clause, is an **adverbial clause**. An adverbial clause has the same function as an adverb.

E.g. We came *quickly*. (adverb)

We came *when the rain stopped*. (adverbial clause)

LANGUAGE ACTIVITIES

Activity 8

Now, edit the following passage using the editing codes.

I think there is no safe place left to riding a bicycle. But I try to ride on the highway, in order to go to school I feel like a rabbit being chased with a wolf. Drivers driven past me at high speed and try see how close they can get to my bicycle without actually killing me. But I slowed down to give way to them they too would slow down. Though in cities things are much better for a cyclist. If traffic in cities is quiet heavy everybody has to slow down like snails. Since the pedestrians have footpath to walk on they always walk in the road and cause problems for a cyclist.

Language Game

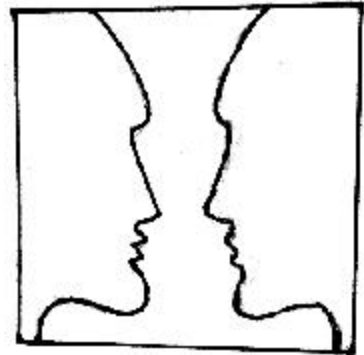
I Have Two Meanings

Read the following sentence.

'The teacher told the student that she had failed.'

This sentence gives you two meanings.

1. The teacher told the student that the student had failed.
2. The teacher told the student that the teacher had failed.



Such sentences are ambiguous in nature. Now rewrite the following sentences in the two senses.

1. Mary thinks of John with a smile.

2. I have read a lot recently on trains.

3. If the baby won't drink milk, boil it.

4. Can I have a taxi for five, please?

5. Flying planes can be dangerous.

abandon /ə'bændən/(v): leave permanently

acknowledgement (n): a note confirming receipt of something

acutely (adv): very strongly

adoption /ə'dɒpʃn/ (n): the decision to start using a name, an idea or a plan

The *adoption* of new technology helped them to perform better.

allegation (n): a claim that somebody has done something wrong, usually false

amalgamation /ə,mælgə'meɪʃn/(n): the process of mixing/combining things

amazement (n): extreme surprise

Maya stared in *amazement* when I told her that she had won the scholarship.

ambience /'æmbiəns/(n): character and atmosphere of a place

amiable (adj): friendly and likeable

Our driver was an *amiable* young man.

apologise (v): to say that you are sorry for doing something wrong or for causing a problem

The airport authorities *apologised* for the late departure of the flight.

apprehensively (adv): in a state of worry or fright that something unpleasant may happen

bag (v): to score a goal or point especially in sports (here) to win

bare (adj): naked, uncovered

Bare feet make no sound in the soft sand.

baton (n): a short thick stick used as a weapon by a policeman

bivouac /'bɪvuæk/(v): to take shelter temporarily
The climbers *bivouaced* half way up the mountains.

blandly (adv): with little excitement or interest

blench (v): to react to something in a way that shows you are frightened

blunder (v): to make a stupid or careless mistake
The police had *blundered* in their handling of the murder case.

bouquet /bu'keɪ/(n): an arrangement of flowers, especially one that you gift to someone

bulbous headed (adj): with round or bulged head

burrow /'bʌrəʊ/(v): hide into something

The little girl *burrowed* her head in her mother's lap when the stranger said 'Hi' to her.

buzz (v): to make a continuous low sound
Bees *buzzed* lazily among the flowers.

by Jove (phr): used for emphasis or to indicate surprise

clad (v): dressed

The dancer was *clad* in blue velvet.

click (v): to make or cause something to make a short sharp sound (here)

Ravi *clicked* his fingers to get the attention of the man.

cocktail (n): an alcoholic drink made from a mixture of different drinks

confinement (n): a state of being forced to stay in a space

Most of our freedom fighters had to spend many years in prison or close *confinement*.

conforming (adj): agreeing

conscience /'kɒnʃəns/(n): the part of your mind that tells you whether your actions are right or wrong

consciousness /'kɒnʃəsnəs/(n): the condition of being able to understand what is happening around you

contemplate (v): to think about seriously

Are you *contemplating* a change of job?

contemporary /kən'tempərəri/(adj): (here) belonging to or occurring in the present time

Although the painting is hundreds of years old, it still has a *contemporary* feel to it.

conviction (n): the feeling of being sure about something and having no doubt

corridor (n): long narrow passage from which doors open into rooms and compartments

cosy (adj): warm, comfortable and safe

counterpane (n): covering for a bed, a bed spread

criterion /kraɪ'tɪəriən/ (n): pl. criteria, a standard by which you judge, decide about or deal with something

dagger (n): a short pointed knife used as a weapon

damp (adj): slightly wet

The grass on the ground is seen *damp* in the morning

dazzle (v): to become temporarily blind

Ravi was *dazzled* by the strong sunlight for a while.

deduction (n): the process of making judgement about something based on the information that you have

defy /dɪ'faɪ/ (v): to refuse to obey, or to act or be against, a person, decision, law, situation, etc.
A few workers have *defied* the decision of the majority by joining duty.

den (n): (here) the post behind which the 'catcher' stands and the hidlers have to touch when the catcher leaves the post in search of hidlers

desert (v): to abandon something
The crow *deserted* its nest and flew away.

desolate (adj): very lonely and unhappy

desperately (adv): in a hopeless manner
The cat fought against the dog *desperately*.

determination (n): the quality of being firm of purpose
Sherin was admired for her *determination* to learn as many languages as possible.

dexterity (n): the ability to do something skilfully

diabolic (adj): morally bad and evil; like a devil

dignity (n): calm, serious and controlled behaviour that makes people respect you
He is a man of *dignity* and calm determination.

diminish (v): to become or to make something weaker or lesser
The world's resources are rapidly *diminishing*.

discriminate (v): to show a difference between people or things
The computer programme was unable to *discriminate* between letters and numbers.

disgrace (n): the loss of a person's respect and approval because of bad behaviour or action
The French team returned home from the World Cup in *disgrace*.

diverse /daɪ'vɜ:s/(adj): very different from each other
Diverse dance forms made the fest spectacular.

dizzy (adj): feeling as if everything is spinning around you and that you are not able to balance yourself

dogged (adj): not readily giving up
Her *dogged* determination to succeed made her the topper in the entrance examination.

drastic (adj): severe; having a strong effect

drudgery /drʌdʒəri/ (n): hard, boring work
Susan always complains about domestic *drudgery*.

eaves /i:vz/(n): the lower edges of a roof that stick out beyond the walls
Birds had nested under the *eaves*.

elation (n): high spirits or joy

elude /ɪ'lu:d/(v): to escape from
The burglars managed to *elude* the policemen who were chasing them.

embarrassed (adj): ashamed, nervous or uncomfortable in a social situation
Some people are too *embarrassed* to consult doctors on their health problems.

engrave (v): to cut words or pictures on metal, wood, glass etc.
The winner's name is *engraved* on the trophy.

enhance (v): to increase or further improve the good quality, value or status of something/somebody
Reading *enhances* the language proficiency of the learner.

enthral /ɪnθrɔ:l/(v): to make someone so interested that they listen to or watch something very carefully
The audience was *enthralled* for two hours by the dazzling performance of the actor.

erroneous (adj): not correct

exception /ɪk'sepʃn/ (n): a person or thing that is not included in a general stream
Most of the buildings in the town are modern, but the church is an *exception*.

executioner (n): an official who carries out a sentence of death

exercise (v): to use your power, rights or personal qualities in order to achieve something

exile /'eksɑ:l/ (n): a person who is forced to leave away from his/ her own country
Nazar returned after thirty years of *exile*.

facet /'fæsɪt/(n): a particular aspect of a thing

fallacy (n): false ideas that many people believe is true
It is a *fallacy* to say that the camera never lies.

familiarity (n): the state of being well known from long or close association
I miss the *familiarity* of home in the new apartment.

fangs /fæŋs/(n): long sharp teeth of an animal such as a snake or a wild dog

fantasy (n): an imaginary situation
Vineeth lives in a world of *fantasy*.

fare (n): a range of food

ferrule /feru:l/(n): a piece of metal or rubber that covers the end of a stick to protect it

flea (n): a small insect without wings that feeds on the blood of animals and humans

fling (v): to throw something with force especially when you are angry

folk (n): people in general

frantic (adj): state of fear and anxiety
The parents were *frantic* when their child did not reach home in time.

fray /frɛɪ/(n): (here) the game
The little boy, seeing the children play, also wanted to take part in the *fray*.

garage /ˈgærɑːʒ/(n): a building where a car is kept, often forming part of a house

genial /ˈdʒiːniəl/(adj): friendly and cheerful
Ramu is a *genial* person.

glum (adj): gloomy
'Don't look so *glum*. Everything will be all right.

good-riddance (n) a rude way of saying you are glad someone has left

gouge /gaʊdʒ/(v): to make a hole or cut out something with a sharp object in a rough or violent way
The lion's claws had *gouged* the horse's side.

grave (adj): (of people) serious in manner

hammock /ˈhæmək/(n): a thing to sleep on made of a long piece of cloth or net that is hung between two trees

hang-out (n): a place one frequently visits
The café is a favourite *hang-out* of writers.

hearth /hɑːθ/(n): the area of the floor around a fire place in a house

hideout (n): a secret place for hiding

hilarity (n): loud laughter, great amusement
The announcement was greeted with much *hilarity* and mirth.

hoarse /hɔːs/(adj): rough and harsh

hombre /ˈɒmbre/(n): an informal term for a youth or man; similar to the usage 'a nice guy'

horrendously /həˈrendəsli/(adv): in an extremely bad manner
The conditions in the refugee camp were *horrendously* bad.

huaraches /wæˈrɑːtʃs/(n): a type of sandal (open shoe) made of many narrow strips of leather woven together

huddle (v): to lie or sit with your arms and legs close to your body because you feel cold or frightened
People were *huddled* together around the fire.

humiliation (n): to make somebody feel ashamed or stupid
The writer suffered the *humiliation* of being criticised in public.

hunt (n): an act of chasing and killing wild animals for sport or food

ignominy /ˈɪgnəmiːni/(n): public embarrassment; shame
The new political party formed under the leadership of the film star experienced the *ignominy* of total defeat in the last election.

impulse (n): a sudden strong desire to do something

incantation /ˌɪnkænˈteɪʃn/(n): special words that are spoken or sung to have a magical effect

incredulous /ɪnˈkredjʊləs/(adj): unable or unwilling to believe something
He raised his eyebrows and gave me an *incredulous* look.

inference (n): something that you can find out indirectly from what you already know

insignificant (adj): not important
Vinay is arguing about such an *insignificant* amount of money.

intently (adv): carefully attending to something
I noticed her *gazing intently* at one of the photographs.

intone (v): to say in a low voice
The priest *intoned* the final prayer and left the altar.

jubilation /ˌdʒuːbɪˈleɪʃn/(n): great happiness because of success
There was *jubilation* in the crowd as the winning goal was scored.

jolt (v): move suddenly and roughly

kimono /kɪˈmɒnəʊ/(n): a long loose piece of clothing with very wide sleeves, traditionally worn by the Japanese on formal occasions



knight-errant in armour (n): a brave man who saves someone from a dangerous situation

knuckle /ˈnʌkl/(n): the joints in the fingers, especially those connecting the fingers to the rest of the hand

languor /ˈlæŋɡə/(n): lack of energy or alertness; dullness

loaf (v): to waste time in a lazy way

lugubrious /lu:'gu:briəs/(adj): sad and serious
There was a *lugubrious* expression on the face of the little girl when her mother left the place.

luminous (adj): something that shines or gives out light

lurid (adj): shocking, sensational, horrifying or terrible

machete /mə'ʃeti/(n): a large knife with a broad heavy blade, used as a weapon or a tool

magnify (v): to make something look bigger than it is

The dry summer has *magnified* the problem of water shortage.

maniacal (adj): wild or violent

When the show began there was a *maniacal* rush to grab a seat in the front row.

mastiff (n): a large strong dog with short hair often used to guard buildings

melancholy (n): a deep feeling of sadness

As the film ended a mood of *melancholy* descended on us.

metaphor (n): a word or phrase representing an object, idea etc. used in an imaginative way to describe something/ somebody else in order to show that the two things have the same qualities which makes the description more powerful e.g. He has a heart of stone.

mettle (adj): courage and determination to do something even when it is very difficult

mill(v): to move about while waiting for someone
People were *millling* about at the bus station as no bus had arrived for a long time.

miniature (n): a very small copy or model of something

mournfully (adv): in a very sad manner

The dog looked *mournfully* after its owner.

mumble (v): to say something softly and not clearly enough to hear

'Stop *mumbling* and speak out,' the teacher ordered.

mute (adj): not speaking, refusing to speak (here) it means to silence, subdue the poet's self
The police glared at the thief in *mute* anger.

mutter (v): to grumble or complain about something

Industrialists continued to *mutter* against the strict rules of taxation.

nimble (adj): able to move quickly and neatly; agile

obstinate (adj): refusing to change your opinions, way of behaving etc. when other people try to persuade you to.

obtrusive (adj): noticeable in an unpleasant way

paraffin (n): a type of oil obtained from petroleum and used as a fuel for heating and lighting

paralyse /'pærəlaɪz/(v): to prevent something from functioning normally

The airport has been *paralysed* by the strike.

parasol /'pærəsɒl/(n): a type of light umbrella that women in the past carried to protect themselves from the sun

parish (n): the area/region under a priest or church

pathology /pə'θɒlədʒi/(n): the scientific study of diseases

patrol (n): the act of going around a place to check that all is secure and orderly

Security guards carry out regular *patrols* in the company premises.

pay in kind (idiom): pay in the form of goods or services, not money

peer (v): to look very carefully at something

The mother *peered* closely at the photograph.

perceive (v): to understand or think of something in a particular way

perjure /'pɜ:dʒə/(v): to tell an untruth wilfully

perjurer (n): a liar

persist (v): to continue to do something despite difficulties or opposition.

plaza (n): a public square or market place, especially in towns in Spanish speaking countries

portrait (n): painting, drawing or photograph of a person showing especially the face or head and shoulders

pod (n): a long thin case filled with seeds that develops from the flowers of some plants, especially peas and beans

pranks (n): playful or mischievous tricks

proclaim /prəʊ'kleɪm/(v): to announce something publicly or officially

The President *proclaimed* a state of emergency.

protagonist /prə'tæɡənɪst/ (n): the leading character in a drama, film or novel

prove his mettle (phrase): show that you can do something well in spite of difficulties
Spain *proved their mettle* in the FIFA World Cup 2010.

provoking (v): to say or do something that will annoy somebody so that they react angrily
The boy's cries for ice cream *provoked* his father.

pry (v): to try to find out information about other people's private lives in a way that is annoying or rude
I'm sick of you *prying* into my personal life!

pursuer (n): a person who is chasing somebody or something
The thief made a sudden right turn off the road in order to escape his *pursuers*.

rationalist (n): a person who tries to find a logical reason rather than a belief to explain why something happens

rear (n): the back part of an object, vehicle or building
The engine of the autorickshaw is in the *rear*.

recount (v): to tell something you have experienced
The writer *recounted* the details of his childhood days in his book.

reed (n): a type of tall plant like grass that grows in wet places

refrain (n): a part of a song or poem that is repeated

resume (v): to begin or continue after an interruption.

reticent /ˈretɪsənt/ (adj): unwilling to talk about what you feel or what you know
Priya is very *reticent* about her personal life.

retreat (v): to move back and away from someone or something
The flood waters slowly *retreated*.

riot /ˈraɪət/ (n): wild or violent disturbance by a crowd of people

rove /rəʊv/ (v): to travel from one place to another (here) it means the eyes flitting continuously from one part of something to another
Ali's eyes *roved* over the map to spot the country.

roving (adj): moving from one place to another and not staying anywhere permanently

saunter /ˈsɔːntə/ (v): to walk in a leisurely manner
He *sauntered* down the road with his hands in his pockets.

scramble (v): to move or climb quickly but with difficulty
She *scrambled* up the steep hillside and over the rocks.

screech (v): to make a loud unpleasant sound

scuff (v): to make a mark on the smooth surface of an object by rubbing it roughly
I *scuffed* my name on the heel of my shoe with a stone.

scowl (v): to look at somebody in an angry or annoyed way

seam (n): a line where two pieces of cloth, leather etc. have been stitched together

senor (n): a form of polite address for a man in a Spanish speaking area

shackles /ˈʃækəlz/ (n): something that restrains or prevents you
India freed itself from the *shackles* of British colonialism in 1947.

sheath (n): a cover that fits closely over a knife or sword

shipping office (n): the office of a shipping agent

shove (n): a strong push
You have to give the door a *shove* or it won't close.

shriek (v): to shout

shrug (v): to raise your shoulders and then lower them in order to express a lack of knowledge or interest
He *shrugged* his shoulders as if to say that there was nothing he could do about it.

shudder (v): to shake because you are frightened

shuttle /ˈʃʌtl/ (v): to travel between two places
A small train *shuttles* constantly between the concourse and the runway.

singe /sɪndʒ/ (v): to burn the surface of an object slightly, usually by mistake; to be burnt in this way
He *singed* his hair as he tried to light his cigarette.

skin (v): to peel the skin off

slight (adj): small and thin in size, or insignificant
The man takes offence at the *slightest* criticism.

smart (v): to feel a sharp stinging pain.

smear (v): to spread something

snub (v): to insult with sharp words

soak (v): to become wet with some liquid
You will be *soaked* if you go out in the rain.

sombrero /sɒm'brɛərəʊ/(n): a Mexican hat for men that is tall with a wide round brim turned up at the edges

spaniel /'spænjəl/(n): a dog with long soft ears that hang down

spellbound (adj): with your attention completely held as if by a spell

A gifted musician can hold the audience *spellbound*.

spirit away (v): to take something/someone away secretly

The superstar was *spirited* away immediately after the function as his fans rushed towards him.

squash (v): to crush something

Squash the plastic bottles flat after use.

squeamish /'skwi:mɪʃ/(adj): easily shocked or upset by unpleasant sights

Horror movies are not for those who are *squeamish*.

streak (v): to move very fast

A car *streaked* down the road.

stubborn (adj): unreasonably obstinate.

stumble (v): to hit your foot against something
In a hurry she *stumbled* and spilled the milk.

summons (n): an order to appear in court

The police have been unable to serve a *summons* on him.

swarm (n): a large group of insects, especially bees, moving together in the same direction

syllable (n): any of the units into which a word is divided, containing a vowel sound and usually one or more consonants

sync sound : (here) it means synchronising sound; a sound which is in agreement with the scene

tactics (n): skilful devices

teem with (v): be full of

The beach was *teeming* with foreign tourists.

terrier (n): a small active type of dog

testimonial (n): informal written statement describing someone's characters and abilities

thimble /'θɪmbəl/(n): a metal or plastic cap with a closed end worn to protect the finger while cutting vegetables or sewing

throttle (v): to choke or strangle; to prevent utterance

troop (v): to walk, usually with one person behind the other

The little boys *trooped* after the teacher.

trot (v): to run fairly slowly, taking short steps

The girls *trotted* along happily down the lane.

tug (v): to pull with one or more short quick pulls

She *tugged* at his sleeve to get his attention.

undergrowth (n): bushes, small trees and other plants growing around and under bigger trees

underprivileged /,ʌndə'prɪvɪlɪdʒd/(adj): not enjoying the same rights or standards of living as the majority of the population

Children from an *underprivileged* background need extra care and support.

underrate (v): to not recognise how good, important etc. somebody/something really is

unfold (v): to open or reveal

unison /'ju:nɪsən/(n): do or say something together at the same time

The musical performance was a flop as the singers failed to sing in *unison*.

venture (n): a new activity/ business that involves taking risks

Now it is not the time to *venture* on such an ambitious project.

vermilion /və'mɪlɪən/(n): a brilliant red pigment (used to adorn the forehead)

wail (v): to cry in pain or grief

whack /wæk/(v): to strike or beat forcefully with a sharp blow

whimper (v): to make a series of small weak crying noises

When the father prevented the boy from buying ice cream he began to *whimper*.

wholesome (adj): (here) heavy and deep

wink (v): to close one eye very briefly

withstand (v): to resist

wizard (n): a man with magical powers

zone (n): an area that is distinguished by certain features

Here, silent *zone* means 'an unexplored area'