



Contents

PROSE

		1-88
1. THE LAST LESSON	Alphonse Daudet	2 - 1 to 5
2. LOST SPRING	Anne Jung	13 6 to 11
3. DEEP WATER	William Douglas	23 12 to 17
4. THE RATTRAP	Selma Lagerlöf	32 18 to 26
5. INDIGO	Louis Fischer	46 27 to 36
6. POETS AND PANCAKES	Asokamitran	57 37 to 45
7. THE INTERVIEW PART I	Christopher Silvester	An Interview with Umberto Eco
PART II		68 46 to 51
8. GOING PLACES	A. R. Barton	77 52 to 59

POETRY

		89-104
1. MY MOTHER AT SIXTY-SIX	Kamala Das	90 60 to 61
2. AN ELEMENTARY SCHOOL CLASSROOM IN A SLUM	Stephen Spender	92 62 to 63
3. KEEPING QUIET	Pablo Neruda	95 64 to 65
4. A THING OF BEAUTY	John Keats	98 66 to 67
5. A ROADSIDE STAND	Robert Frost	100 68 to 70
6. AUNT JENNIFER'S TICKERS	Adrienne Rich	103 71 to 72

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a "**SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC**" and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the "unity and integrity of the Nation";

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

1. Subs. by the Constitution (Forty-second Amendment) Act., 1976, Sec. 2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act., 1976, Sec. 2, for "Unity of the Nation" (w.e.f. 3.1.1977)



Each Unit is interspersed with 'Think as you read' questions to check factual comprehension. This is followed by end-of-unit global questions and text-related issues to be taken up for discussion. Language work on vocabulary and sentence patterns is followed by writing tasks. Useful vocabulary is presented at the beginning of each unit for learners to notice them in the text and understand their meaning from the context. Annotations are added where necessary. 'About the unit' highlights the points of focus in the tasks section following each text.

The poetry section has six poems. A short excerpt from Keats' *Endymion* has been chosen to give pupils a taste of classical poetry, lines which have universal appeal and eternal value. Robert Frost's *A Roadside Stand* is on the rural-urban economic divide. The other four poems are by reputed contemporary poets including two women, Kamala Das and Adrienne Rich. While the theme of Das' poem, *My Mother at Sixty-six* touches a personal chord of looking objectively at a close relative, Rich's poem, *Aunt Jeminger's Tigers*, gives expression to the voice of women stifled by the institution of marriage. Stephen Spender's poem on *An Elementary School Classroom in a Slum* sensitively brings out the disparity between the formal education system and the reality of the lives of the poor. The poems are followed by 'noticing' items which indicate the elements that deserve special attention in the classroom.

The tasks in the poetry section encourage pupils to enjoy aesthetic writing and evoke subjective responses to the language of poetry.



ABOUT THE BOOK

This textbook for Class XII English course has been developed on the basis of the recommendations made in the *National Curriculum Framework 2005*. It follows the design of the Class XI textbook, Hornbill, published in 2006.

The prose selections aim to provide exposure to a wide variety of genres and themes, and writing from different parts of the world. They take into account the interests of young adults while making them aware of the socio-political issues that they will confront as they step into the world outside school. The tasks that follow the units provide opportunities for the development of language skills.

Three short stories, representative of fiction from different parts of the world - French, Swedish and British, have been included. Alphonse Daudet's *The Lost Lesson* deals with the theme of language imposition and language loyalty. Selma Lagerlöf's *The Rattrap*, captures the basic goodness in a human being in the face of material temptations and A.C. Barton's *Going Places* explores the theme of adolescent hero-worship and fantasising.

Two of the non-fiction pieces are biographical and two autobiographical. Of the two biographical pieces, *Indigo*, an excerpt from Louis Fischer's *Life of Mahatma Gandhi* portrays Gandhi in action, helping peasants secure legal justice and the excerpt from Anees Jung's *Lost Spring* is an account of the lives of street children, a contemporary reality that youngsters need to be made sensitive to.

The autobiographical piece by William Douglas, a lawyer who was a close associate of Franklin Roosevelt, deals with his personal experience of overcoming the fear of swimming. The second autobiographical account is by Asokamitran writing in a humorous vein about his years in the Gemini Studios.

The Introduction from *The Penguin Book of Interviews* edited by Christopher Silvester has been included to introduce pupils to the subject of media writing. This is accompanied by a recent newspaper interview with Umberto Eco by Mukund Padmanabhan.



TEXTBOOK DEVELOPMENT COMMITTEE

CHAIRPERSON, ADVISORY GROUP FOR TEXTBOOKS IN LANGUAGES

Narwar Singh, Professor and formerly Chairman, School of Languages, Jawaharlal Nehru University, New Delhi

CHIEF ADVISOR

R. Amaritavalli, Professor, English and Foreign Languages University (EFLU), Hyderabad

CHIEF COORDINATOR

Ram Janma Sharma, Professor and Former Head, Department of Education in Languages, NCERT, New Delhi

MEMBERS

Chaya Nautilyal, Deputy Director, Secondary Education, Directorate of Education, Allahabad

Gayatri Khanna, ELT Consultant, New Delhi

Indu Khetarpal, Principal, Salwan Public School, Gurgaon

Kirti Kapur, Assistant Professor, NCERT, New Delhi

Malathy Krishnan, Professor, EFLU, Hyderabad

Nasiruddin Khan, Reader (Retd.), NCERT, New Delhi

Pranjit Dev Sarmah, Teacher, Garigaon, Guwahati

Rajendrasinh Jadeja, Director, H. M. Patel Institute of English Training and Research, Vallabh Vidyanagar, Gujarat

Saryug Yadav, Associate Professor, RIE, Ajmer

S.K. Shyamla, PGT, Demonstration Multi Purpose School, RIE, Mysore

MEMBER-COORDINATOR

Meenakshi Khar, Assistant Professor, Department of Education in Languages, NCERT, New Delhi



ACKNOWLEDGEMENTS

The National Council of Educational Research and Training is grateful to Professor Alok Rai and Professor Harish Trivedi from Department of English, Delhi University and Vandana R. Singh, Consultant Editor for going through the manuscript and making valuable suggestions.

For permission to reproduce copyright material in this book NCERT would like to thank the following; Penguin Books Pvt Ltd for *Lost Spring* by Anees Jung; and for Introduction by Christopher Sylvester; Harper Collins for *Indigo* by Louis Fischer; The Editorial and Advertising office of Resurgence (No. 233 November-December, 2005) for *Keeping Quiet* by Pablo Neruda; Chatto and Windus Ltd. for *Endymion* by John Keats; Shri Asokmitran for Poets and Pancakes by Asokmitran; Hutchinson & Co. Ltd. for *Gang Places* by A. R. Barton; Faber & Faber for *An Elementary School Classroom in a Slum* by Stephen Spender.

The Council also acknowledges the services of Sunanda Khanna and G.C. Chandrakar, Copy Editors; Surender K Vats, Proof Reader; Mohd. Harun and Arvind Sharma DTP Operators; Rajeev Kumar, Artist and Parash Ram Kaushik, Incharge, Computer station. The efforts of the Publication Department, NCERT are also highly appreciated.

It has not been possible to trace the copyright in all cases. The publishers apologise for any omissions and would be glad to hear from any such unacknowledged copyright holder.

PROSE

The Last Lesson
Alphonse Daudet

Lost Spring
Anees Jung

Deep Water
William Douglas

The Rattrap
Selma Lagerlöf

Indigo
Louis Fischer

Poets and Pancakes
Asokamitran

The Interview
*Christopher Silvester
Umberto Eco*

Going Places
A. R. Barton





Language imposition and language loyalty



1 The Last Lesson

About the author

France, Germany War
War of 1870

Prussia
Germany

Alphonse Daudet (1840-1897) was a French novelist and short-story writer. The Last Lesson is set in the days of the Franco-Prussian War (1870-1871) in which France was defeated by Prussia led by Bismarck. Prussia then consisted of what now are the nations of Germany, Poland and parts of Austria. In this story the French districts of Alsace and Lorraine have passed into Prussian hands. Read the story to find out what effect this had on life at school.

Notice these expressions in the text.

Infer their meaning from the context

- in great dread of scare
- counted on
- thumbed at the edges
- in unison
- a great bustle
- reproach ourselves with

I started for school very late that morning and was in great dread of a scolding, especially because M. Hamel had said that he would question us on participles, and I did not know the first word about them. For a moment I thought of running away and spending the day out of doors. It was so warm, so bright! The birds were chirping at the edge of the woods; and in the open field back of the sawmill the Prussian soldiers were drilling. It was all much more tempting than the rule for participles, but I had the strength to resist, and hurried off to school.

When I passed the town hall there was a crowd in front of the bulletin-board. For the last two years all our bad news had come from there — the lost battles, the draft, the orders of the commanding officer — and I thought to myself, without stopping, "What can be the matter now?"



Then, as I hurried by as fast as I could go, the blacksmith, Wachter, who was there, with his apprentice, reading the bulletin, called after me, "Don't go so fast, boy; you'll get to your school in plenty of time!" *early enough*

I thought he was making fun of me, and reached M. Hamel's little garden all out of breath, *panting*

Usually, when school began, there was a great bustle, which could be heard out in the street, the opening and closing of desks, lessons repeated in unison, very loud, with our hands over our ears to understand better, and the teacher's great ruler rapping on the table. But now it was all so still! I had counted on the commotion to get to my desk without being seen; but, of course, that day everything had to be as quiet as Sunday morning. Through the window I saw my classmates, already in their places, and M. Hamel walking up and down with his terrible iron ruler under his arm. I had to open the door and go in before everybody. You can imagine how I blushed and how frightened I was.

But nothing happened. M. Hamel saw me and said very kindly, "Go to your place quickly, little Franz. We were beginning without you."

I jumped over the bench and sat down at my desk. Not till then, when I had got a little over my fright, did I see that our teacher had on his beautiful green coat, his frilled

lot of movement

together

sharpening
sharp

out-come,
re-serve





shirt, and the little black silk cap, all embroidered, that he never wore except on inspection and prize days. Besides, the whole school seemed so strange and solemn. But the thing that surprised me most was to see, on the back benches that were always empty, the village people sitting quietly like ourselves; old Hauser, with his three-cornered hat, the former mayor, the former postmaster, and several others besides. Everybody looked sad; and Hauser had brought an old primer, thumbed at the edges, and he held it open on his knees with his great spectacles lying across the pages.



worn out

handwriting in
my notebook

While I was wondering about it all, M. Hamel mounted his chair, and, in the same grave and gentle tone which he had used to me, said, "My children, this is the last lesson I shall give you. The order has come from Berlin to teach only German in the schools of Alsace and Lorraine. The new master comes tomorrow. This is your last French lesson. I want you to be very attentive."

What a thunderclap these words were to me!

Oh, the wretches! that was what they had put up at the town-hall! *bad persons*

loud crack
of thunder
standing and
waiting
a river in
France

My last French lesson! Why, I hardly knew how to write! I should never learn any more! I must stop there, then! Oh, how sorry I was for not learning my lessons, for seeking birds' eggs, or going sliding on the Saar! My books, that had seemed such a nuisance a while ago, so heavy to carry, my grammar, and my history of the saints, were old friends now that I couldn't give up. And M. Hamel, too; the idea that he was going away, that I should never see him again, made me forget all about his ruler and how cranky he was. *irritable*

Poor man! It was in honour of this last lesson that he had put on his fine Sunday clothes, and now I understood



why the old men of the village were sitting there in the back of the room. It was because they were sorry, too, that they had not gone to school more. It was their way of thanking our master for his forty years of faithful service and of showing their respect for the country that was theirs no more.

While I was thinking of all this, I heard my name called. It was my turn to recite. What would I not have given to be able to say that dreadful rule for the participle all through, very loud and clear, and without one mistake? But I got mixed up on the first words and stood there, holding on to my desk, my heart beating, and not daring to look up.

I heard M. Hamel say to me, "I won't scold you, little Franz; you must feel bad enough. See how it is! Every day we have said to ourselves, 'Bah! I've plenty of time. I'll learn it tomorrow.' And now you see where we've come out. Ah, that's the great trouble with Alsace; she puts off learning till tomorrow. Now those fellows out there will have the right to say to you, 'How is it; you pretend to be Frenchmen, and yet you can neither speak nor write your own language?' But you are not the worst, poor little Franz. We've all a great deal to reproach ourselves with." mild rebuke/blame

"Your parents were not anxious enough to have you learn. They preferred to put you to work on a farm or at the mills, so as to have a little more money. And I? I've been to blame also. Have I not often sent you to water my flowers instead of learning your lessons? And when I wanted to go fishing, did I not just give you a holiday?"

Then, from one thing to another, M. Hamel went on to talk of the French language, saying that it was the most beautiful



The Last Lesson / 5

irrational chauvinism - jingoism
too much patriotism

hiatus - gap
aftermath -
ruminate - to chew cud
gregarious - sociable



France
1870-71

Sketch map not to scale



language in the world — the clearest, the most logical; that we must guard it among us and never forget it, because when ~~a~~ people are enslaved, as long as they hold fast to their language it is as if they had the key to their prison. Then he opened a grammar and read us our lesson. I was amazed to see how well I understood it. All he said seemed so easy, so easy! I think, too, that

I had never listened so carefully, and that he had never explained everything with so much patience. It seemed almost as if the poor man wanted to give us all he knew before going away, and to put it all into our heads at one stroke. ~~at an~~

After the grammar, we had a lesson in writing. That day M. Hamel had new copies for us, written in a beautiful round hand

~~France, Alsace, France, Alsace.~~ They looked like little flags floating everywhere in the school-room, hung from the rod at the top of our desks. You ought to have seen how every one set to work, and how quiet it was! The only sound was the scratching of the pens over the paper. Once some beetles flew in; but nobody paid any attention to them, not even the littlest ones, who worked right on tracing their fish-hooks, as if that was French, too. On the roof the pigeons cooed very low, and I thought to myself, "Will they make them sing in German, even the pigeons?"

Whenever I looked up from my writing I saw M. Hamel sitting motionless in his chair and gazing first at one thing, then at another, as if he wanted to fix in his mind just how everything looked in that little school-room. Fancy! For forty years he had been there in the same place, with his garden outside the window and his class in front of him,

Think as you read

1. What was Franz expected to be prepared with for school that day?
2. What did Franz notice that was unusual about the school that day?
3. What had been put up on the bulletin-board?

The object
of inclination



just like that. Only the desks and benches had been worn smooth; the walnut-trees in the garden were taller, and the hopvine that he had planted himself twined about the windows to the roof. How it must have broken his heart to leave it all, poor man; to hear his sister moving about in the room above, packing their trunks! For they must leave the country next day.

But he had the courage to hear every lesson to the very last. After the writing, we had a lesson in history, and then the babies chanted their bo, be, bi, bo, bu. Down there at the back of the room old Hauser had put on his spectacles and, holding his primer in both hands, spelled the letters with them. You could see that he, too, was crying; his voice trembled with emotion, and it was so funny to hear him that we all wanted to laugh and cry. Ah, how well I remember it, that last lesson!

All at once the church-clock struck twelve. Then the Angelus. At the same moment the trumpets of the Prussians, returning from drill, sounded under our windows. M. Hamel stood up, very pale, in his chair. I never saw him look so tall, seem so confident.

"My friends," said he, "I—I—" But something choked him. He could not go on.

*decreasing at
much as he could* Then he turned to the blackboard, took a piece of chalk, and, bearing on with all his might, he wrote as large as he could —

France live long "Vive La France!"

Then he stopped and leaned his head against the wall, and, without a word, he made a gesture to us with his hand —

"School is dismissed — you may go."

Think as you read

- What changes did the order from Berlin cause in school that day?
- How did Franz's feelings about M. Hamel and school change?

Unit 1

The Last Lesson

Alphonse Daudet

A. Multiple Choice Questions – Prose Based

1. The story 'The Last Lesson' has been penned by _____.
A. Anees Jung
B. Alphonse Daudet
C. Adrienne Rich
D. Asokamitran
2. Which places mentioned in the story 'The Last Lesson' as it were taken away by the Germans during the Franco-Prussian War?
A. Nantes and Alsace
B. Alsace and Lorraine
C. Bordeaux and Lorraine
D. Marseilles and Alsace
3. What had the little boy Franz counted on for entering the school unnoticed? (Which one is incorrect?)
A. The great bustle at the beginning of school.
B. The repetition of lessons in unison.
C. The teacher writing on the board.
D. The opening and closing of desks.
4. Which of the following superlatives is not used for the French language by M Hamel?
A. most logical
B. most beautiful
C. clearest
D. most unforgettable
5. The next day M Hamel was going to question the class on which grammar topic?
A. Gerunds
B. Participles
C. Infinitives
D. Adjectives
6. Where did Franz see a crowd of people while going to school?
A. When he passed the town hall, in front of the bulletin-board.
B. When he crossed the land of his house and came to the cross roads.
C. When he crossed the bridge and came to the market place.
D. When he came near the saw mill compound.
7. What was not tempting Franz to bunk school and spend the day out of doors?
A. The bright and warm weather.
B. The birds chirping at the edge of the woods.
C. The wood trails full of tall trees.
D. The Prussian soldiers drilling in the open fields back of the saw mill.
8. Who said - "Don't go so fast, bub."
A. Hauser, the postmaster
B. Wachter, the blacksmith
C. Hauser, the former mayor
D. Wachter, the blacksmith's assistant
9. Franz had counted on the _____ in the school to get to his desk without being seen.
A. uproar
B. commotion
C. din
D. stirring
10. What was the great bustle that could be heard out in the street when the school began?
I. The opening and closing of desks.
II. Lessons repeated in unison.
III. The teacher's great ruler rapping on the table.
IV. The cooing of the pigeons on the roof.
A. I, II and III
B. II, III and IV
C. I, II and IV
D. I, III and IV

11. What emotions did Franz experience as he opened the door of the class?
A. He had tears in his eyes.
B. He was upset and cried.
 C. He blushed and became frightened.
D. He was confident the teacher would punish him.
12. What dress did M Hamel wear on inspection and prize days?
 A. A green coat, frilled shirt and little black silk cap all embroidered.
B. A black coat, frilled shirt and little green silk cap all embroidered.
C. A green coat, embroidered shirt and little black silk cap.
D. A black coat, frilled shirt and little black silk cap all embroidered.
13. Old Hauser sat in M Hamel's class on the last bench with his _____.
A. black embroidered hat
C. black coat
 B. three-cornered hat
D. frilled shirt
14. M Hamel had put in _____ years of faithful service in teaching at the school in Alsace.
A. thirty-five
C. twenty
 B. thirty
D. forty
15. Who said - "We've all a great deal to reproach ourselves with."
A. Old Hauser
C. Wachter
 B. M Hamel
D. Alphonse Daudet
16. How did the parents obstruct Franz's education?
A. They preferred to have him work at the mill or on a farm.
B. They wanted him to work at home.
C. They wanted him to look after his siblings.
 D. They wanted him to water their garden morning and evening.
17. What did M Hamel tell Franz to recite?
A. The history of the saints.
 C. The rule for participles.
B. The rule of ba, be, bi, bo, bu.
D. The times tables.
18. Franz didn't pay attention to his lesson and preferred to go _____.
 A. seeking birds' eggs or sliding on the river
C. boating in the lake
B. picnicking in the woods
D. swinging in the trees near the saw mill
19. M Hamel blamed himself for Franz's disability to cope with his studies as he _____ during study hours.
 A. made him water his flowers
C. made him run errands
B. made him work in his field
D. made him clean his house
20. M Hamel advised the students that they should hold fast to their _____ as it was the key to their imprisonment by the Germans.
A. Food habits
 C. French language
B. Culture
D. Unity and Integrity
21. What did M Hamel write on the blackboard when it was time to dismiss the school?
A. Viva Le France
C. Viva La France
 B. Vive La France
D. Vive Le France
22. The _____ that M Hamel had planted himself had twined about the windows right to the roof.
A. ivy vine
C. trumpet vine
 B. honeysuckle vine
D. hopvine

- 4
22. What is the synonym of 'solemn'?
A. formality
C. cheerful
B. serious
D. joyful
23. What is the synonym of 'reproach'?
A. command
C. praise
B. accuse
D. blame
24. What is the synonym of 'anxious'?
A. unconcerned
C. eager
B. indifferent
D. carefree
25. What is the antonym of 'resist'?
A. surrender
C. attack
B. oppose
D. submissive
26. What is the antonym of 'grave'?
A. happiness
C. cheerful
B. joy
D. alive
27. What is the noun form of 'dismissed'?
A. dismal
C. dismissing
B. dismiss
D. dismissal
28. What is the noun form of 'enslaved'?
A. slavery
C. slaved
B. slavish
D. slaving
29. What is the adjective form of 'school'?
A. schooled
C. scholarly
B. scholastic
D. schooling
30. What is the adjective form of 'pretend'?
A. pretentious
C. pretending
B. pretends
D. pretended
31. What is the verb form of 'little'?
A. dolittle
C. belittle
B. slittle
D. littleness
32. What is the verb form of 'poor'?
A. impoverish
C. poverty
B. impoored
D. poorer

D. Idioms and Phrases – Choose the correct option and rewrite

1. I was in great dread of a scolding from the teacher.
A. afraid B. need C. lookout
2. You will get to your school in plenty of time.
A. very late B. too early C. early enough
3. When school began there used to be a great bustle.
A. lot of scolding B. lot of movement C. lot of fights
4. I reached the school all out of breath.
A. safely B. panting C. grasping
5. The lessons were repeated in unison.
A. together B. discord C. agreeable
6. I counted on the commotion to get to my desk.
A. suspected B. distrusted C. relied on
7. Hauser had brought an old primer which was thumbed at the edges.
A. worn out and dirty at the edges due to frequent usage
B. was marked at the corners
C. had rolled up pages of book as it was old
8. We all have a great deal to reproach ourselves with.
A. praise B. blame C. acclaim
9. She puts off learning till tomorrow.
A. postpones B. stops C. quite
10. Your parents were not anxious enough to have you learn.
A. unenthusiastic B. apathetic C. eager
11. It was as if he wanted to put French in our head at one stroke.
A. with one drill B. with one blow C. at once
12. He wanted to fix in his mind just how everything looked in the school room.
A. remember B. overlook C. ignore
13. Bearing on with all his might he wrote the words.
A. tolerating as much as he could B. swallowing as much as he could
C. accepting his fate
14. What a thunderclap these words were to me!
A. loud and clear B. startling and unexpected
C. pleasant and welcome
15. When a people are enslaved, as long as they hold fast to their language, it is as if they had the key to their prison.
A. do not lose their language B. are attached to their language
C. quickly learn the conqueror's language
16. I never saw M. Hamel look so tall.
A. grow physically taller B. seem so confident
C. stand on the chair



2 Lost Spring

Stories of Stolen Childhood

About the author

Anees Jung (1964) was born in Rourkela and spent her childhood and adolescence in Hyderabad. She received her education in Hyderabad and in the United States of America. Her parents were both writers. Anees Jung began her career as a writer in India. She has been an editor and columnist for major newspapers in India and abroad, and has authored several books. The following is an excerpt from her book titled *Lost Spring, Stories of Stolen Childhood*. Here she analyses the grinding poverty and traditions which condemn these children to a life of exploitation.

teendom /
teenshood

Notice these expressions in the text.

Infer their meaning from the context.

- looking for - ~~cluttering~~ through ~~the~~ ~~garbage~~
- stop their daylight hours - ~~work hard~~
- cool over his head - ~~dark~~ ~~hot~~ ~~heat~~
- perpetual state of poverty - ~~never~~ ~~finding~~ ~~parents~~
- dark garments - ~~darkly~~ ~~lit~~ ~~huts~~
- imposed the baggage on the child - ~~force~~ ~~of~~ ~~labour~~

'Sometimes I find a Rupee in the garbage'

"Why do you do this?" I ask Saheb whom I encounter every morning scrounging for gold in the garbage dumps of my neighbourhood. Saheb left his home long ago. Set amidst the green fields of Dhaka, his home is not even a distant memory. There were many storms that swept away their fields and homes, his mother tells him. That's why they left, looking for gold in the big city where he now lives.

"I have nothing else to do," he mutters, looking away.

"Go to school," I say glibly, realising immediately how hollow the advice must sound.

looking
scrounging

immediately
superficial



"There is no school in my neighbourhood. When they build one, I will go."

"If I start a school, will you come?" I ask, half-joking.
"Yes," he says, smiling broadly.

A few days later I see him running up to me. "Is your school ready?"

"It takes longer to build a school," I say, embarrassed at having made a promise that was not meant. But promises like mine abound in every corner of his bleak world. *dark and dreary*

After months of knowing him, I ask him his name. "Saheb-e-Alam," he announces. He does not know what it means. If he knew its meaning — lord of the universe — he would have a hard time believing it. Unaware of what his name represents, he roams the streets with his friends, an army of barefoot boys who appear like the morning birds and disappear at noon. Over the months, I have come to recognise each of them.

"Why aren't you wearing chappals?" I ask one.

"My mother did not bring them down from the shelf," he answers simply.

"Even if she did he will throw them off," adds another who is wearing shoes that do not match. When I comment on it, he shuffles his feet and says nothing. "I want shoes," says a third boy who has never owned a pair all his life. Travelling across the country I have seen children walking barefoot, in cities, on village roads. It is not lack of money but a tradition to stay barefoot. is one explanation. I wonder





if this is only an excuse to explain away a perpetual state of poverty.

I remember a story a man from Udupi once told me. As a young boy he would go to school past an old temple, where his father was a priest. He would stop briefly at the temple and pray for a pair of shoes. Thirty years later I visited his town and the temple, which was now drowned in an air of desolation. In the backyard, where lived the new priest, there were red and white plastic chairs. A young boy dressed in a grey uniform, wearing socks and shoes, arrived panting and threw his school bag on a folding bed. Looking at the boy, I remembered the prayer another boy had made to the goddess when he had finally got a pair of shoes. "Let me never lose them." The goddess had granted his prayer. Young boys like the son of the priest now wore shoes. But many others like the ragpickers in my neighbourhood remain shoeless.

My acquaintance with the barefoot ragpickers leads me to Seemapuri, a place on the periphery of Delhi yet miles away from it, metaphorically. Those who live here are squatters who came from Bangladesh back in 1971. Saheb's family is among them. Seemapuri was then a wilderness. It still is, but it is no longer empty. In structures of mud, with roofs of tin and tarpaulin, devoid of sewage, drainage or running water, live 10,000 ragpickers. They have lived here for more than thirty years without an identity, without permits but with ration cards that get their names on voters' lists and enable them to buy grain. Food is more important for survival than an identity. "If at the end of the day we can feed our families and go to bed without an aching stomach, we would rather live here than in the fields that gave us no grain," say a group of women in tattered saris when I ask them why they left their beautiful land of green fields and rivers. Wherever they find food, they pitch their tents that become transit homes. Children grow up in them, becoming partners in survival. And survival in Seemapuri means rag-picking. Through the years, it has acquired the proportions of a fine art. Garbage to them is gold. It is their daily bread, a roof over their heads, even if it is a leaking roof. But for a child it is even more.

cover edge



"I sometimes find a rupee, even a ten-rupee note," Saheb says, his eyes lighting up. When you can find a silver coin in a heap of garbage, you don't stop scrabbling, for there is hope of finding more. It seems that for children, garbage has a meaning different from what it means to their parents. For the children it is wrapped in wonder, for the elders it is a means of survival.

One winter morning I see Saheb standing by the fenced gate of the neighbourhood club, watching two young men dressed

in white, playing tennis. "I like the game," he hums, content to watch it standing behind the fence. "I go inside when no one is around," he admits. "The gatekeeper lets me use the swing."

Saheb too is wearing tennis shoes that look strange over his discoloured shirt and shorts. "Someone gave them to me," he says in the manner of an explanation. The fact that they are discarded shoes of some rich boy, who perhaps refused to wear them because of a hole in one of them, does not bother him. For one who has walked barefoot, even shoes with a hole is a dream come true. But the game he is watching so intently is out of his reach.

This morning, Saheb is on his way to the milk booth. In his hand is a steel canister. "I now work in a tea stall down the road," he says, pointing in the distance. "I am paid 800 rupees and all my meals." Does he like the job? I ask. His face, I see, has lost the carefree look. The steel canister seems heavier than the plastic bag he would carry so lightly

*metal boy
cylinder
can*



over his shoulder. The bag was his. The canister belongs to the man who owns the tea shop. Saheb is no longer his own master!

"I want to drive a car"

Mukesh insists on being his own master. "I will be a motor mechanic," he announces.

"Do you know anything about cars?" I ask.

"I will learn to drive a car," he answers, looking straight into my eyes. His dream looms like a mirage amidst the dust of streets that fill his town Firozabad, famous for its bangles. Every other family in Firozabad is engaged in making bangles. It is the centre of India's glass-blowing industry where families have spent generations working around furnaces, welding glass, making bangles for all the women in the land it seems.

Mukesh's family is among them. None of them know that it is illegal for children like him to work in the glass furnaces with high temperatures, in dingy cells without air and light; that the law, if enforced, could get him and all those 20,000 children out of the hot furnaces where they slog their daylight hours, often losing the brightness of their eyes. Mukesh's eyes beam as he volunteers to take me home, which he proudly says is being rebuilt. We walk down stinking lanes choked with garbage, past homes that remain hovels with crumbling walls, wobbly doors, no windows, crowded with families of humans and animals coexisting in a primeval state. He stops at the door of one such house, bangs a wobbly iron door with his foot, and pushes it open. We enter a half-built shack. In one part of it, thatched with dead grass, is a firewood stove over which sits a large vessel of sizzling spinach leaves. On the ground, in large aluminium platters, are more chopped vegetables. A frail young woman is cooking the evening meal for the whole family. Through eyes filled with smoke she smiles. She is the wife of

Think as you read

1. What is Saheb looking for in the garbage dump? Where is he and where has he come from?
2. What explorations does the author offer for the children not wearing footwear?
3. Is Saheb happy working at the tea-stall? Explain.

dull
coloured/
dark, gloomy

covered
with smoke



deserve and
receive respect
(control)

very poor

ancestral
privileges

hilly areas

Untouchables
lower castes

purity

Mukesh's elder brother. Not much older in years, she has begun to command respect as the bahu, the daughter-in-law of the house, already in charge of three men — her husband, Mukesh and their father. When the older man enters, she gently withdraws behind the broken wall and brings her veil closer to her face. As custom demands, daughters-in-law must veil their faces before male elders. In this case the elder is an impoverished bangle maker. Despite long years of hard labour, first as a tailor, then a bangle maker, he has failed to renovate a house, send his two sons to school. All he has managed to do is teach them what he knows — the art of making bangles.

"It is his karam, his destiny," says Mukesh's grandmother, who has watched her own husband go blind with the dust from polishing the glass of bangles. "Can a god-given lineage ever be broken?" she implies. Born in the caste of bangle makers, they have seen nothing but bangles — in the house, in the yard, in every other house, every other yard, every street in Firozabad. Spirals of bangles — sunny gold, paddy green, royal blue, pink, purple, every colour born out of the seven colours of the rainbow — lie in mounds in unkempt yards, are piled on four-wheeled handcarts, pushed by young men along the narrow lanes of the shanty town. And in dark huts, next to lines of flames of flickering oil lamps, sit boys and girls with their fathers and mothers, welding pieces of coloured glass into circles of bangles. Their eyes are more adjusted to the dark than to the light outside. That is why they often end up losing their eyesight before they become adults.

Savita, a young girl in a drab pink dress, sits alongside an elderly woman, soldering pieces of glass. As her hands move mechanically like the tongs of a machine, I wonder if she knows the sanctity of the bangles she helps make. It symbolises an Indian woman's suhoor, auspiciousness in marriage. It will dawn on her suddenly one day when her head is draped with a red veil, her hands dyed red with henna, and red bangles rolled onto her wrists. She will then become a bride. Like the old woman beside her who became one many years ago. She still has bangles on her



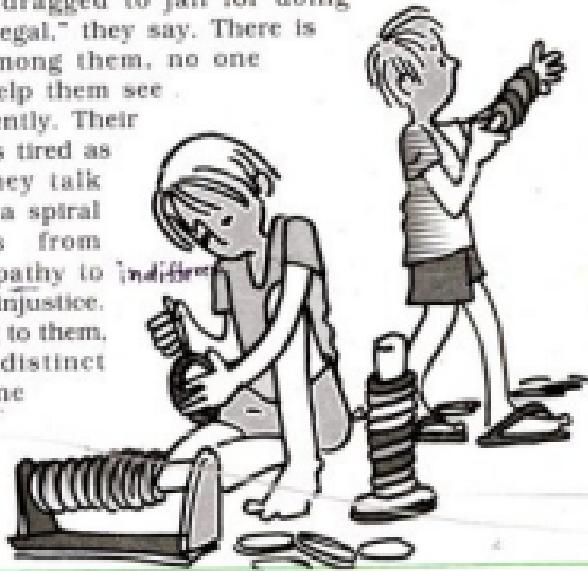
wrist, but no light in her eyes. "Ek waqt ser bhar khana bhi nahin khaya," she says, in a voice drained of joy. She has not enjoyed even one full meal in her entire lifetime — that's what she has reaped! Her husband, an old man with a flowing beard, says, "I know nothing except bangles. All I have done is make a house for the family to live in."

Hearing him, one wonders if he has achieved what many have failed in their lifetime. He has a roof over his head!

The cry of not having money to do anything except carry on the business of making bangles, not even enough to eat, rings in every home. The young men echo the lament of their elders. Little has moved with time, it seems, in Firozabad. Years of mind-numbing toil have killed all initiative and the ability to dream.

"Why not organise yourselves into a cooperative?" I ask a group of young men who have fallen into the vicious circle of middlemen who trapped their fathers and forefathers. "Even if we get organised, we are the ones who will be hauled up by the police, beaten and dragged to jail for doing something illegal," they say. There is no leader among them, no one who could help them see things differently. Their fathers are as tired as they are. They talk endlessly in a spiral that moves from poverty to apathy to indifference, greed and to injustice.

Listening to them, I see two distinct worlds — one of the family, caught in a web of poverty, burdened





*mark 11 history
class 10*

by the stigma of caste in which they are born; the other a vicious circle of the sahukars, the middlemen, the policemen, the keepers of law, the bureaucrats and the politicians. Together they have imposed the baggage on the child that he cannot put down. Before he is aware, he accepts it as naturally as his father. To do anything else would mean to dare.

And daring is not part of his growing up. When I sense a flash of it in Mukesh I am cheered. "I want to be a motor mechanic," he repeats. He will go to a garage and learn. But the garage is a long way from his home. "I will walk," he insists. "Do you also dream of flying a plane?" He is suddenly silent. "No," he says, staring at the ground. In his small murmur there is an embarrassment that has not yet turned into regret. He is content to dream of cars that he sees hurtling down the streets of his town. Few airplanes fly over Firozabad.

Think as you read

1. What makes the city of Firozabad famous?
2. Mention the hazards of working in the glass bangles industry.
3. How is Mukesh's attitude to his situation different from that of his family?

A. Multiple Choice Questions - Prose Based

1. There were many _____ that swept away the homes and fields of Saheb's family and other refugees.
 A. tsunamis
 C. gales
 B. earthquakes
 D. storms
2. Who said - "I have nothing else to do."
 A. Alim
 C. Saheb
 B. Mukesh
 D. Firoz
3. For the children garbage is _____ while for the elders it is a means of survival.
 A. silvery wrapping
 C. golden chance
 B. wrapped in wonder
 D. eyes lighting up
4. Which game was Saheb watching intently and was out of his reach?
 A. Football
 C. Tennis
 B. Cricket
 D. Golf
5. A young boy would stop briefly at the temple and pray for _____.
 A. a pair of shoes
 C. a school bag
 B. a pair of slippers
 D. a bicycle
6. Saheb does know that the meaning of his name 'Saheb-e-Alam' is _____ of the universe.
 A. Mister
 C. Creator
 B. Lord
 D. Originator
7. At Seemapuri an army of barefoot boys appears in the morning like _____ and disappears by noon.
 A) birds
 C. butterflies
 B. bees
 D. mist
8. The writer found that it was not lack of money but also a _____ for people to stay barefoot.
 A. pattern
 C. heritage
 B. need
 D. tradition
9. Wherever the rag pickers find food, they pitch their tents that become their _____.
 A. permanent
 C. transit
 B. survival
 D. lonely
10. In Seemapuri, through the years, _____ has acquired the proportions of a fine art.
 A. petty thievery
 C. ration cards
 B. rag picking
 D. tiling of roofs
11. The squatters in Seemapuri arrived from Bangladesh back in _____.
 A. 1970
 C. 1973
 B. 1975
 D. 1971

12. Who asked the following question - "Do you know anything about cars."
A. Anees Jung
C. Mukesh's brother
B. Mukesh's Father
D. Savita
13. What did Mukesh's father work as before becoming a bangle maker?
A. Blacksmith
C. Weaver
B. Tailor
D. Potter
14. Who spoke the following words- "It is his karam, his destiny."
A. Mukesh's grandmother
C. Mukesh's brother
B. Mukesh's Father
D. Savita
15. In Firozabad, years of _____ toll has killed all initiative and ability to dream of the bangle makers.
A. very shocking
C. mind-numbing
B. highly mundane
D. back-breaking
16. Who asked the following question - "Why not organise yourselves into a co-operative?"
A. Anees Jung
C. Mukesh's brother
B. Mukesh's Father
D. Savita
17. _____, a young girl in a drab pink dress, sits alongside an elderly woman, soldering pieces of glass.
A. Shamita
C. Savita
B. Sangita
D. Savita
18. The bangle makers of Firozabad live in a slum which has hovels with _____. (Which one is incorrect?)
A. crumbling walls
C. single window
B. wobbly doors
D. crowded families
19. In the dark huts, next to flames of flickering oil lamps, sit boys and girls with their fathers and mothers, _____ pieces of coloured glass into circles of bangles.
A. joining
C. welding
B. sticking
D. shaping
20. The story, "Lost Spring" has been penned by _____.
A. Anees Jung
C. Adrienne Rich
B. Alphonse Daudet
D. Asokamitran
21. Would you agree that promises made to poor children are rarely kept? Answer it with reference to 'Lost Spring'.
A. Yes
C. Both A and B
B. No
D. Can't say
22. Saheb didn't go to school as _____.
A. he didn't have time
B. he was not interested in studies
C. there was no school in his neighbourhood
D. he didn't have money to pay the fees
23. Mukesh was different from his family as he was a/an _____.
A. optimist
C. fatalist
B. pessimist
D. opportunist

24. Anies Jung talks about the grinding poverty and traditions which condemn the poor children to a life of _____.
A. exploration
C. exposition
B. exploitation
D. expectation
25. Saheb-e-Alam, which means the Lord of the Universe, is directly in contrast to what Saheb is in reality. (Identify the figure of Speech)
A. Simile
C. Metaphor
B. Hyperbole
D. Personification
26. Drowned in an air of desolation. (Identify the figure of Speech)
A. Simile
C. Internal Rhyme
B. Metaphor
D. Litotes
27. ✓ Seemapuri, a place on the periphery of Delhi, yet miles away from it, metaphorically. (Identify the figure of Speech)
A. Antithesis
C. Apostrophe
B. Anastrophe
D. Metaphor
28. For the children it is wrapped in wonder; for the elders it is a means of survival. (Identify the figure of Speech)
A. Utobes
C. Alliteration
B. Metonymy
D. Tautology
29. As her hands move mechanically like the tongs of a machine, I wonder if she knows the sanctity of the bangles she helps make. (Identify the figure of Speech)
A. Tautology
C. Simile
B. Personification
D. Euphemism
30. She still has bangles on her wrist, but not light in her eyes. (Identify the figure of Speech)
A. Synecdoche
C. Hyperbole
B. Metaphor
D. Tautology
31. Few airplanes fly over Firozabad. (Identify the figure of Speech)
A. Utobes
C. Internal Rhyme
B. Alliteration
D. Tautology
32. Web of poverty. (Identify the figure of Speech)
A. Euphemism
C. Simile
B. Personification
D. Metaphor
33. Scrounging for gold. (Identify the figure of Speech)
A. Hyperbole and Metaphor
C. Litotes and Metonymy
B. Personification and Tautology
D. Metaphor and Apostrophe
34. And survival in Seemapuri means rag-picking. Through the years, it has acquired the proportions of a fine art. (Identify the figure of Speech)
A. Metonymy and Tautology
C. Simile and Litotes
B. Hyperbole and Metaphor
D. Epigram and Antithesis
35. The steel canister seems heavier than the plastic bag he would carry so lightly over his shoulders. (Identify the figure of Speech)
A. Simile
C. Antithesis
B. Personification
D. Pun

14. Savita, a young girl in a drab pink dress, sits _____ an elderly woman, soldering pieces of glass.
A. besides
C. along
15. One winter morning, I see Saheb standing _____ the fenced gate of the neighbouring club.
A. along
C. by
16. Give the synonym of 'frail'.
A. delicacy
 C. weak
17. Give the synonym of 'metaphorically'.
 A. symbolically
C. literally
18. Give the noun form of 'believing'.
A. believes
 C. belief
19. Give the verb form of 'poverty'.
A. impoverished
 C. impoverish

D. Idioms and Phrases - Multiple Choice Questions

1. That's why they left their village looking for gold in the big city.
 A. hunting for B. searching for C. punching for
2. I wonder if this is only an excuse to explain away a perpetual state of poverty.
 A. a situation of always being poor B. an all poverty situation
 C. a forever poor people
3. All those 20,000 children work out of the hot furnaces where they slog their daylight hours.
 A. strain their efforts B. walk all day C. work hard all day
4. He has a roof over his head.
 A. a shelf on the top B. a house to live in C. a loft like room
5. Savita says in a voice drained of joy that they don't get enough to eat.
 A. with no charm B. without happiness C. with no sound
6. The young men echo the lament of their elders.
 A. give proof of the misery B. speak loudly to be heard
 C. try to know the situation
7. Years of mind-numbing toll have killed all initiative and the ability to dream.
 A. a likable job with no mental torture
 B. an extreme hard life that is a mental torture
 C. an effort that is force to put them down

E. Edit-Find out the error in each line and write the correct word:

1.	I see him scrouting on the garbage. He leave his home long ago. His home in Dhaka is the distant memory.	Incorrect a. _____ b. _____ c. _____	Correct _____
2.	I have travelled along the country. I have seen childrens walking barefoot. For many it is a traditional to stay barefoot.	Incorrect a. _____ b. _____ c. _____	Correct _____
3.	They pitch their tents were they find food. There tents become transit homes. Children grow on in them.	Incorrect a. _____ b. _____ c. _____	Correct _____
4.	I know nothing accept bangles. I have made a house of the family. I don't knew any other trade.	Incorrect a. _____ b. _____ c. _____	Correct _____

Answers:

- | | | |
|-----------------------|-------------------------|----------------------------|
| 1. a. on - in | b. leave - left | c. the - a |
| 2. a. along - across | b. childrens - children | c. traditional - tradition |
| 3. a. were - where | b. There - Their | c. on - up |
| 4. a. accept - except | b. of - for | c. knew - know |



3 Deep Water

About the author

William Douglas (1898-1980) was born in Maine, Minnesota. After graduating with a Bachelor of Arts in English and Economics, he spent two years teaching high school in Yakima. However, he got tired of this and decided to pursue a legal career. He met Franklin D. Roosevelt at Yale and became an adviser and friend to the President. Douglas was a leading advocate of individual rights. He retired in 1975 with a term lasting thirty-six years and remains the longest-serving Justice in the history of the court. The following excerpt is taken from *Of Men and Mountains* by William O. Douglas. It reveals how as a young boy William Douglas nearly drowned in a swimming pool. In this essay he talks about his fear of water and thereafter, how he finally overcame it. Notice how the autobiographical part of the selection is used to support his discussion of fear.

Notice these words and expressions in the text.

Infer their meaning from the context.

- | | |
|--|----------------------------------|
| • treacherous - <u>unreliable</u> | • misadventure |
| • subdued my pride | • bob to the surface like a cork |
| • failed at the surface | • curtain of life (el) |
| • fishing for <u>landlocked salmon</u> | • back and forth across the pool |

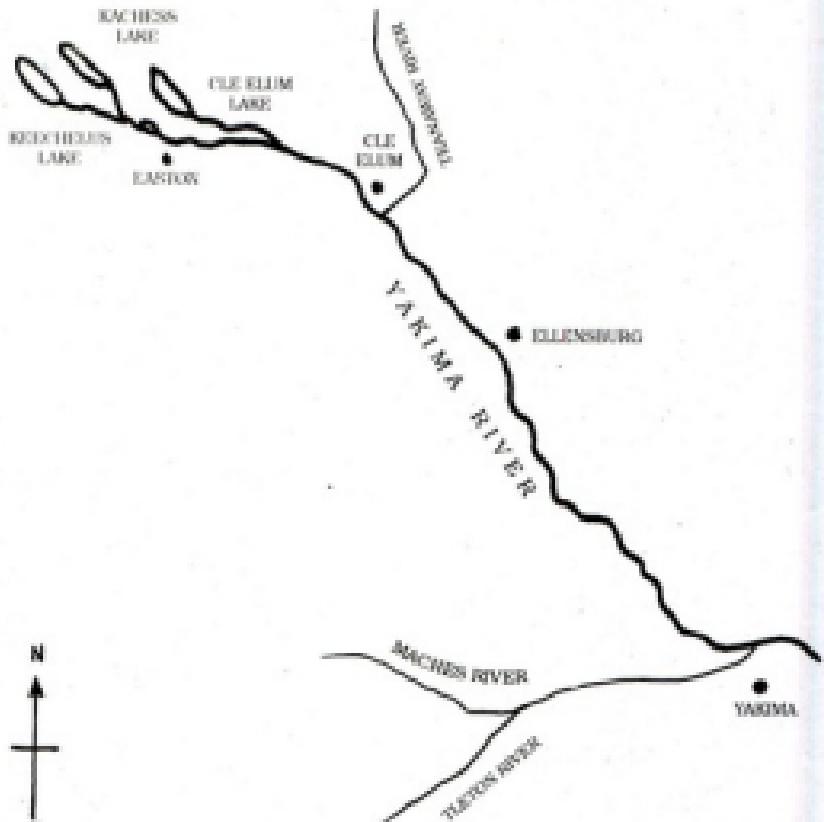
Living in freshwater

It had happened when I was ten or eleven years old. I had decided to learn to swim. There was a pool at the Y.M.C.A. in Yakima that offered exactly the opportunity. The Yakima River was treacherous. Mother continually warned against it, and kept fresh in my mind the details of each drowning in the river. But the Y.M.C.A. pool was safe. It was only two or three feet deep at the shallow end; and while it was nine feet deep at the other, the drop was gradual. I got a pair of water wings and went to the pool. I hated to walk

*inflatable plastic bands, worn on
upper arms to help in swimming
for learners*



THE YAKIMA RIVER



The Yakima River is a tributary of the Columbia River in eastern Washington, U.S.A. The state is named after the indigenous Yakima people.

Sketch map not to scale



naked into it and show my skinny legs. But I subdued my pride and did it.

From the beginning, however, I had an aversion to the water when I was in it. This started when I was three or four years old and father took me to the beach in California. He and I stood together in the surf. I hung on to him, yet the waves knocked me down and swept over me. I was buried in water. My breath was gone. I was frightened. Father laughed, but there was terror in my heart at the overpowering force of the waves.

My introduction to the Y.M.C.A. swimming pool revived unpleasant memories and stirred childish fears. But in a little while I gathered confidence. I paddled with my new water wings, watching the other boys and trying to learn by apting them. I did this two or three times on different days and was just beginning to feel at ease in the water when the misadventure happened. misadventure

I went to the pool when no one else was there. The place was quiet. The water was still, and the tiled bottom was as white and clean as a bathtub. I was timid about going in alone, so I sat on the side of the pool to wait for others.

I had not been there long when in came a big bruiser of a boy, probably eighteen years old. He had thick hair on his chest. He was a beautiful physical specimen, with legs and arms that showed rippling muscles. He yelled, "Hi, Skinny! How'd you like to be ducked?" to be plunged in

With that he picked me up and tossed me into the deep end. I landed in a sitting position, swallowed water, and went at once to the bottom. I was frightened, but not yet frightened out of my wits. On the way down I planned: When my feet hit the bottom, I would make a big jump, come to the surface, lie flat on it, and paddle to the edge of the pool.

It seemed a long way down. Those nine feet were more like ninety, and before I touched bottom my lungs were ready to burst. But when my feet hit bottom I summoned all my strength and made what I thought was a great spring upwards. I imagined I would bob to the surface like a cork. Instead, I came up slowly. I opened my eyes and saw nothing

Sea wave
wave of
foam

comfortable

athletic
bully/
buster/

curling
water

call open

start at
bottle lid



but water — water that had a dirty yellow tinge to it. I grew panicky. I reached up as if to grab a rope and my hands clutched only at water. I was suffocating. I tried to yell but no sound came out. Then my eyes and nose came out of the water — but not my mouth.

*more arms
and legs
without control*

I flailed at the surface of the water, swallowed and choked. I tried to bring my legs up, but they hung as dead weights, paralysed and rigid. A great force was pulling me under. I screamed, but only the water heard me. I had started on the long journey back to the bottom of the pool.

*bod or
frightening
deep paralysis*

I struck at the water as I went down, expending my strength as one in a nightmare fights an irresistible force. I had lost all my breath. My lungs ached, my head throbbed. I was getting dizzy. But I remembered the strategy — I would spring from the bottom of the pool and come like a cork to the surface. I would lie flat on the water, strike out with my arms, and thrash with my legs. Then I would get to the edge of the pool and be safe.

I went down, down, endlessly. I opened my eyes. Nothing but water with a yellow glow — dark water that one could not see through. *complete obscurity*

*sharp &
shriek etc)*

And then sheer, stark terror seized me, terror that knows no understanding, terror that knows no control, terror that no one can understand who has not experienced it. I was shrieking under water. I was paralysed under water — stiff, rigid with fear. Even the screams in my throat were frozen. Only my heart, and the pounding in my head, said that I was still alive.

And then in the midst of the terror came a touch of reason. I must remember to jump when I hit the bottom. At last I felt the tiles under me. My toes reached out as if to grab them. I jumped with everything I had.

But the jump made no difference. The water was still around me. I looked for ropes, ladders, water wings. Nothing but water. A mass of yellow water held me. Stark terror took an even deeper hold on me, like a great charge of electricity. I shook and trembled with fright. My arms wouldn't move. My legs wouldn't move. I tried to call for help, to call for mother. Nothing happened.



And then, strangely, there was light. I was coming out of the awful yellow water. At least my eyes were. My nose was almost out too.

Then I started down a third time. I sucked for air and got water. The yellowish light was going out.

Then all effort ceased. I relaxed. Even my legs felt limp; and a blackness swept over my brain. It wiped out fear; it wiped out terror. There was no more panic. It was quiet and peaceful. Nothing to be afraid of. This is nice... to be drowsy... to go to sleep... no need to jump... too tired to jump... it's nice to be carried gently... to float along in space... tender arms around me... tender arms like Mother's... now I must go to sleep... *George Hulmes* | *Unconsciousness*

I crossed to oblivion, and the curtain of life fell. *as if life ended as you read*

The next I remember I was lying on my stomach beside the pool, vomiting. The chap that threw me in was saying, "But I was only fooling." Someone said, "The kid nearly died. Be all right now. Let's carry him to the locker room."

Several hours later, I walked home. I was weak and trembling. I shook and cried when I lay on my bed. I couldn't eat that night. For days a haunting fear was in my heart. The slightest exertion upset me, making me wobbly in the knees and sick to my stomach.

I never went back to the pool. I feared water. I avoided it whenever I could.

A few years later when I came to know the waters of the Cascades, I wanted to get into them. And whenever I did — whether I was wading the Tieton or Bumping River or bathing in Warm Lake of the Goat Rocks — the terror that had seized me in the pool would come back. It would take possession of me completely. My legs would become paralysed. Icy horror would grab my heart.

This handicap stayed with me as the years rolled by. In canoes on Maine lakes fishing for landlocked salmon.

1. What is the 'misadventure' that William Douglas speaks about?
2. What were the series of emotions and fears that Douglas experienced when he was thrown into the pool? What plans did he make to come to the surface?
3. How did this experience affect him?



July 24

kind of fish
very

fish

water is down
fish

bass fishing in New Hampshire, trout fishing on the Deschutes and Metolius in Oregon, fishing for salmon on the Columbia, at Bumping Lake in the Cascades — wherever I went, the haunting fear of the water followed me. It ruined my fishing trips; deprived me of the joy of canoeing, boating, and swimming.

I used every way I knew to overcome this fear, but it held me firmly in its grip. Finally, one October, I decided to get an instructor and learn to swim. I went to a pool and practiced five days a week, an hour each day. The instructor put a belt around me. A rope attached to the belt went through a pulley that ran on an overhead cable. He held on to the end of the rope, and we went back and forth, back and forth across the pool, hour after hour, day after day, week after week. On each trip across the pool a bit of the panic seized me. Each time the instructor relaxed his hold on the rope and I went under, some of the old terror returned and my legs froze. It was three months before the tension began to slack. Then he taught me to put my face under water and exhale, and to raise my nose and inhale. I repeated the exercise hundreds of times. Bit by bit I shed part of the panic that seized me when my head went under water.

Next he held me at the side of the pool and had me kick with my legs. For weeks I did just that. At first my legs refused to work. But they gradually relaxed; and finally I could command them.

Thus, piece by piece, he built a swimmer. And when he had perfected each piece, he put them together into an integrated whole. In April he said, "Now you can swim. Dive off and swim the length of the pool, crawl stroke."

I did. The instructor was finished.

But I was not finished. I still wondered if I would be terror-stricken when I was alone in the pool. I tried it. I swam the length up and down. Tiny vestiges of the old terror would return. But now I could frown and say to that terror, "Trying to scare me, eh? Well, here's to you! Look!" And off I'd go for another length of the pool.

This went on until July. But I was still not satisfied. I was not sure that all the terror had left. So I went to Lake



Wentworth in New Hampshire, dived off a dock at Triggs Island, and swam two miles across the lake to Stamp Act Island. I swam the crawl, breast stroke, side stroke, and back stroke. Only once did the terror return. When I was in the middle of the lake, I put my face under and saw nothing but bottomless water. The old sensation returned in miniature. I laughed and said, "Well, Mr Terror, what do you think you can do to me?" It fled and I swam on.

Yet I had residual doubts. At my first opportunity I hurried west, went up the Tieton to Conrad Meadows, up the Conrad Creek Trail to Meade Glacier, and camped in the high meadow by the side of Warm Lake. The next morning I stripped, dived into the lake, and swam across to the other shore and back — just as Doug Corpron used to do. I shouted with joy, and Gilbert Peak returned the echo. I had conquered my fear of water.

The experience had a deep meaning for me, as only those who have known stark terror and conquered it can appreciate. In death there is peace. There is terror only in the fear of death, as Roosevelt knew when he said, "All we have to fear is fear itself." Because I had experienced both the sensation of dying and the terror that fear of it can produce, the will to live somehow grew in intensity.

At last I felt released — free to walk the trails and climb the peaks and to brush aside fear.

Ignore

Think as you read

1. Why was Douglas determined to get over his fear of water?
2. How did the instructor "build a swimmer" out of Douglas?
3. How did Douglas make sure that he conquered the old terror?

Unit 3

Deep Water

William Douglas

A. Multiple Choice Questions – Prose Based

1. The story 'Deep Water' has been penned by _____.
 A. Anees Jung
 C. Adrienne Rich
 B. William Douglas
 D. Asokamitran
2. _____ is an excerpt from William Douglas' book 'Of Men and Mountains'.
 A. Going Places
 C. Deep Water
 B. The Face of it
 D. The Last Lesson
3. William Douglas was a friend and advisor of which President of the USA?
 A. Cleveland
 C. Carter
 B. Roosevelt
 D. Clinton
4. The Yakima River was _____.
 A. traitorous
 C. perfidious
 B. treacherous
 D. deceitful
5. William Douglas' mother had warned him about the Yakima River because _____.
 A. it was very deep
 C. she hated the river
 B. now and then people drowned there
 D. she had a bad experience there
6. William Douglas had a bad experience with water when he was out on the beach in _____ with his father.
 A. California
 C. New York
 B. Atlanta
 D. Virginia
7. The first bad experience that William Douglas had with water was when he was _____.
 A. eight or nine years old
 C. ten or eleven years old
 B. five or six years old
 D. three or four years old
8. William Douglas almost drowned in the pool when he was _____.
 A. eight or nine years old
 C. ten or eleven years old
 B. five or six years old
 D. three or four years old
9. William Douglas decided to learn swimming when he was about _____ years old.
 A. fifteen
 C. five or six
 B. twelve or thirteen
 D. ten or eleven
10. The swimming pool at the YMCA was _____ feet at the shallow end.
 A. two or three
 C. two
 B. one or two
 D. one
11. The YMCA pool was only two or three feet deep at the shallow end but was _____ feet at the deep end.
 A. ten
 C. eight
 B. seven
 D. nine
12. Young William Douglas hated to walk to the swimming pool naked as he had _____.
 A. skinny waist
 C. skinny arms
 B. skinny legs
 D. skinny chest

13. The big bruiser who was about _____ years old picked up William Douglas when he was a boy and threw him into the deep side of the pool.
 A. twenty- one B. twenty
 C. eighteen D. nineteen
14. When the big bruiser picked up the narrator and threw him into the pool, the narrator landed in a _____ position and went at once to the bottom of the pool.
 A.etus B. over turned
 C. sleeping D. sitting
15. The narrator William Douglas had decided that when his feet would hit the bottom of the pool, he would make a big jump and _____.
 I. come to the surface II. lie flat on the surface
 III. paddle to shallow side IV. paddle to the edge of the pool.
 A. I, III and iv B. II, III and iv
 C. I, II and III D. I, II and iv
16. The narrator hoped that when he jumped at the bottom of the pool, he would bob to the surface _____.
 A. like a pebble B. like a ball
 C. like a cork D. like a feather
17. When the narrator was in the water, he opened his eyes and saw nothing but water _____.
 A. which appeared muddy B. which had a yellow tinge to it
 C. with a light blue shade D. which was not appearing transparent
18. The narrator tried to bring his legs up, but they hung as though they were _____.
 (Which one is incorrect?)
 A. dead weights B. sack like
 C. paralysed D. rigid
19. What kind of stark terror seized the narrator when he was pushed into the deep side of the pool?
 I. Terror that knows no control.
 II. Terror that knows no understanding.
 III. Terror that makes one blind.
 IV. Terror that no one can understand who has not experienced it.
 A. I, II and III B. I, II, III and iv
 C. II, III and iv D. I, II and Iv
20. How many times did the narrator find himself going down the deep side of the pool?
 A. once B. twice
 C. thrice D. four times
21. A blackness swept over the narrator's brain as his legs went limp in the water and it wiped out the _____.
 A. terror B. sorrow
 C. pain D. tears
22. Who said- "But I was only fooling."
 A. The big bruiser. B. The skinny chap.
 C. The tall chap. D. The horrible brute.

23. According to William Douglas there is _____ of death.
A. experience B. fear
C. peace D. command
24. To whom would the narrator say, "Trying to scare, eh?"
A. bruiser B. bully
C. water D. terror
25. The narrator dived off a dock at Triggs Island and swam _____ miles across the lake to Stamp Act Island.
A. one B. two
C. three D. four
26. "What do you think you can do to me?" These words were spoken by the narrator William Douglas to _____.
A. bruiser B. enemy
C. water D. terror
27. When William Douglas swam and reached the other shore of Warm Lake, he shouted with joy and his voice was returned as an echo by _____.
A) Gilbert Peak B) Doug Peak
C) Triggs Peak D) Conrad Peak
28. Who said, "All we have to fear is fear itself."
A. William Douglas' B. Swimming Instructor
C. President Roosevelt D. William's mother
29. In the story 'Deep Water', William Douglas talks about his fear of _____.
A. height B. fire
C) water D. failure
30. The Yakima River was feared by swimmers because of its _____.
A) strong currents B. reptile infestation
C. scary location D. unpredictable climatic conditions.
31. The YMCA pool revived the writer's _____ memories.
A. pleasant B. unpleasant
C. sweet D. strange

- 23. Give the synonym of 'aversion'.**
- A. liking
B. support
C. antipathy
 D. dislike
-
- 24. Give the synonym of 'vestiges'.**
- A. touches
 B. signs
C. leftovers
D. indications
-
- 25. Give the antonym of 'stark'.**
- A. lavish
 B. bleak
C. impartial
D. entirety
-
- 26. Give the antonym of 'ceased'.**
- A. stopped
B. startling
C. conclusive
 D. continued
-
- 27. Give the antonym of 'treacherous'.**
- A. shifty
B. safe
C. loyalty
 D. underhand
-
- 28. Give the noun form of 'rigid'.**
- A. rigidly
B. rigidity
C. rigids
 D. rigidly
-
- 29. Give the adjective form of 'island'.**
- A. insular
B. islanding
 C. islands
D. insuated
-
- 30. Give the adjective form of 'strategy'.**
- A. strategized
B. strategies
 C. strategic
D. strateging
-
- 31. Give the verb form of 'different'.**
- A. difference
B. differently
 C. defer
D. differ
-
- 32. Give the verb form of 'confidence'.**
- A. confidently
B. confide
 C. confidently
D. confider
-

D. Idioms and Phrases – Multiple Choice Questions

1. I subdued my pride and did it.
 A. vanquished my pride a little
 C. overcame the feeling of being ashamed
 B. defeated my self
2. I crossed to oblivion and the curtain of life fell.
 A. looked like a curtain
 C. fell like a curtain
 B. almost became lifeless
3. The coach held on to the end of the rope and we went back and forth.
 A. one way and the other
 C. come and go
 B. here and there
4. I imagined I would bob to the surface like a cork.
 A. feel like a bottle in the water
 B. move up quickly to the surface of the water
 C. look like a cork of a bottle.
5. It wiped out fear and terror.
 A. removed all fear
 C. blanched out some fear
 B. brought back all fear
6. I flailed at the surface of the water but swallowed and choked.
 C. swung arms or legs violently on the surface
 A. failed to come to the surface
 B. moved only legs on the surface
7. I was deprived of even fishing for landlocked salmon on Maine lakes.
 A. fishing for big fish
 B. fishing for edible fish trapped and cut off from the sea
 C. fishing for small fish not found in the sea
8. Even my legs felt limp and blackness swept over my brain.
 A. touched
 B. covered
 C. filled
9. I was frightened, but not frightened out of my wits.
 A. not still mentally afraid
 C. not intelligent enough
 B. not still in a stupid condition
10. How'd you like to be ducked?
 C. to be pushed under water
 A. to be made to swim like a duck
 B. to be called a duck

E. Edit-Find out the error in each line and write the correct word:

	Incorrect	Correct
1.		
I had a aversion to the water.	a. _____	_____
I went to the pool too overcome fear.	b. _____	_____
I went when no one else was their.	c. _____	_____
2.		
I walked home weak or trembling.	a. _____	_____
I shook and cried when I lay at the bed.	b. _____	_____
There were a haunting fear in my heart.	c. _____	_____
3.		
The next morning I dived onto the lake.	a. _____	_____
I swim across to the other shore.	b. _____	_____
The experience had a deep meaning to me.	c. _____	_____

Answers:

- | | | |
|-------------------|-----------------|------------------|
| 1. a. a - an | b. too - to | c. their - there |
| 2. a. or - and | b. at - on | c. were - was |
| 3. a. onto - into | b. serum - swam | c. to - for |



4 The Rattrap

About the author

Swedish

Selma Lagerlöf (1858-1940) was a Swedish writer whose stories have been translated into many languages. A universal theme runs through all of them — a belief that the essential goodness in a human being can be awakened through understanding and love. This story is set amidst the mines of Sweden, rich in iron ore, which figure large in the history and legends of that country. The story is told somewhat in the manner of a fairy tale.

*folk wife
of 19th century*

Notice these expressions in the text.

Infer their meaning from the context.

- keep body and soul together - *survive*
- plots along the road - *walk with heavy feet*
- impenetrable prison - *impassable confinement*
- saved his way - *gently and carefully*
- things have gone downhill - *deteriorate*
- hunger gleamed in his eyes - *showing hungry*
- unwanted joy - *unusual joy*
- redded a haughty countenance - *conceited look*
- fallen into a line of thought - *taken into a line of thought*
- agreement of thoughts - *started thinking*

Once upon a time there was a man who went around selling small rattraps of wire. He made them himself at odd moments, from the material he got by begging in the stores or at the big farms. But even so, the business was not especially profitable, so he had to resort to both begging and petty thievery to keep body and soul together. Even so, his clothes were in rags, his cheeks were sunken, and hunger gleamed in his eyes.

No one can imagine how sad and monotonous life can appear to such a vagabond, who plods along the road, left to his own meditations. But one day this man had fallen into a line of thought, which really seemed to him entertaining. He had naturally been thinking of his rattraps when suddenly he was struck by the idea that the whole

*gave up
his wife*

first friend

showing hungry

wanted

started thinking

survive

walk slowly



world about him — the whole world with its lands and seas, its cities and villages — was nothing but a big rattrap. It had never existed for any other purpose than to set baits for people. It offered riches and joys, shelter and food, heat and clothing, exactly as the rattrap offered cheese and pork, and as soon as anyone let himself be tempted to touch the bait, it closed in on him, and then everything came to an end.

The world had, of course, never been very kind to him, so it gave him unwonted joy to think ill of it in this way. It became a cherished pastime of his, during many dreary ploddings, to think of people he knew who had let themselves be caught in the dangerous snare, and of others who were still circling around the bait.

One dark evening as he was trudging along the road he caught sight of a little gray cottage by the roadside, and he knocked on the door to ask shelter for the night. Nor was he refused. Instead of the sour faces which ordinarily met him, the owner, who was an old man without wife or child, was happy to get someone to talk to in his loneliness. Immediately he put the sour faces pot on the fire and gave him supper; then he carved off such a big slice from his tobacco roll that it was enough both for the stranger's pipe and his own. Finally he got out an old pack of cards and played 'mjölis' with his guest until bedtime.

The old man was just as generous with his confidences as with his porridge and tobacco. The guest was informed at once that in his days of prosperity his host had been a crofter at Ramsjö Ironworks and had worked on the land. Now that he was no longer able to do day labour, it was his cow which supported him. Yes, that bossy ^(here) cow was extraordinary. She could give milk for the creamery every day, and last month he had received all of thirty kronor in payment.

The stranger must have seemed incredulous, for the old man got up and went to the window, took down a leather pouch which hung on a nail in the very window frame, and picked out three wrinkled ten-kronor bills. These he held up before the eyes of his guest, nodding knowingly, and



then stuffed them back into the pouch.

The next day both men got up in good season. The crofter was in a hurry to milk his cow, and the other man probably thought he should not stay in bed when the head of the house had gotten up. They left the cottage at the same time. The crofter locked the door and put the key in his pocket. The man with the rattraps said good bye and thank you, and thereupon each went his own way.

But half an hour later the rattrap peddler stood again before the door. He did not try to get in, however. He only went up to the window, smashed a pane, stuck in his hand, and got hold of the pouch with the thirty kronor. He took the money and thrust it into his own pocket. Then he hung the leather pouch very carefully back in its place and went away.

As he walked along with the money in his pocket he felt quite pleased with his smartness. He realised, of course, that at first he dared not continue on the public highway, but must turn off the road, into the woods. During the first hours this caused him no difficulty. Later in the day it became worse, for it was a big and confusing forest which he had gotten into. He tried, to be sure, to walk in a definite direction, but the paths twisted back and forth so strangely! He walked and walked without coming to the end of the wood, and finally he realised that he had only been walking around in the same part of the forest. All at once he recalled his thoughts about the world and the rattrap. Now his own turn had come. He had let himself be fooled by a bait and had been caught. The whole forest, with its trunks and branches, its thickets and fallen logs, closed in upon him like an impenetrable prison from which he could never escape.

unbreakable

Think as you read

1. From where did the peddler get the idea of the world being a rattrap?
2. Why was he amused by this idea?
3. Did the peddler expect the kind of hospitality that he received from the crofter?
4. Why was the crofter so talkative and friendly with the peddler?
5. Why did he show the thirty kroner to the peddler?
6. Did the peddler respect the confidence reposed in him by the crofter?



It was late in December. Darkness was already descending over the forest. This increased the danger, and increased also his gloom and despair. Finally he saw no way out, and he sank down on the ground, tired to death, thinking that his last moment had come. But just as he laid his head on the ground, he heard a sound—a hard regular thumping. There was no doubt as to what that was. He raised himself. "Those are the hammer strokes from an iron mill", he thought. "There must be people near by". He summoned all his strength, got up, and staggered in the direction of the sound.

+ great
dig

The Ramsjö Ironworks, which are now closed down, were, not so long ago, a large plant, with smaller, rolling mill, and forge. In the summertime long lines of heavily loaded barges and boats slid down the canal, which led to a large inland lake, and in the wintertime the roads near the mill were black from all the coal dust which sifted down from the big charcoal crates.

united
mill
factory

small
boat

crude iron
iron bars

During one of the long dark evenings just before Christmas, the master smith and his helper sat in the dark forge near the furnace waiting for the pig iron, which had been put in the fire, to be ready to put on the anvil. Every now and then one of them got up to stir the glowing mass with a long iron bar, returning in a few moments, dripping with perspiration, though, as was the custom, he wore nothing but a long shirt and a pair of wooden shoes.

All the time there were many sounds to be heard in the forge. The big bellows groaned and the burning coal cracked. The fire boy shovelled charcoal into the maw of the furnace with a great deal of clatter. Outside roared the waterfall, and a sharp north wind whipped the rain against the brick-tiled roof.

sparking

It was probably on account of all this noise that the blacksmith did not notice that a man had opened the gate and entered the forge, until he stood close up to the furnace.

Surely it was nothing unusual for poor vagabonds without any better shelter for the night to be attracted to the forge by the glow of light which escaped through the sooty panes, and to come in to warm themselves in front of

glass
dust
carbon
lamp black



the fire. The blacksmiths glanced only casually and indifferently at the intruder. He looked the way people of his type usually did, with a long beard, dirty, ragged, and with a bunch of rattraps dangling on his chest.

anxiously He asked permission to stay, and the master blacksmith nodded a haughty consent without honouring him with a single word.

The tramp did not say anything, either. He had not come there to talk but only to warm himself and sleep.

In those days the Ramsjö iron mill was owned by a very prominent ironmaster, whose greatest ambition was to ship out good iron to the market. He watched both night and day to see that the work was done as well as possible, and at this very moment he came into the forge on one of his nightly rounds of inspection.

Naturally the first thing he saw was the tall ragamuffin ^{dirty clothes} who had eased his way so close to the furnace that steam rose from his wet rags. The ironmaster did not follow the example of the blacksmiths, who had hardly deigned to look at the stranger. He walked close up to him, looked him over very carefully, then tore off his ^{wide edge of a hat} slouch hat to get a better view of his face.

"But of course it is you, Nils Olof!" he said. "How you do look!"

The man with the rattraps had never before seen the ironmaster at Ramsjö and did not even know what his name was. But it occurred to him that if the fine gentleman thought he was an old acquaintance, he might perhaps throw him a couple of kronor. Therefore he did not want to undeceive him all at once.

"Yes, God knows things have gone downhill with me", he said.

"You should not have resigned from the regiment", said the ironmaster. "That was the mistake. If only I had still been in the service at the time, it never would have happened. Well, now of course you will come home with me."

To go along up to the manor house and be received by the owner like an old regimental comrade — that, however, did not please the tramp.



"No, I couldn't think of it!" he said, looking quite alarmed.

He thought of the thirty kronor. To go up to the manor house would be like throwing himself voluntarily into the lion's den. He only wanted a chance to sleep here in the forge and then sneak away as inconspicuously as possible.

*you are
secretly*

The ironmaster assumed that he felt embarrassed because of his miserable clothing.

"Please don't think that I have such a fine home that you cannot show yourself there". He said... "Elizabeth is dead, as you may already have heard. My boys are abroad, and there is no one at home except my oldest daughter and myself. We were just saying that it was too bad we didn't have any company for Christmas. Now come along with me and help us make the Christmas food disappear a little faster."

But the stranger said no, and no, and again no, and the ironmaster saw that he must give in. *Up!*

*you &
you're*
"It looks as though Captain von Stahle preferred to stay with you tonight, Stjernström", he said to the master blacksmith, and turned on his heel.

But he laughed to himself as he went away, and the blacksmith, who knew him, understood very well that he had not said his last word.

It was not more than half an hour before they heard the sound of carriage wheels outside the forge, and a new guest came in, but this time it was not the ironmaster. He had sent his daughter, apparently hoping that she would have better powers of persuasion than he himself.

She entered, followed by a valet, carrying on his arm a big fur coat. She was not at all pretty, but seemed modest and quite shy. In the forge everything was just as it had been earlier in the evening. The master blacksmith and his apprentice still sat on their bench, and iron and charcoal still glowed in the furnace. The stranger had

Think as you read

1. What made the peddler think that he had indeed fallen into a rattrap?
2. Why did the ironmaster speak kindly to the peddler and invite him home?
3. Why did the peddler decline the invitation?



stretched himself out on the floor and lay with a piece of pig iron under his head and his hat pulled down over his eyes. As soon as the young girl caught sight of him, she went up and lifted his hat. The man was evidently used to sleeping with one eye open. He jumped up abruptly and seemed to be quite frightened.

"My name is Edla Willmannsson," said the young girl. "My father came home and said that you wanted to sleep here in the forge tonight, and then I asked permission to come and bring you home to us. I am so sorry, Captain, that you are having such a hard time."

She looked at him compassionately, with her heavy eyes, and then she noticed that the man was afraid. "Either he has stolen something or else he has escaped from jail", she thought, and added quickly, "You may be sure, Captain, that you will be allowed to leave us just as freely as you came. Only please stay with us over Christmas Eve."

She said this in such a friendly manner that the rattrap peddler must have felt confidence in her.

"It would never have occurred to me that you would bother with me yourself, miss," he said. "I will come at once."

He accepted the fur coat, which the valet handed him with a deep bow, threw it over his rags, and followed the young lady out to the carriage, without granting the astonished blacksmiths so much as a glance.

But while he was riding up to the manor house he had evil forebodings.

"Why the devil did I take that fellow's money?" he thought. "Now I am sitting in the trap and will never get out of it."

The next day was Christmas Eve, and when the ironmaster came into the dining room for breakfast he probably thought with satisfaction of his old regimental comrade whom he had run across so unexpectedly.

"First of all we must see to it that he gets a little flesh on his bones," he said to his daughter, who was busy at the table. "And then we must see that he gets something else to do than to run around the country selling rattraps."

prediction

bind by chance



Jeterie Vale

"It is queer that things have gone downhill with him as badly as that," said the daughter. "Last night I did not think there was anything about him to show that he had once been an educated man."

"You must have patience, my little girl," said the father. "As soon as he gets clean and dressed up, you will see something different. Last night he was naturally embarrassed. The tramp manners will fall away from him with the tramp clothes."

Just as he said this the door opened and the stranger entered. Yes, now he was truly clean and well dressed. The valet had bathed him, cut his hair, and shaved him. Moreover he was dressed in a good-looking suit of clothes which belonged to the ironmaster. He wore a white shirt and a starched collar and whole shoes.

neat and tidy

But although his guest was now so well groomed, the ironmaster did not seem pleased. He looked at him with puckered brow, and it was easy to understand that when he had seen the strange fellow in the uncertain reflection from the furnace he might have made a mistake, but that now, when he stood there in broad daylight, it was impossible to mistake him for an old acquaintance.

"What does this mean?" he thundered. *short and ready*

The stranger made no attempt to dissimulate. He saw present at once that the splendour had come to an end.

"It is not my fault, sir," he said. "I never pretended to be anything but a poor trader, and I pleaded and begged to be allowed to stay in the forge. But no harm has been done. At worst I can put on my rags again and go away."

"Well," said the ironmaster, hesitating a little. "it was not quite honest, either. You must admit that, and I should not be surprised if the sheriff would like to have something to say in the matter." *Judge*

The tramp took a step forward and struck the table with his fist.

"Now I am going to tell you, Mr Ironmaster, how things are," he said. "This whole world is nothing but a big rattrap. All the good things that are offered to you are nothing but cheese rinds and bits of pork, set out to drag a poor fellow



into trouble. And if the sheriff comes now and locks me up for this, then you, Mr Ironmaster, must remember that a day may come when you yourself may want to get a big piece of pork, and then you will get caught in the trap."

The ironmaster began to laugh.

"That was not so badly said, my good fellow. Perhaps we should let the sheriff alone on Christmas Eve. But now get out of here as fast as you can."

But just as the man was opening the door, the daughter said, "I think he ought to stay with us today. I don't want him to go." And with that she went and closed the door.

"What in the world are you doing?" said the father.

The daughter stood there quite embarrassed and hardly knew what to answer. That morning she had felt so happy when she thought how homelike and Christmassy she was going to make things for the poor hungry wretch. She could not get away from the idea all at once, and that was why she had interceded for the vagabond. *intervened*

"I am thinking of this stranger here," said the young girl. "He walks and walks the whole year long, and there is probably not a single place in the whole country where he is welcome and can feel at home. Wherever he turns he is chased away. Always he is afraid of being arrested and cross-examined. I should like to have him enjoy a day of peace with us here — just one in the whole year."

The ironmaster mumbled something in his beard. He could not bring himself to oppose her.

"It was all a mistake, of course," she continued. "But anyway I don't think we ought to chase away a human being whom we have asked to come here, and to whom we have promised Christmas cheer."

"You do preach worse than a parson," said the ironmaster. "I only hope you won't have to regret this."

The young girl took the stranger by the hand and led him up to the table.

"Now sit down and eat," she said, for she could see that her father had given in.

The man with the rattraps said not a word; he only sat down and helped himself to the food. Time after time



between
sunrise
and noon

he looked at the young girl who had interceded for him. Why had she done it? What could the crazy idea be?

After that, Christmas Eve at Ramsjö passed just as it always had. The stranger did not cause any trouble because he did nothing but sleep. The whole forenoon he lay on the sofa in one of the guest rooms and slept at one stretch. At noon they woke him up so that he could have his share of the good Christmas fare, but after that he slept again. It seemed as though for many years he had not been able to sleep as quietly and safely as here at Ramsjö.

In the evening, when the Christmas tree was lighted, they woke him up again, and he stood for a while in the drawing room, blinking as though the candlelight hurt him, but after that he disappeared again. Two hours later he was aroused once more. He then had to go down into the dining room and eat the Christmas fish and porridge.

As soon as they got up from the table he went around to each one present and said thank you and good night, but when he came to the young girl she gave him to understand that it was her father's intention that the suit which he wore was to be a Christmas present — he did not have to return it; and if he wanted to spend next Christmas Eve in a place where he could rest in peace, and be sure that no evil would befall him, he would be welcomed back again.

The man with the rattraps did not answer anything to this. He only stared at the young girl in boundless amazement.

The next morning the ironmaster and his daughter got up in good season to go to the early Christmas service. Their guest was still asleep, and they did not disturb him.

When, at about ten o'clock, they drove back from the church, the young girl sat and hung her head even more

Think as you read

1. What made the peddler accept Eda Wilmansson's invitation?
2. What doubts did Eda have about the peddler?
3. When did the ironmaster realise his mistake?
What did the peddler say in his defence when it was clear that he was not the person the ironmaster had thought he was?
4. Why did Eda still entertain the peddler even after she knew the truth about him?



dejectedly than usual. At church she had learned that one of the old crofters of the ironworks had been robbed by a man who went around selling rattraps.

"Yes, that was a fine fellow you let into the house," said her father. "I only wonder how many silver spoons are left in the cupboard by this time."

The wagon had hardly stopped at the front steps when the ironmaster asked the valet whether the stranger was still there. He added that he had heard at church that the man was a thief. The valet answered that the fellow had gone and that he had not taken anything with him at all. On the contrary, he had left behind a little package which Miss Willmanisson was to be kind enough to accept as a Christmas present.

The young girl opened the package, which was so badly done up that the contents came into view at once. She gave a little cry of joy. She found a small rattrap, and in it lay three wrinkled ten kronor notes. But that was not all. In the rattrap lay also a letter written in large, jagged ~~unreadable~~ characters —

"Honoured and noble Miss,
"Since you have been so nice to me all day long, as if I was a captain, I want to be nice to you, in return, as if I was a real captain — for I do not want you to be embarrassed at this Christmas season by a thief; but you can give back the money to the old man on the roadside, who has the money pouch hanging on the window frame as a bait for poor wanderers.

"The rattrap is a Christmas present from a rat who would have been caught in this world's rattrap if he had not been raised to captain, because in that way he got power to clear himself.

"Written with friendship
and high regard,
"Captain von Stahle."

Think as you read

1. Why was Edla happy to see the gift left by the peddler?
2. Why did the peddler sign himself as Captain von Stahle?

Unit 4

The Rattrap

Selma Lagerlöf

A. Multiple Choice Questions – Prose Based

1. Who has penned the story 'The Rattrap'?

- A. Alphonse Daudet
C. A.R. Barton

- B. Selma Lagerlöf
D. Louis Fischer

2. Selma Lagerlöf was a/an _____ writer.

- A. German
 C. Swedish

- B. Irish
D. Spanish

3. What did the peddler do to keep body and soul together?

- I. make small rattraps of wire
III. petty thievery

- II. do a small business of marketing goods
IV. begging

- A. I, III and IV
C. I, II and III

- B. only I
D. II and IV

4. What joy did the peddler experience one day when he fell into a line of thought?

- A. Knowing that people are in a rattrap.
C. Seeing people circling around the bait.

- B. Thinking ill of the world.
D. Thinking ill about himself.

5. It gave the peddler _____ joy to think ill of the world.

- A. dis-wanted
C. unwanted

- B. ill-wanted
 D. unworlled

6. Why did the peddler knock on the door of the little gray cottage?

- A. He wanted shelter for the night.
B. He wanted some food and drink.
C. He wanted to be in a warm place.
D. He needed someone to talk to as he was lonely.

7. Why did the old crofter allow the peddler into his house?

- A. He knew the peddler since their childhood days.
B. He was expected the peddler.
 C. He was a lonely person.
D. He felt sorry for the peddler.

8. What did the peddler do in the crofter's house?

- I. He ate porridge for supper.
II. He smoked a pipe.
III. He played myolis with the crofter.
IV. He heard some country music.

- A. I, II and IV
C. II, III and IV

- B. I and III
 D. I, II and III

9. The old man at the gray cottage told the peddler that he had been a/an _____ at the Ramsjö Ironworks in his days of prosperity.

- A. ironmaster
C. blacksmith

- B. crofter
D. engineer

10. Who supported the crofter now that he was no longer able to do day labour?
A. His daughter B. His ex-employer
C. His cow D. His peddler friend
11. The crofter had earned _____ in payment for the cow milk that he sold to the creamery.
A. twenty kronor B. thirty kroner
C. fifty kronor D. twenty-five kroner
12. The crofter kept his money in a leather pouch that he hung _____.
A. on a nail in the window frame B. on a hook behind the door
C. on a handle in the cupboard D. in a bag on the wall
13. How did the peddler manage to steal the crofter's thirty kronor?
A. He opened the door and took away the pouch
B. He smashed the window pane and took out the money from the pouch.
C. He smashed the window pane and went into steal the money.
D. He opened the door, took the money and threw away the pouch.
14. After stealing the crofter's money the peddler felt quite pleased with his _____.
A. wisdom B. skill
C. booty D. smartness
15. After stealing the crofter's money, the peddler couldn't continue on the public highway so he turned into the _____.
A. valley B. country side
C. by lanes D. woods
16. The rattrap peddler felt he was caught in the trap of the forest because he let himself be fooled by the bait of _____.
A. the crofter's hospitality B. the crofter's money
C. the crofter's tobacco D. the crofter's food
17. The whole forest, with its trunks and branches, its thickets and fallen logs closed upon the peddler like a/an _____ from which he could never escape.
A. impenetrable prison B. unpenetrable jail
C. closed cell D. cemented prison
18. The forge attracted many _____ who were looking for a warm shelter.
A. homeless B. beggars
C. vagabonds D. petty thieves
19. What did the ironmaster first notice in his forge?
A. The man sleeping with a hat on his face.
B. The blacksmith working together.
C. A tall man standing near the furnace. D. A man stealing from his furnace.
20. Why was the ironmaster different from the blacksmith?
A. He didn't ignore the new man but went to have a closer view.
B. He didn't welcome the man like the way the blacksmith did.
C. He welcomed the man unlike the blacksmith.
D. He didn't like the stranger at all.
21. The peddler made ratt traps of _____.
A. aluminum B. wood pieces
C. wire D. plastic

22. Who came to the iron-mill for inspection?
A. The sheriff
 C. The ironmaster
B. The master blacksmith
D. The sheriff's assistant
23. The ironmaster mistook the rattrap peddler for his _____.
A. childhood friend
C. old neighbour
 B. old regimental comrade
D. his distant cousin
24. When the ironmaster invited the peddler to his manor house, the peddler was _____.
A. very happy
C. feeling guilty
 B. a little displeased
D. quite alarmed
25. Who lived with the ironmaster?
A. His oldest son Bjorn
C. His younger daughter Elizabeth.
 B. His wife Elizabeth.
 D. His oldest daughter Edla Willmansson.
26. To go to the manor house of the ironmaster would be like throwing himself voluntarily into _____.
A. prison
C. a jeopardy
 B. the lion's den
D. tricky situation
27. All that the peddler wanted was to sleep the night in the forge and then sneak away as _____ as possible.
A. safely
C. discreetly
 B. inconspicuously
 D. unobtrusively
28. Stjernstrom was the name of the _____ in the story 'The Rattrap'.
A. The sheriff
C. The ironmaster
 B. The master blacksmith
 D. The sheriff's assistant
29. Who said- "The tramp manners will fall away from him with the tramp clothes."
A. Edla Willmansson
C. The master blacksmith
 B. The Sheriff
 D. The ironmaster
30. Who said- "First of all we must see to it that he gets a little flesh on his bones."
A. Edla Willmansson
C. The master blacksmith
 B. The Sheriff
 D. The ironmaster
31. While the peddler was riding up to the manor house he had _____.
A. guilt written over his face
C. horrible feelings
 B. evil forebodings
 D. intense apprehensions
32. The ironmaster sent his daughter to the forge hoping that she would have better powers of _____ than he had.
A. amity
 C. persuasion
B. confidence
D. urging
33. Which was the first thing that the ironmaster saw when he came to his forge that night?
A. The waterfall
C. The sparks from the furnace
 B. The tall ragamuffin
 D. The blacksmiths at work
34. Who said to whom- "But of course it is you, Nils Olof!"
 A. Iron master to the peddler
B. Master Blacksmith to peddler
C. Ironmaster to Master Blacksmith
D. Edla to Peddler

35. Who said to whom: "You do preach worse than a parson."
A. Iron master to Master Blacksmith B. Master Blacksmith to Edla
C. Ironmaster to Edla D. Edla to peddler
36. Edla Willmannson sat with her hung head in the carriage as they returned from church at about _____ o'clock.
A. ten B. eleven
C. eight D. nine
37. In the Christmas present that Edla received there was a letter written _____.
A. with black ink B. with many spelling errors
C. in large jagged characters D. on dirty crumpled paper
38. Who signed as Captain Von Stahle?
A. The peddler B. The stranger
C. The rattrap seller D. All the above
39. The old man in the grey cottage _____.
A. welcomed the peddler B. shooed away the peddler
C. fought with the peddler D. argued with the peddler
40. What was the mistake made by the old man when the peddler was in his house?
A. He asked his address. B. He called the police.
C. He showed him where he kept his money. D. He abused the peddler.

25. The synonym form of 'puckered' is _____.
A. gathering
B. burnt
C. wrinkled
D. smoothed
26. The synonym form of 'incredulous' is _____.
A. convinced
B. doubts
C. suspicion
D. doubtful
27. The synonym form of 'forebodings' is _____.
A. feels
B. premonitions
C. fearful
D. apprehend
28. Which of the following words means 'agreed'?
A. eased
B. deigned
C. example
D. slouch
29. What is the antonym of 'caught'?
A. detained
B. captured
C. released
D. liber
30. The antonym form of 'haughty' is _____.
A. pride
B. immodest
C. humble
D. confidence
31. The antonym form of 'impenetrable' is _____.
A. clear
B. cryptic
C. hidden
D. obscure
32. The noun form of 'entered' is _____.
A. enters
B. entrance
C. entering
D. entrence
33. The noun form of 'warm' is _____.
A. warmingly
B. warms
C. warming
D. warmth
34. The noun form of 'apparently' is _____.
A. appealing
B. appearance
C. apparent
D. appears
35. What is the noun form of 'knew'?
A. know
B. knowing
C. knowledge
D. knowingly

36. The adjective form of 'meditations' is _____.
A. meditatively
C. meditation B. meditative
D. mediate
37. What is the adjective form of 'example'?
A. exam
C. exemplary B. examples
D. exemplify
38. What is the adjective form of 'human'?
A. humaning
C. humane B. humanly
D. humans
39. The verb form of 'company' is _____.
A. accompany
C. companies B. companyly
D. complish
-

D. Idioms and Phrases- Multiple Choice Questions

1. He made them himself at odd moments, from the material he got by.
 A. in free time B. when he felt strange
 C. was in a depressed state
2. He had to resort to both begging and petty thievery to keep body and soul together.
 A. be faithful to his religion B. be a good soul
 C. survive in difficult circumstances
3. His cheeks were sunken, and hunger gleamed in his eyes.
 A. one could see that he was hungry B. one could see his hungry eyes
 C. his eyes were red
4. How sad and monotonous life can appear to such a vagabond, who plods along the road.
 A. crawls along B. walks slowly with heavy steps
 C. walks quickly
5. One day this man had fallen into a line of thought.
 A. started thinking straight B. started thinking about something
 C. started thinking on the line of others
6. It had never existed for any other purpose than to set baits for people.
 A. have obstacles B. set a goal for
 C. offer temptations
7. The world had, of course, never been very kind to him, so it gave him unwanted joy to think ill of it.
 A. unusual enjoyment B. not wanted enjoyment
 C. a little joy
8. Naturally the first thing he saw was the tall ragamuffin who had eased his way so close to the furnace.
 A. had moved everyone slowly B. come in slowly and carefully
 C. come in a sliding manner
9. God knows things have gone downhill with me.
 A. matters have not remained with me B. thing have been falling down for me
 C. matters have deteriorated or worsened for me
10. The next day both men got up in good season.
 A. on time B. for a good time
 C. in proper form
11. The whole forest closed in upon him like an impenetrable prison from which he could never escape.
 A. an iron cell B. a mysterious detention
 C. a manmade prison

12. The master blacksmith nodded a haughty consent without honouring him with a single word.
Ⓐ didn't speak due to pride but only shook the head
Ⓑ proudly told him to go with only a gesture
Ⓒ allowed him without thinking another thought
13. The business was not especially profitable, so he had to resort to both begging and petty thievery.
Ⓐ have the possibility of
Ⓑ chose an alternative of
Ⓒ to take a path of
14. He was struck by the idea that the whole world was nothing but a big rattrap.
Ⓐ A notion was forced on to him
Ⓑ Someone pushed an indication
Ⓒ A thought came to his mind
15. The whole forest closed in upon him like a prison from which he could never escape.
Ⓐ surrounded him
Ⓑ went over him
Ⓒ hit him on the head
16. He sank down on the ground, thinking that his last moment had come.
Ⓐ he was going to be unconscious
Ⓑ it was time for him to die
Ⓒ he was going to sleep
17. He summoned all his strength and staggered in the direction of the sound.
Ⓐ became a little brave
Ⓑ took a dosage of vitamins
Ⓒ called for all his mental power
18. He only wanted to sleep in the forge and then sneak away.
Ⓐ run away
Ⓑ hide away
Ⓒ stoop away
19. The stranger said no and the ironmaster saw that he must give in.
Ⓐ obey everything
Ⓑ accept things as they are
Ⓒ feel down to earth
20. He stood there in broad daylight, it was impossible to mistake him for an old acquaintance.
Ⓐ and he was able to understand everything about
Ⓑ and he was not able to recognise that he was
Ⓒ and he was able to recognise that he was not
21. The ironmaster mumbled something in his beard.
Ⓐ spoke without a sound
Ⓑ spoke
Ⓒ spoke in a whispered manner
22. The man only sat down and helped himself to the food.
Ⓐ took what was given of
Ⓑ treated himself to
Ⓒ took whatever was served of
23. He only stared at the young girl in boundless amazement.
Ⓐ absolutely shocked
Ⓑ greatly surprised
Ⓒ a little upset

E. Edit-Find out the error in each line and write the correct word:

- 1.** The old man live without wife or child.
He were happy to get someone to talk to.
He put the porridge pot in the fire.
- | | |
|-----------|---------|
| Incorrect | Correct |
| a. _____ | _____ |
| b. _____ | _____ |
| c. _____ | _____ |
- 2.** The crofter get up early next morning.
He was in an hurry to milk his cow.
The other man wants to stay in bed.
- | | |
|-----------|---------|
| Incorrect | Correct |
| a. _____ | _____ |
| b. _____ | _____ |
| c. _____ | _____ |
- 3.** There was a lot of noise on the forge.
The fire boy shovelled coal at the furnace.
The blacksmith did not notice a man.
- | | |
|-----------|---------|
| Incorrect | Correct |
| a. _____ | _____ |
| b. _____ | _____ |
| c. _____ | _____ |
- 4.** The stranger now entered a room.
He was now cleaned and well-dressed.
The valet have bathed and shaved him.
- | | |
|-----------|---------|
| Incorrect | Correct |
| a. _____ | _____ |
| b. _____ | _____ |
| c. _____ | _____ |

Answers:

1. a. live - lived b. were - was c. in - on
2. a. get - got b. an - a c. want - wanted
3. a. on - at b. at - in c. a - the
4. a. a - the b. cleaned - clean c. have - had



5 Indigo

About the author

Louis Fischer (1896-1970) was born in Philadelphia. He served as a volunteer in the British Army between 1918 and 1920. Fischer made a career as a journalist and wrote for The New York Times, The Saturday Review and for European and Asian publications. He was also a member of the faculty at Princeton University. The following is an excerpt from his book - *The Life of Mahatma Gandhi*. The book has been reviewed as one of the best books ever written on Gandhi by *Times Educational Supplement*.

Notice these expressions in the text.

Infer their meaning from the context.

urge the departure - advise the exit • harbours no ill will - shelter
conflict of duties - clash of obligations • seek prop - look for support

When I first visited Gandhi in 1942 at his ashram in Sevagram, in central India, he said, "I will tell you how it happened that I decided to urge the departure of the British. It was in 1917."

He had gone to the December 1916 annual convention of the Indian National Congress party in Lucknow. There were 2,301 delegates and many visitors. During the proceedings, Gandhi recounted, "a peasant came up to me looking like any other peasant in India, poor and emaciated, and said, 'I am Rajkumar Shukla. I am from Champaran, and I want you to come to my district'" Gandhi had never heard of the place. It was in the foothills of the towering Himalayas, near the kingdom of Nepal.

Under an ancient arrangement, the Champaran peasants were sharecroppers. Rajkumar Shukla was one of them. He was illiterate but resolute. He had come to the

determined



Congress session to complain about the injustice of the landlord system in Bihar, and somebody had probably said, "Speak to Gandhi."

Gandhi told Shukla he had an appointment in Cawnpore and was also committed to go to other parts of India. Shukla accompanied him everywhere. Then Gandhi returned to his ashram near Ahmedabad. Shukla followed him to the ashram. For weeks he never left Gandhi's side.

"Fix a date," he begged.

Impressed by the sharecropper's tenacity and story Gandhi said, "I have to be in Calcutta on such-and-such a date. Come and meet me and take me from there."

Months passed. Shukla was sitting on his haunches at the appointed spot in Calcutta when Gandhi arrived; he waited till Gandhi was free. Then the two of them boarded a train for the city of Patna in Bihar. There Shukla led him to the house of a lawyer named Rajendra Prasad who later became President of the Congress party and of India. Rajendra Prasad was out of town, but the servants knew Shukla as a poor vedhan who pestered their master to help the indigo sharecroppers. So they let him stay on the grounds with his companion, Gandhi, whom they took to be another peasant. But Gandhi was not permitted to draw water from the well lest some drops from his bucket pollute the entire source; how did they know that he was not an untouchable?

Gandhi decided to go first to Muzzafarpur, which was en route to Champaran, to obtain more complete information about conditions than Shukla was capable of imparting. He accordingly sent a telegram to Professor J.B. Kripalani, of the Arts College in Muzzafarpur, whom he had seen at Tagore's Shantiniketan school. The train

Think as you read

- Strike out what is not true in the following.
 - Rajkumar Shukla was
 - a sharecropper.
 - a politician.
 - destitute.
 - a landlord.
- Rajkumar Shukla was
 - poor.
 - physically strong.
 - illiterate.
- Why is Rajkumar Shukla described as being 'resolute'?
- Why do you think the servants thought Gandhi to be another peasant?

untouchable

on the way



arrived at midnight, 15 April 1917. Kripalani was waiting at the station with a large body of students. Gandhi stayed there for two days in the home of Professor Malkani, a teacher in a government school.

"It was an extraordinary thing in those days," Gandhi commented, "for a government professor to harbour a man like me". In smaller localities, the Indians were afraid to show sympathy for advocates of home-rule.

The news of Gandhi's advent and of the nature of his mission spread quickly through Muzzafarpur and to Champaran. Sharecroppers from Champaran began arriving on foot and by conveyance to see their champion. Muzzafarpur lawyers called on Gandhi to brief him; they frequently represented peasant groups in court; they told him about their cases and reported the size of their fee.

Gandhi chided the lawyers for collecting big fee from the sharecroppers. He said, "I have come to the conclusion that we should stop going to law courts. Taking such cases to the courts does little good. Where the peasants are so crushed and fear-stricken, law courts are useless. The real relief for them is to be free from fear."

Set for litage Most of the agile land in the Champaran district was divided into large





Gandhi
Garmen

estates owned by Englishmen and worked by Indian tenants. The chief commercial crop was indigo. The landlords compelled all tenants to plant three twentieths or 15 per cent of their holdings with indigo and surrender the entire indigo harvest as rent. This was done by long-term contract.

Presently, the landlords learned that Germany had developed synthetic indigo. They, thereupon, obtained agreements from the sharecroppers to pay them compensation for being released from the 15 per cent arrangement.

The sharecropping arrangement was irksome to the peasants, and many signed willingly. Those who resisted, engaged lawyers; the landlords hired thugs. Meanwhile, the information about synthetic indigo reached the illiterate peasants who had signed, and they wanted their money back.

At this point Gandhi arrived in Champaran.

He began by trying to get the facts. First he visited the secretary of the British landlord's association. The secretary told him that they could give no information to an outsider. Gandhi answered that he was no outsider.

Next, Gandhi called on the British official commissioner of the Tirhut division in which the Champaran district lay. "The commissioner," Gandhi reports, "proceeded to bully me and advised me forthwith to leave Tirhut." *immediately strong*

Gandhi did not leave. Instead he proceeded to Motihari, the capital of Champaran. Several lawyers accompanied him. At the railway station, a vast multitude greeted Gandhi. He went to a house and, using it as headquarters, continued his investigations. A report came in that a peasant had been maltreated in a nearby village. Gandhi decided to go and see; the next morning he started out on the back of an elephant. He had not proceeded far when the police superintendent's messenger overtook him and ordered him to return to town.

Think as you read

1. List the places that Gandhi visited between his first meeting with Shukla and his arrival at Champaran.
2. What did the peasants pay the British landlords as rent? What did the British now want instead and why? What would be the impact of synthetic indigo on the prices of natural indigo?

To know the truth



obey

in his carriage. Gandhi complied. The messenger drove Gandhi home where he served him with an official notice to quit Champaran immediately. Gandhi signed a receipt for the notice and wrote on it that he would disobey the order.

In consequence, Gandhi received a summons to appear in court the next day.

All night Gandhi remained awake. He telegraphed Rajendra Prasad to come from Bihar with influential friends. He sent instructions to the ashram. He wired a full report to the Viceroy.

Morning found the town of Motihari black with peasants. They did not know Gandhi's record in South Africa. They had merely heard that a Mahatma who wanted to help them was in trouble with the authorities. Their spontaneous demonstration, in thousands, around the courthouse was the beginning of their liberation from fear of the British.

The officials felt powerless without Gandhi's cooperation. He helped them regulate the crowd. He was polite and friendly. He was giving them concrete proof that their might, hitherto dreaded and unquestioned, could be challenged by Indians.

The government was baffled. The prosecutor requested the judge to postpone the trial. Apparently, the authorities wished to consult their superiors.

Gandhi protested against the delay. He read a statement pleading guilty. He was involved, he told the court, in a "conflict of duties"—on the one hand, not to set a bad example as a lawbreaker; on the other hand, to render the "humanitarian and national service" for which he had come. He disregarded the order to leave, "not for want of respect for lawful authority, but in obedience to the higher law of our being, the voice of conscience". He asked the penalty due.

The magistrate announced that he would pronounce sentence after a two-hour recess and asked Gandhi to furnish bail for those 120 minutes. Gandhi refused. The judge released him without bail.

When the court reconvened, the judge said he would not deliver the judgment for several days. Meanwhile he allowed Gandhi to remain at liberty.

Up to now

present



Answers

Rajendra Prasad, Brij Kishor Babu, Maulana Mazharul Huq and several other prominent lawyers had arrived from Bihar. They conferred with Gandhi. What would they do if he was sentenced to prison, Gandhi asked. Why, the senior lawyer replied, they had come to advise and help him; if he went to jail there would be nobody to advise and they would go home.

What about the injustice to the sharecroppers, Gandhi demanded. The lawyers withdrew to consult. Rajendra Prasad has recorded the upshot of their consultations — "They thought, amongst themselves, that Gandhi was totally a stranger, and yet he was prepared to go to prison for the sake of the peasants; if they, on the other hand, being not only residents of the adjoining districts but also those who claimed to have served these peasants, should go home, it would be shameful desertion."

They accordingly went back to Gandhi and told him they were ready to follow him into jail. "The battle of Champaran is won," he exclaimed. Then he took a piece of paper and divided the group into pairs and put down the order in which each pair was to court arrest.

Several days later, Gandhi received a written communication from the magistrate informing him that the Lieutenant-Governor of the province had ordered the case to be dropped. Civil disobedience had triumphed, the first time in modern India.

Gandhi and the lawyers now proceeded to conduct a far-flung inquiry into the grievances of the farmers. *complaints* Depositions by about ten thousand peasants were written down, and notes made on other evidence. Documents were collected. The whole area throbbed with the activity of the investigators and the vehement protests of the landlords.

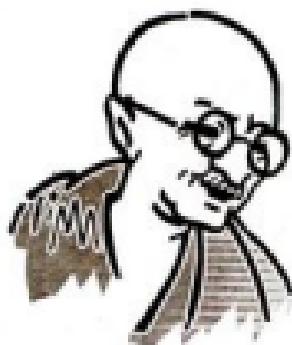
In June, Gandhi was summoned to Sir Edward Gait, the Lieutenant-Governor. Before he went he met

Think as you read

1. The events in this part of the text illustrate Gandhi's method of working. Can you identify some instances of this method and link them to his ideal satyagraha and non-violence?



lay



leading associates and again laid detailed plans for civil disobedience if he should not return.

Gandhi had four protracted interviews with the Lieutenant-Governor who, as a result, appointed an official commission of inquiry into the indigo sharecroppers' situation. The commission consisted of landlords, government officials, and Gandhi as the sole representative of the peasants.

Gandhi remained in Champaran for an initial uninterrupted period of seven months and then again for several shorter visits. The visit, undertaken casually on the entreaty of an unlettered peasant in the expectation that it would last a few days, occupied almost a year of Gandhi's life.

The official inquiry assembled a crushing mountain of evidence against the big planters, and when they saw this they agreed, in principle, to make refunds to the peasants. "But how much must we pay?" they asked Gandhi.

They thought he would demand repayment in full of the money which they had illegally and deceitfully extorted from the sharecroppers. He asked only 50 per cent. "There he seemed adamant," writes Reverend J. Z. Hodge, a British missionary in Champaran who observed the entire episode at close range. "Thinking probably that he would not give way, the representative of the planters offered to refund to the extent of 25 per cent, and to his amazement Mr. Gandhi took him at his word, thus breaking the deadlock."

This settlement was adopted unanimously by the commission. Gandhi explained that the amount of the refund was less important than the fact that the landlords had been obliged to surrender part of the money and, with it, part of their prestige. Therefore, as far as the peasants were concerned, the planters had behaved as lords above



the law. Now the peasant saw that he had rights and defenders. He learned courage.

Events justified Gandhi's position. Within a few years the British planters abandoned their estates, which reverted to the peasants. Indigo sharecropping disappeared.

Gandhi never contented himself with large political or economic solutions. He saw the cultural and social backwardness in the Champaran villages and wanted to do something about it immediately. He appealed for teachers. Mahadev Desai and Narhari Parikh, two young men who had just joined Gandhi as disciples, and their wives, volunteered for the work. Several more came from Bombay, Poona and other distant parts of the land. Devadas, Gandhi's youngest son, arrived from the ashram and so did Mrs. Gandhi. Primary schools were opened in six villages. Kasturbai taught the ashram rules on personal cleanliness and community sanitation.

Health conditions were miserable. Gandhi got a doctor to volunteer his services for six months. Three medicines were available — castor oil, quinine and sulphur ointment. Anybody who showed a coated tongue was given a dose of castor oil; anybody with malaria fever received quinine plus castor oil; anybody with skin eruptions received ointment plus castor oil.

Gandhi noticed the filthy state of women's clothes. He asked Kasturbai to talk to them about it. One woman took Kasturbai into her hut and said, "Look, there is no box or cupboard here for clothes. The sari I am wearing is the only one I have."

During his long stay in Champaran, Gandhi kept a long distance watch on the ashram. He sent regular instructions by mail and asked for financial accounts. Once he wrote to the residents that it was time to fill in the old latrine trenches and dig new ones otherwise the old ones would begin to smell bad.

Think as you read

1. Why did Gandhi agree to a settlement of 25 per cent refund to the farmers?
2. How did the episode change the plight of the peasants?



The Champaran episode was a turning-point in Gandhi's life. "What I did," he explained, "was a very ordinary thing. I declared that the British could not order me about in my own country."

But Champaran did not begin as an act of defiance. It grew out of an attempt to alleviate the distress of large numbers of poor peasants. This was the typical Gandhi pattern — his politics were intertwined with the practical, day-to-day problems of the millions. His was not a loyalty to abstractions; it was a loyalty to living, human beings.

In everything Gandhi did, moreover, he tried to mould a new free Indian who could stand on his own feet and thus make India free.

Early in the Champaran action, Charles Freer Andrews, the English pacifist who had become a devoted follower of the Mahatma, came to bid Gandhi farewell before going on a tour of duty to the Fiji Islands. Gandhi's lawyer friends thought it would be a good idea for Andrews to stay in Champaran and help them. Andrews was willing if Gandhi agreed. But Gandhi was vehemently opposed. He said, "You think that in this unequal fight it would be helpful if we have an Englishman on our side. This shows the weakness of your heart. The cause is just and you must rely upon yourselves to win the battle. You should not seek a prop in Mr. Andrews because he happens to be an Englishman".

"He had read our minds correctly," Rajendra Prasad comments, "and we had no reply... Gandhi in this way taught us a lesson in self-reliance".

Self-reliance, Indian independence and help to sharecroppers were all bound together.

Unit 5

Indigo

Louis Fischer

A. Multiple Choice Questions – Prose Based

1. Who has penned the report 'Indigo'?
A. Anees Jung
B. Asokamitran
C. William Douglas
D. Louis Fischer
2. _____ is an excerpt from the book 'The Life of Mahatma Gandhi' by Louis Fischer.
A. Indigo
B. Lost Spring
C. Keeping Quiet
D. Going Places
3. Louis Fischer met Gandhiji in _____ at his ashram in Sevagram in Central India.
A. 1937
B. 1942
C. 1925
D. 1940
4. Louis Fischer met Gandhiji in 1942, at this ashram in _____ in Central India.
A. Kochrab
B. Harijan
C. Sevagram
D. Purva
5. Gandhiji urged the departure of British in _____.
A. 1922
B. 1917
C. 1920
D. 1915
6. Gandhiji attended the 1916 Annual Convention of the Indian National Congress Party in _____.
A. Kanpur
B. Calcutta
C. Lucknow
D. Madras
7. The Annual Convention of the India National Congress party was attended by _____ delegates.
A. 2401
B. 2300
C. 2103
D. 2301
8. During the proceedings at Lucknow a peasant named _____ came to meet Gandhi.
A. Ravikumar Shukla
B. Rajkumar Shukla
C. Rajesh Shukla
D. Rajkumar Trivedi
9. The peasant who came to visit Gandhi said he had come from _____ district.
A. Champaran
B. Muzzafarpur
C. Motihari
D. Tirhoot
10. Rajkumar Shukla was a _____.
A. sharecropper
B. politician
C. delegate
D. landlord
11. Rajkumar Shukla was _____.
I. poor
II. physically strong
III. illiterate
IV. emaciated
A. I, II
B. I, II, III
C. I, IV
D. I, II, III, IV

12. Champaran was in the foothills of the towering Himalayas near the Kingdom of _____.
 A. Bhutan
 B. Bundelkhand
 C. Varanasi
 D. Nepal
13. Under an ancient arrangement, the Champaran peasants were _____.
 A. debtors
 B. sharecroppers
 C. creditors
 D. none of the above
14. Rajkumar Shukla who was a farmer, was illiterate but _____.
 A. staunch
 B. inflexible
 C. resolute
 D. unbending
15. Who said - "Fix a date."
 A. Gandhi
 B. Rajkumar Shukla
 C. Rajendra Prasad
 D. J.B. Kripalani
16. After Gandhi arrived Shukla took him to the house of a lawyer named _____.
 A. Rajendra Prasad
 B. J.B. Kripalani
 C. Malkani
 D. Brij Kishor Babu
17. Before going to Champaran, Gandhiji decided to go to _____ to get more information about condition of sharecroppers.
 A. Motihari
 B. Tirhoot
 C. Muzzafarpur
 D. Both A & B
18. Gandhi sent a telegram to _____ in Muzzafarpur before reaching there.
 A. Maulana Mazharul
 B. Brij Kishor Babu
 C. Rajendra Prasad
 D. J.B. Kripalani
19. Gandhi had met _____ who was from Muzzafarpur at Tagore Shantiniketan School.
 A. J.B. Kripalani
 B. Brij Kishor Babu
 C. Rajendra Prasad
 D. Maulana Mazharul
20. Gandhi arrived at midnight at Muzzafarpur on _____.
 A. 15 March 1916
 B. 15 April 1917
 C. 14 April 1917
 D. 14 March 1917
21. Gandhi stayed at the home of _____ at Muzzafarpur.
 A. Maulana Mazharul
 B. Professor J.B. Kripalani
 C. Professor Malkani
 D. Brij Kishor Babu
22. _____ was a teacher in a government school in Muzzafarpur.
 A. Professor Malkani
 B. Prof J.B. Kripalani
 C. Professor Malkani
 D. Brij Kishor Babu
23. Who said- "It was an extraordinary thing in those days for a government professor to harbour a man like me."
 A. Rajendra Prasad
 B. Gandhi
 C. Professor Malkani
 D. Brij Kishor Babu
24. _____ from Champaran began arriving on foot and by conveyance to see their 'Champion' Gandhi.
 A. Labourers
 B. Crafters
 C. Sharecroppers
 D. Rustics
25. Gandhi _____ the lawyers for collecting big fee from the sharecroppers.
 A. cajoled
 B. chided
 C. coaxed
 D. compelled

26. The English landlords compelled the Indian tenants to plant three twentieths or _____ of their holdings with indigo and surrender the entire indigo harvest as rent.
A. 18% B. 20%
 C. 15% D. 10%
27. The English landlords learned that _____ had developed synthetic indigo.
A. Portugal B. Spain
C. France D. Germany
28. The English landlords obtained agreements from the sharecroppers to pay them _____ for being released from the 15 percent arrangement.
A. reward B. compensation
C. damages D. penalty
29. The Sharecropping arrangement was _____ to the peasants and many signed willingly.
A. irritating B. infuriating
 C. irksome D. inflaming
30. To get more facts about Champaran sharecroppers Gandhi first visited the _____ of the British Landlords' Association.
A. Commissioner B. Officer
C. Chairman D. Secretary
31. Gandhi called on the British Official Commissioner of the _____ division in which the Champaran district lay.
A. Huzzarpurur B. Motihari
 C. Tirhat D. Champaran
32. Instead of leaving Tirhat as advised by the Commissioner, Gandhiji proceeded to _____ the capital of Champaran.
A. Cawnpore B. Motihari
C. Muzzafarpur D. Patna
33. What was the beginning of the liberation of the fear of the British?
 A. Their spontaneous demonstrations against the British.
B. Their learning the law.
C. Their freedom from lawyers.
D. Their dishonouring the sharecropping arrangement.
34. In Gandhi's 'conflict of duties' on one hand it was of breaking the law and the other one was _____.
A. unjust sharecropping arrangement
B. love for the peasants
 C. humanitarian and national service
D. freedom of the nation
35. _____ was not one of the prominent lawyers who arrived from Bihar and conferred with Gandhi.
A. Rajendra Prasad B. J.B. Kripalani
C. Maulana Mazharul Huq D. Brij Kishor Babu
36. When did Gandhiji exclaim that the battle of Champaran was won?
A. When Rajkumar Shukla took him to Champaran.
B. When the peasants did spontaneous demonstrations.
C. When the lawyers decided not to charge fees from the peasants.
 D. When the other lawyers were ready to follow him into jail.

37. After the Civil Disobedience triumph Gandhi and the lawyers wrote down depositions by about _____ peasants as evidence.
A. Five Thousand B. Ten Thousand
C. One Thousand D. Fifteen Thousand
38. In _____ Gandhi was summoned to Sir Edward Gait, the Lieutenant-Governor.
 A. June B. July
C. May D. April
39. Gandhi remained in Champaran for an initial uninterrupted period of _____ months.
A. five B. six
 C. seven D. eight
40. Who said - "But how much must we pay?"
A. Yeomen B. Big Planters
C. Small Peasants D. Sharecroppers
41. _____ observed the entire episode of Champaran at close range.
A. Devdas Gandhi B. Mahadev Desai
C. Charles Freer Andrews D. Reverend J. Z. Hodge
42. Which young disciples of Gandhi volunteered for social work at Champaran?
 A. Mahadev Desai and Narhari Parikh B. Devdas Gandhi and Narhari Parikh
C. Narhari Parikh and Rajendra Trivedi D. Rajendra Trivedi and Devdas Gandhi
43. Gandhi's youngest son _____ also came to Champaran to help.
 A. Haridas B. Gopaldas
C. Devadas D. Shirdas
44. Kasturbai taught ashram rules on _____ to the ladies in Champaran.
A. Community sanitation and diet
B. prayers and sanitation
 C. personal cleanliness and community sanitation
D. personal diet and cleanliness
45. With the efforts of Gandhi, primary schools were opened in _____ villages in Champaran.
A. five B. six
C. seven D. eight
46. _____ was the turning point in Gandhi's life.
A. The arrival of Charles Freer Andrews
B. The meeting of the Indian National Congress
C. Meeting Rajkumar Shukla
 D. Champaran episode
47. _____ did not begin as an act of defiance for Gandhi.
A. Quit India Movement B. Champaran episode
C. Non-Cooperation Movement D. His autobiography
48. _____ was an attempt to alleviate the distress of large number of poor peasants.
A. Quit India Movement B. Champaran episode
C. Non-Cooperation Movement D. His autobiography
49. Gandhi's politics was not a loyalty to _____, but a loyalty to living human beings.
A. deductions
 C. abstractions B. contemplations
D. inclusiveness

50. Charles Freer Andrews was the English _____ who became a devoted follower of the Mahatma.
A. conservative B. pacifist
C. moderate D. radical
51. Andrews had come to bid Gandhi farewell before going on a tour of duty to the _____.
A. Seychelles B. Maldives
C. Fiji D. Mauritius
52. Rajendra Prasad said that Gandhi by not accepting help of Andrews taught them a lesson in _____.
A. independence B. co-operation
C. self-reliance D. courage
53. The peasants in India are described as _____ by Louis Fischer.
A. poor and emaciated B. gaunt and ill
C. lean and sick D. poor and emancipated
54. In the story 'Indigo' who commented, "He had read our minds correctly."
A. Gandhi B. Dr. Rajendra Prasad
C. Charles Freer D. Kripalani
55. Rajkumar Shukla is described to be the one with resolute belief. What is the meaning of 'resolute'?
A. One who had belief in resolutions.
B. One who is believed to have resolution to problems.
C. One who had doubt in the belief he held.
D. One with firm purpose or belief.

23. The synonym form of 'irksome' is _____.
A. irritation
C. pleasant
B. vexation
D. annoying
24. The synonym form of 'conferred' is _____.
A. awarded
C. advisory
B. presentation
D. deliberation
25. The synonym form of 'adamant' is _____.
A. amenable
C. obstinate
B. compliant
D. flexible
26. The synonym form of 'alleviate' is _____.
A. easily
C. relief
B. lessen
D. aggravate
27. The synonym form of 'initial' is _____.
A. early
C. branding
B. personal
D. final
28. The antonym form of 'vehement' is _____.
A. fervent
C. apathetically
B. indifferent
D. heated
29. The antonym form of 'entreaty' is _____.
A. demand
C. plea
B. appeal
D. petition
30. The noun form of 'emaciated' is _____.
A. emancipation
C. emaculation
B. emaciate
D. emaciation
31. The noun form of 'complain' is _____.
A. complains
C. complaint
B. complaining
D. compliant
32. The adjective form of 'system' is _____.
A. systematically
C. systematise
B. systemed
D. systematic
33. The adjective form of 'tenacity' is _____.
A. tenacious
C. tenant
B. tenancy
D. tenacted
34. The adjective form of 'defiance' is _____.
A. defying
C. defy
B. defiant
D. definite

35. The adjective form of 'fact' is _____.
A. faceted
C. factual
- B. facted
D. facting
36. The verb form of 'poor' is _____.
A. impoverishment
C. impoverish
- B. poorly
D. poor
37. The verb form of 'official' is _____.
A. officiate
C. officially
- B. office
D. officed
-

D. Idioms and Phrases – Multiple Choice Questions

1. I will tell you how it happened that I decided to urge the departure of the British.
Ⓐ to advise the exit of Ⓑ to help the movement of
Ⓒ to wish the difference of
2. You should not seek a prop in Mr. Andrews because he happens to be an Englishman.
A. take advantage of Ⓑ look for support of
C. obtain the signature of
3. It was an extraordinary thing in those days for a government professor to harbour a man like me.
A. believe a person Ⓑ hide a human being
Ⓒ give shelter to a person
4. Gandhi began by trying to get the facts.
A. to hear the locals Ⓑ to know the truth
C. seeing what was written
5. Gandhi was giving them concrete proof that their might, could be challenged by Indians.
Ⓐ real evidence Ⓑ actual theory
Ⓒ certain topics
6. Muzzafarpur lawyers called on Gandhi.
A. wrote to Ⓑ telegraphed
Ⓒ came to meet
7. Muzzafarpur lawyers called on Gandhi to brief him.
Ⓐ to give him information Ⓑ to see him
C. to assess him
8. Taking such cases to the courts does little good.
A. is the way out Ⓑ is the only option
Ⓒ is not fruitful
9. I have come to the conclusion that we should stop going to law courts.
A. winded up Ⓑ decided
Ⓒ arrived at an end
10. They made spontaneous demonstrations around the courthouse.
Ⓐ artful marches Ⓑ planned rallies
Ⓒ unplanned protests
11. He was involved, Gandhi told the court, in a ‘conflict of duties.’
A. struggle of ideas Ⓑ clash of obligations
C. disagreement of issues
12. The British government was baffled.
Ⓐ confused Ⓑ disordered
Ⓒ chaotic
13. Then Gandhi took a piece of paper and put down the order in which each pair was to court arrest.
A. to go to court Ⓑ to show readiness to go to jail as a protest
C. combat with the authorities

14. Gandhi and the lawyers now proceeded to conduct a far-flung inquiry into the grievances of the farmers.
A. to record hearsay information also B. to collect random data
 C. to collect information from far off places
15. The official inquiry assembled a crushing mountain of evidence against the big planters.
A. lot of hidden matter B. very bitter proofs
 C. a heap of written proofs
16. The Reverend observed the entire episode at close range.
A. as some hunter B. by being present
C. not close by
17. Mr. Gandhi took him at his word, thus breaking the deadlock.
 A. removing the block B. allowing the standstill
C. coming to the end of his aim
18. The planters had behaved as lords above the law.
 A. as if the law was not meant for them B. as if they were stupid
C. as if they didn't like the laws
19. The Champaran episode was a turning point in Gandhi's life.
A. a steep climb B. an incident that brought a change
C. an about turn affair

E. Edit – Find out the error in each line and write the correct words:

	Incorrect	Correct
1.		
	a. _____ b. _____ c. _____	_____
	Gandhi had go to attend the Annual Convention. There were many delegates their. A pheasant came to meet him at that time.	
2.		
	a. _____ b. _____ c. _____	_____
	Shukla had came to the Congress session. He was illiterate or resolute. He complained about injustice of sharecroppers.	
3.		
	a. _____ b. _____ c. _____	_____
	Gandhiji decided to go at Muzzafarpur. These place was en route to Champaran. He wanted to obtain much information.	
4.		
	a. _____ b. _____ c. _____	_____
	The sharecropping arrangement were irksome. Some farmers signed a arrangement willingly. Some engages lawyers to resist the arrangement.	

Answers :

- | | | |
|-------------------|------------------|-----------------------|
| 1. a. go - gone | b. their - there | c. pheasant - peasant |
| 2. a. came - come | b. or - but | c. of - to |
| 3. a. at - to | b. these - this | c. much - more |
| 4. a. were - was | b. a - the | c. engages - engaged |



6 Poets and Pancakes

About the author

Asokamitran (1931), a Tamil writer, recounts his years at Gemini Studios in his book *My Years with Boss* which talks of the influence of movies on every aspect of life in India. The Gemini Studios, located in Chennai, was set up in 1940. It was one of the most influential film-producing organisations of India in the early days of Indian film-making. Its founder was S.S. Vasan. The duty of Asokamitran in Gemini Studios was to cut out newspaper clippings on a wide variety of subjects and store them in files. Many of these had to be written out by hand. Although he performed an insignificant function he was the most well-informed of all the members of the Gemini family. The following is an excerpt from his book *My Years with Boss*.

Notice these words and expressions in the text.

Infer their meaning from the context.

- **blew over** - speak angrily
- **catapulted into** - suddenly became
- **played into their hands** -
- **heard a bell ringing** -
- was stuck dumb
- a cast of call - have many callers
- the favorite haunt

Pancake was the brand name of the make-up material that Gemini Studios bought in truck-loads. Greta Garbo¹ must have used it. Miss Gohar must have used it. Vyjayanthimala² must also have used it but Rati Agnihotri may not have even heard of it. The make-up department of the Gemini Studios was in the upstairs of a building that was believed to have been Robert Clive's stables. A dozen other buildings

1. A Swedish actress. In 1964 she received an Honorary Oscar for her unforgettable screen performances. The Guinness Book of World Records named her the most beautiful woman who ever lived. She was also voted Best Actress of the country.
2. An Indian actress whose performance was widely appreciated in Dadasaheb Phalke's *Dandas*. She won three Best Actress awards for her acting. She is now an active politician.



in the city are said to have been his residence. For his brief life and an even briefer stay in Madras, Robert Clive seems to have done a lot of moving, besides fighting some impossible battles in remote corners of India and marrying a maiden in St. Mary's Church in Fort St. George in Madras.

*white w/ bright
Shining*

The make-up room had the look of a hair-cutting salon with lights at all angles around half a dozen large mirrors. They were all incandescent lights, so you can imagine the fiery misery of those subjected to make-up. The make-up department was first headed by a Bengali who became too big for a studio and left. He was succeeded by a Maharashtrian who was assisted by a Dharwar Kannadiga, an Andhra, a Madras Indian Christian, an Anglo-Burmese and the usual local Tamils. All this shows that there was a great deal of national integration long before A.I.R. and Doordarshan began broadcasting programmes on national integration. This gang of nationally integrated make-up men could turn any decent-looking person into a hideous crimson hued monster with the help of truck-loads of pancake and a number of other locally made potions and lotions. Those were the days of mainly indoor shooting, and only five per cent of the film was shot outdoors. I suppose the sets and studio lights needed the girls and boys to be made to look ugly in order to look presentable in the movie. A strict

official ranking

hierarchy was maintained in the make-up department. The chief make-up man made the chief actors and actresses ugly, his senior assistant the 'second' hero and heroine, the junior assistant the main comedian, and so forth. The players who played the crowd were the responsibility of the office boy. (Even the make-up department of the Gemini Studio had an 'office boy') On the days when there was a crowd-shooting, you could see him mixing his paint in a giant vessel and





slapping it on the crowd players. The idea was to close every pore on the surface of the face in the process of applying make-up. He wasn't exactly a 'boy'; he was in his early forties, having entered the studios years ago in the hope of becoming a star actor or a top screen writer, director or lyrics writer. He was a bit of a poet.

In those days I worked in a cubicle, two whole sides of which were French windows. (I didn't know at that time they were called French windows.) Seeing me sitting at my desk tearing up newspapers day in and day out, most people thought I was doing next to nothing. It is likely that the Boss thought likewise too. So anyone who felt I should be given some occupation would barge into my cubicle and deliver an extended lecture. The 'boy' in the make-up department had decided I should be enlightened on how great literary talent was being allowed to go waste in a department fit only for barbers and perverts. Soon I was praying for crowd-shooting all the time. Nothing short of it could save me from his epics.

In all instances of frustration, you will always find the anger directed towards a single person openly or covertly and this man of the make-up department was convinced that all his woes, ignominy and neglect were due to ~~public dis~~ Kothamangalam Subbu. Subbu was the No. 2 at Gemini Studios. He couldn't have had a more encouraging opening in films than our grown-up make-up boy had. On the contrary he must have had to face more uncertain and difficult times, for when he began his career, there were no firmly established film producing companies or studios. Even in the matter of education, specially formal education, Subbu couldn't have had an appreciable lead over our boy. But by virtue of being born a Brahmin — a virtue, indeed! — he must have had exposure to more affluent situations

Think as you read

1. What does the writer mean by 'the fiery misery' of those subjected to make-up?
2. What is the example of national integration that the author refers to?
3. What work did the 'office boy' do in the Gemini Studios? Why did he join the studio? Why was he disappointed?
4. Why did the author appear to be doing nothing at the studio?

correct
Answers



and people. He had the ability to look cheerful at all times even after having had a hand in a flop film. He always had work for somebody — he could never do things on his own — but his sense of loyalty made him identify himself with his principal completely and turn his entire creativity to his principal's advantage. He was tailor-made for films. Here was a man who could be inspired when commanded. "The rat fights the tigress underwater and kills her but takes pity on the cubs and tends them lovingly — I don't know how to do the scene," the producer would say and Subbu would come out with four ways of the rat pouring affection on its victim's offspring. "Good, but I am not sure it is effective enough," the producer would say and in a minute Subbu would come out with fourteen more alternatives. Film-making must have been and was so easy with a man like Subbu around and if ever there was a man who gave direction and definition to Gemini Studios during its golden years, it was Subbu. Subbu had a separate identity as a poet and though he was certainly capable of more complex and higher forms, he deliberately chose to address his poetry to the masses. His success in films overshadowed and dwarfed his literary achievements — or so his critics felt. He composed several truly original 'story poems' in folk refrain and diction and also wrote a sprawling novel Thikkuru Mohanambal with dozens of very ~~delightful~~ etched characters. He quite successfully recreated the mood and manner of the Devadasis of the early 20th century. He was an amazing actor — he never aspired to the lead roles — but whatever subsidiary role he played in any of the films, he performed better than the supposed main players. He had a genuine love for anyone he came across and his house was a permanent residence for dozens of near and far relations and acquaintances. It seemed against Subbu's nature to be even conscious that he was feeding and supporting so many of them. Such a charitable and improvident man, and yet he had enemies! Was it because he seemed so close and intimate with The Boss? Or was it his general demeanour that resembled a sycophant's? Or his readiness to say nice things about everything? In any

not bothered about future



case, there was this man in the make-up department who would wish the direst things for Subbu. *worst*

You saw Subbu always with The Boss but in the attendance rolls, he was grouped under a department called the Story Department comprising a lawyer and an assembly of writers and poets. The lawyer was also officially known as the legal adviser, but everybody referred to him as the opposite. An extremely talented actress, who was also extremely temperamental, once blew over on the sets. While everyone stood stunned, the lawyer quietly switched on the recording equipment. When the actress paused for breath, the lawyer said to her, "One minute, please," and played back the recording. There was nothing incriminating or unmentionably foul about the actress's tirade against the producer. But when she heard her voice again through the sound equipment, she was struck dumb. A girl from the countryside, she hadn't gone through all the stages of worldly experience that generally precede a position of importance and sophistication that she had found herself catapulted into. She never quite recovered from the terror she felt that day. That was the end of a brief and brilliant acting career — the legal adviser, who was also a member of the Story Department, had unwittingly brought about that sad end. While every other member of the Department wore a kind of uniform — khadi dhoti with a slightly oversized and clumsily tailored white khadi shirt — the legal adviser wore pants and a tie and sometimes a coat that looked like a coat of mail. Often he looked alone and helpless — a man of cold logic in a crowd of dreamers — a neutral man in an assembly of Gandhites and khadites. Like so many of those who were close to The Boss, he was allowed to produce a film and though a

Think as you read

1. Why was the office boy frustrated? Who did he show his anger on?
2. Who was Subbu's principle?
3. Subbu is described as a many-sided genius. List four of his special abilities.
4. Why was the legal adviser referred to as the opposite by others?
5. What made the lawyer stand out from the others at Gemini Studios?



lot of raw stock and pancake were used on it, not much came of the film. Then one day The Boss closed down the Story Department and this was perhaps the only instance in all human history where a lawyer lost his job because the poets were asked to go home.

Gemini Studios was the favourite haunt of poets like S.D.S.Yogiar³, Sangu Subramanyam, Krishna Sastry and Harindranath Chattepadhyaya⁴. It had an excellent mess which supplied good coffee at all times of the day and for most part of the night. Those were the days when Congress rule meant Prohibition and meeting over a cup of coffee was rather satisfying entertainment. Barring the office boys and a couple of clerks, everybody else at the Studios radiated leisure, a pre-requisite for poetry. Most of them wore khadi and worshipped Gandhiji but beyond that they had not the faintest appreciation for political thought of any kind. Naturally, they were all averse to the term 'Communism'. A Communist was a godless man — he had no filial or conjugal love; he had no compunction about killing his own parents or his children; he was always out to cause and spread unrest and violence among innocent and ignorant people. Such notions which prevailed everywhere else in South India at that time also, naturally, floated about vaguely among the khadi-clad poets of Gemini Studios. Evidence of it was soon forthcoming.

When Frank Buchman's Moral Re-Armament army, some two hundred strong, visited Madras sometime in 1952, they could not have found a warmer host in India than the Gemini Studios. Someone called the group an international circus. They weren't very good on the trapeze and their acquaintance with animals was only at the dinner table, but they presented two plays in a most professional manner. Their 'Jotham Valley' and 'The Forgotten Factor' ran several shows in Madras and along with the other citizens of the city, the Gemini family of six hundred saw the plays over and over again. The message of the plays were usually plain and simple homilies, but the sets and costumes were first-rate. Madras and the Tamil drama community were

3. A freedom fighter and a national poet.

4. A poet and a playwright.



MRA -
movement
against
Army

terribly impressed and for some years almost all Tamil plays had a scene of sunrise and sunset in the manner of 'Jotham Valley' with a bare stage, a white background curtain and a tune played on the flute. It was some years later that I learnt that the MRA was a kind of counter-movement to International Communism and the big bosses of Madras like Mr. Vasan simply played into their hands. I am not sure however, that this was indeed the case, for the unchangeable aspects of these big bosses and their enterprises remained the same, MRA or no MRA, International Communism or no International Communism. The staff of Gemini Studios had a nice time hosting two hundred people of all hues and sizes of at least twenty nationalities. It was such a change from the usual collection of crowd players waiting to be slapped with thick layers of make-up by the office-boy in the make-up department.

A few months later, the telephone lines of the big bosses of Madras buzzed and once again we at Gemini Studios cleared a whole shooting stage to welcome another visitor. All they said was that he was a poet from England. The only poets from England the simple Gemini staff knew or heard of were Wordsworth and Tennyson; the more literate ones knew of Keats, Shelley and Byron; and one or two might have faintly come to know of someone by the name Eliot. Who was the poet visiting the Gemini Studios now?

"He is not a poet. He is an editor. That's why The Boss is giving him a big reception." Vasan was also the editor of the popular Tamil weekly *Ananda Vikatan*.

He wasn't the editor of any of the known names of British publications in Madras, that is, those known at the Gemini Studios. Since the top men of *The Hindu* were taking the initiative, the surmise was that the poet was the editor of a daily — but not from *The Manchester Guardian* or the *London Times*. That was all that even the most well-informed among us knew.

At last, around four in the afternoon, the poet (or the editor) arrived. He was a tall man, very English, very serious and of course very unknown to all of us. Battling with half a dozen pedestal fans on the shooting stage, The Boss read



Think as you read

1. Did the people at Gemini Studios have any particular political affiliations?
2. Why was the Moral Rearmament Army welcomed at the Studios?
3. Name one example to show that Gemini studios was influenced by the plays staged by MRA.
4. Who was The Boss of Gemini Studios?
5. What caused the lack of communication between the Englishman and the people at Gemini Studios?
6. Why is the Englishman's visit referred to as unexplained mystery?

out a long speech. It was obvious that he too knew precious little about the poet (or the editor). The speech was all in the most general terms but here and there it was peppered with words like 'freedom' and 'democracy'. Then the poet spoke. He couldn't have addressed a more dazed and silent audience — no one knew what he was talking about and his accent defeated any attempt to understand what he was saying. The whole thing lasted about an hour; then the poet left and we all dispersed in utter bafflement — what are we doing? What is an English poet doing in a film studio which makes Tamil films for the simplest sort of people? People whose lives least afforded them the

possibility of cultivating a taste for English poetry? The poet looked pretty baffled too, for he too must have felt the sheer incongruity of his talk about the thrills and travails of an English poet. His visit remained an unexplained mystery.

The great prose-writers of the world may not admit it, but my conviction grows stronger day after day that prose-writing is not and cannot be the true pursuit of a genius. It is for the patient, persistent, persevering drudge with a heart so shrunken that nothing can break it; rejection slips don't mean a thing to him; he at once sets about making a fresh copy of the long prose piece and sends it on to another editor enclosing postage for the return of the manuscript. It was for such people that *The Hindu* had published a tiny announcement in an insignificant corner of an unimportant page — a short story contest organised by a British periodical by the name *The Encounter*. Of course, *The Encounter* wasn't a known commodity among the Gemini literati. I wanted to get an idea of the periodical before I spent a considerable sum in postage sending a manuscript



to England. In those days, the British Council Library had an entrance with no long winded signboards and notices to make you feel you were sneaking into a forbidden area. And there were copies of *The Encounter* lying about in various degrees of freshness, almost untouched by readers. When I read the editor's name, I heard a bell ringing in my shrunken heart. It was the poet who had visited the Gemini Studios — I felt like I had found a long lost brother and I sang as I sealed the envelope and wrote out his address. I felt that he too would be singing the same song at the same time — long lost brothers of Indian films discover each other by singing the same song in the first reel and in the final reel of the film. Stephen Spender⁵. Stephen — that was his name.

And years later, when I was out of Gemini Studios and I had much time but not much money, anything at a reduced price attracted my attention. On the footpath in front of the Madras Mount Road Post Office, there was a pile of brand new books for fifty paise each. Actually they were copies of the same book, an elegant paperback of American origin, 'Special low-priced student edition, in connection with the 50th Anniversary of the Russian Revolution'. I paid fifty paise and picked up a copy of the book, *The God That Failed*. Six eminent men of letters in six separate essays described 'their journeys into Communism and their disillusioned return': Andre Gide⁶, Richard Wright⁷, Ignazio Silone⁸, Arthur Koestler⁹, Louis Fischer¹⁰ and Stephen Spender. Stephen Spender! Suddenly the book assumed tremendous

Think as you read

1. Who was the English visitor to the studio?
2. How did the author discover who the English visitor to the studio was?
3. What does *The God That Failed* refer to?

5. An English poet essayist who concentrated on themes of social injustice and class struggle.
6. A French writer, humanist, moralist, received the Nobel Prize for Literature in 1947.
7. An American writer known for his novel *Native Son* and his autobiography *Black Boy*.
8. An Italian writer, who was the founder member of the Italian communist party in 1921, and is known for the book, *The God That Failed*, authored by him.
9. A Hungarian born British novelist, known for his novel *Darkness at Noon*.
10. A well known American journalist and a writer of Mahatma Gandhi's biography entitled *The Life of Mahatma Gandhi*. The Oscar winning film *Gandhi* is based on this biographical account.



significance. Stephen Spender, the poet who had visited Gemini Studios! In a moment I felt a dark chamber of my mind lit up by a hazy illumination. The reaction to Stephen Spender at Gemini Studios was no longer a mystery. The Boss of the Gemini Studios may not have much to do with Spender's poetry. But not with his god that failed.

Unit 6**Poets and Pancakes**

Asokamitran

A. Prose Based- Multiple Choice Questions**1. Who has penned the passage- Poets and Pancakes?**

- A. Kothamangalam Subbu
C. Vasan
- B. Asokamitran
D. Krishna Sastry

2. _____ was the most well-informed of all the members of the Gemini family.

- A. Kothamangalam Subbu
C. Vasan
- B. Asokamitran
D. Krishna Sastry

3. Poets and Pancakes is an excerpt from _____.

- A. The Boss and me
 C. My Years with Boss
- B. Ananda Vikatan
D. My stint with Gemini Studio

4. Why Rati Agnihotri wouldn't have heard of pancake make-up?

- A. Pancake make-up material had been replaced during her time.
B. She didn't appreciate this make-up brand.
C. She is averse to the brand as she has an allergy.
D. Pancake make-up material's owner is no more.

5. Why did people at Gemini Studio feel that the narrator did next to nothing?

- A. He just cut paper clippings and filed them.
B. He was always found talking with the 'office boy'.
C. The Boss used to tell him that he did nothing.
D. The No 2 was always keeping an eye on him.

6. What was the full name of Subbu?

- A. K D S Subbu
 C. Kothamangalam Subbu
- B. Krishna Subbu
D. Vasan Subbu

7. Why did Subbu score over others at the Gemini Studio?

- A. He was a Brahmin and had influential contacts.
B. He was cheerful on making a flop film.
C. He had special formal education.
D. He was a friend to all.

8. Which one of the following was not a characteristic feature of the lawyer at Gemini?

- A. He was a Gandhian.
C. He looked alone and helpless.
- B. He reasoned without emotion.
D. He was a neutral man.

9. What is meant by 'coat of mail'?

- A. A garment worn by a postman
 B. An armoured coat made of chains and metal plates
C. A coat with stamps printed on it
D. None of the above

10. Who according to the narrator can be a prose-writer?

- A. One who is a drudge and possess a shrunken heart.
B. One who is patient but is highly emotional.
C. One who can persist but cannot accept rejection.
D. One who has contacts with Editors.

- 11.** How does a prose-writer deal with rejection?
A. He remembers that he is not a genius.
C. He patiently accepts the outcome.
B. He allows his heart to shrink.
D. He sends his manuscript to another editor.
- 12.** Which group was called an international circus?
A. Middle Reorganisation Army
C. Morale Re-armament Army
B. Moral Reorganisation Army
D. Moral Re-armament Army
- 13.** What is meant by 'trapeze'?
A) acrobatics
C. clowning
B. gymnastics
D. cycling
- 14.** How many members were there in the Moral Re-armament Army?
A. 100
C. 600
B. 150
D. 200
- 15.** What is the specialty of the Indian films as far as long lost brothers are concerned?
I. They are brought together in the last reel.
II. They sing the same song in the first and last reel.
III. They meet at the end of the film through common known people.
IV. They discover each other through a common song.
A. only iv.
B. I, II, III
C. II and III
D. I, II, IV
- 16.** The announcement for the short story contest that the narrator read was printed in the _____.
A) Hindu
C. Hindustan Times
B. Telegraph
D. Malaya Weekly
- 17.** The short story contest that the narrator wanted to participate was organised by a British periodical called _____.
A. Daily
C. Encounter
B. Weekend
D. Mirror
- 18.** The narrator had to send his manuscript for the short story contest organised by the periodical "Encounter" to _____.
A. Paris
C. New York
B. London
D. Berlin
- 19.** Which of the following actress may not have used the pancake make-up?
A. Gohar
C. Greta Garbo
B. Rati Agnihotri
D. Vyjantimala
- 20.** Formerly the building that housed the make-up department of Gemini Studios was believed to have been _____.
A. Robert Clive's residence
C. Robert Clive's stables
B. The main British office
D. A Roman Catholic Seminary
- 21.** The make-up department of Gemini Studios was first headed by a _____.
A) Bengali
C. Tamil
B. Maharashtraian
D. Kannadiga
- 22.** The Bengali head of the make-up department of Gemini Studio was succeeded by a _____.
A. Anglo-Burmese
C. Tamil
B. Maharashtraian
D. Kannadiga

23. There was a great deal of _____ at the Gemini studio.
 A. secularism
 C. class conflict
 B. national integration
 D. socialism
24. There was a great deal of national integration at Gemini Studio long before _____ and _____ began broadcasting programmes on national integration.
 A. AIR
 C. Both A and B
 B. Doordarshan
 D. None of the above
25. Who was in charge of the make-up of the main actors and actress?
 A. The senior assistant
 C. The junior assistant
 B. The chief make-up man
 D. The office boy
26. Who was in charge of the make-up of the second hero and heroine?
 A. The senior assistant
 C. The junior assistant
 B. The chief make-up man
 D. The office boy
27. Who was in charge of the make-up of the main comedian?
 A. The senior assistant
 C. The junior assistant
 B. The chief make-up man
 D. The office boy
28. Who was in charge of the make-up of the crowd?
 A. The senior assistant
 C. The junior assistant
 B. The chief make-up man
 D. The office boy
29. The office boy in the make-up department was in his early _____.
 A. twenties
 C. forties
 B. thirties
 D. fifties
30. The office boy had joined Gemini Studio with the hope of becoming
 i. a star actor
 ii. a top screen writer
 iii. a director
 iv. a lyrics writer
 A. i, ii and iii
 C. i, ii and iv
 B. ii, iii and iv
 D. i, ii, iii and iv
31. The narrator's office at Gemini Studio was _____.
 A. a tiny room with two small windows
 B. a cubicle with two whole sides of French windows
 C. a desk in a hall with two big French windows
 D. a room facing the boss' cabin
32. The narrator would often find people who would barge into his cubicle and _____ to him.
 A. give a shout
 C. deliver some insults
 B. deliver an extended lecture
 D. complain
33. The office boy would come and tell the narrator how _____ waste in a department fit for barbers and perverts.
 A. acting talent
 C. literary talent
 B. lyrical work
 D. screen presence
34. Why was the narrator praying for crowd-shooting all the time?
 A. So that he had the cubicle all to himself.
 B. So that he wouldn't have to hear the office boy's complaints.
 C. So that the office boy would have some work to do.
 D. So that Gemini Studio had many footfalls.

35. The office boy's anger would always be directed towards _____.
A. Vasan B. Subbu
C. Asokamitran D. Sastry
36. Gemini Studios had an excellent mess which supplied _____.
A. good coffee B. good idlis
C. excellent dosas D. good meals
37. Most of the people at the Gemini Studio radiated _____ which was a pre-requisite for poetry.
A. character B. health
C. pleasure D. leisure
38. Who was the one who performed better than the supposed main players?
A. Sastry B. Vasan
C. Subbu D. Asokamitran
39. _____ gave direction and definition to Gemini Studios during its golden years.
A. Sastry B. Vasan
C. Subbu D. Asokamitran
40. Who wrote the sprawling novel 'Thilana Mohanambal' with dozens of very deftly etched characters?
A. Sastry B. Subbu
C. Vasan D. Asokamitran
41. Who successfully recreated the mood and manner of the Devadasis of the early 20th century?
A. Sastry B. Vasan
C. Asokamitran D. Subbu
42. _____ was grouped under a department called the Story Department at Gemini Studio.
A. Subbu B. Vasan
C. Sastry D. Asokamitran
43. Who had unwittingly brought about the sad end of a brief and brilliant acting career of a young actress?
A. The office boy B. The lawyer
C. The Boss D. The narrator
44. ✓ Who wore pants, a tie and sometimes a coat at Gemini Studios?
A. The office boy B. The lawyer
C. The Boss D. The narrator
45. What brought an end to the lawyer's service to Gemini Studio?
A. The closing down of the Story Department.
B. His ill health.
C. His annoying habit of butting into other people's work.
D. The closing of the legal department.
46. The Moral Re-Armament Army was a kind of counter movement to International _____.
A. Socialism B. Communism
C. Dictatorship D. Democracy

47. Which were the two plays put up by the Moral Re-Armament Army at Gemini Studio?
A. 'Jotham Valley' and 'The Unforgotten Factor'
B. 'Jonathan Valley' and 'The Forgettable Factor'
C. 'Jonathan Valley' and 'The Unforgettable Factor'
D. 'Jotham Valley' and 'The Forgotten Factor'
48. What was the message of the plays put up by the Moral Re-Armament Army at Gemini Studio?
A. plain and simple homilies
C. complexities of life
B. fight against communism
D. social inequalities
49. For many years almost all Tamil plays had a scene of sunrise and sunset in the manner of the play _____.
A. 'Jotham Valley'
C. 'Jonathan Valley'
B. 'The Unforgotten Factor'
D. 'The Forgettable Factor'
50. How many nationalities did the members in Moral Re-armament Army group belong to?
A. 10 B. 15 C. 18 **D**. 20
51. _____ was the editor of the popular Tamil weekly 'Ananda Vikatan'.
A. Subbu B. Vasan
C. Sastry D. Asokamitran
52. The narrator paid fifty paise and picked up a copy of _____ which was brought out on the 50th Anniversary of the Russian Revolution.
A. The God That Failed
C. The Forgotten Factor
B. The Encounter
D. Jotham Valley
53. The book 'The God that failed' had _____ eminent men of letters in separate essays describing their journeys into Communism and their disillusioned return.
A. five
C. four
B. six
D. seven

19. 29. What is the adjective form of 'virtue'?
A. virtually B. virtues C. virtuous D. virtuous
30. Which of the following is not the meaning of 'improvident'?
A. careless B. negligent C. reckless D. prudent
31. What is the noun form of 'neutral'?
A. neutrally B. neutralize C. neutrals D. neutrality
32. Which of the following words means to 'hunt'?
A. drudge B. rejection C. pursuit D. shrunken

33. Give the adjective form of 'table'.
A. tabled B. tabling C. tabular D. tables
34. The noun form of 'strong' is _____.
 A. strength B. strongly C. strengthened D. stronged
35. The noun form of 'close' is _____.
A. enclosed B. closing C. closure D. closes
36. The verb form of 'person' is _____.
 A. impersonate B. personal C. personalising D. personalised
37. The verb form of 'brief' is _____.
A. abbreviation B. briefly C. brieflying D. abbreviate

D. Idioms and Phrases – Multiple Choice Questions

1. An extremely talented actress once blew over the sets.
 A. became overweight at
 B. went to pieces
 C. spoke angrily at
2. When she heard her voice again through the sound equipment, she was struck dumb.
 A. became speechless
 B. became dizzy
 C. lost her voice
3. She hadn't gone through all the stages of worldly experience that generally precede a position of importance and sophistication that she had found herself catapulted into.
 A. baffled by
 B. fixed with
 C. tossed into
4. The legal adviser wore pants and a tie and sometimes a coat that looked like a coat of mail.
 A. a garment worn by a postman
 B. an armoured coat made of chains and metal plates
 C. a coat with stamps printed on it
5. The big bosses like Mr. Vasan simply played into their hands.
 A. were made to beg
 B. became attracted to
 C. gave advantage to their opponents at one's expense
6. Gemini Studios was the favourite haunt of poets.
 A. a frequently visited place by
 B. a much ghostly place
 C. a very lurking spot
7. When I read the editor's name, I heard a bell ringing in my shrunken heart.
 A. became a little uncomfortable
 B. felt dizzy
 C. roused a forgotten memory
8. Often he looked alone and helpless – a man of cold logic in a crowd of dreamers.
 A. who stood by proper reasoning
 B. who reasoned without emotional attachment
 C. who had a sound mind
9. Some people's lives least afforded them the possibility of cultivating a taste for English poetry.
 A. learning to eat
 B. learning to appreciate
 C. improving one's taste buds
10. It was obvious that he too knew precious little about the poet.
 A. hardly anything
 B. largely everything
 C. more than slight
11. Six eminent men of letters in six separate essays described 'their journeys into Communism and their disillusioned return.'
 A. literate people
 B. post people
 C. library people
12. He was tailor-made for films.
 A. stitched properly
 B. perfectly fitted
 C. best looking
13. The staff of Gemini Studios had a nice time hosting two hundred people of all hues and sizes.
 A. different skin colour, height, and weight
 B. different communities and clothes
 C. various country people

IV. Grammar

A. Edit – Find out the error in each line and write the correct words:

1.

Incorrect Correct

The prose-writers may note admit it.

a. _____

I believe that prose-writing is not pursuit to a genius.

b. _____

It is for the patience and persevering drudge.

c. _____

2.

Incorrect Correct

The make-up room was like a hare-cutting salon.

a. _____

It has lights at all angles.

b. _____

It had half an dozen large mirrors.

c. _____

3.

Incorrect Correct

The telephone lines of thee big bosses buzzed.

a. _____

The hole shooting stage at the studio was cleared.

b. _____

The employees were told that a poet was to came.

c. _____

Answers:

- | | | |
|------------------|-----------------|---------------------|
| 1. a. note-not . | b. to-of | c. patience-patient |
| 2. a. hare- hair | b. has -had | c. an -a |
| 3. a. thee- the | b. hole - whole | c. came - come |



7 The Interview

From the Introduction to *The Penguin Book of Interviews*,
edited by Christopher Silvester.

About the Author

Christopher Silvester (1950) was a student of history at Peterhouse, Cambridge. He was a reporter for *Private Eye* for ten years and has written features for *Vanity Fair*. Following is an excerpt taken from his introduction to *The Penguin Book of Interviews. An Anthology from 1839 to the Present Day*.

collection of
literary works

Part I

Since its invention a little over 130 years ago, the interview has become a commonplace of journalism. Today, almost everybody who is literate will have read an interview at some point in their lives, while from the other point of view, several thousand celebrities have been interviewed over the years, some of them repeatedly. So it is hardly surprising that opinions of the interview — of its functions, methods and merits — vary considerably. Some might make quite extravagant claims for it as being, in its highest form, a source of truth, and, in its practice, an art. Others, usually celebrities who see themselves as its victims, might despise the interview as an unwarranted intrusion into their lives, or feel that it somehow diminishes them, just as in some primitive cultures it is believed that if one takes a photographic portrait of somebody then one is stealing that person's soul. V. S. Naipaul¹ feels that some people are wounded by interviews and lose a part of themselves.' Lewis Carroll, the creator of *Alice in Wonderland*, was said to have had 'a just horror of the interviewer' and he never consented to be interviewed — It

¹ Known as a non-fiction writer. In his travel books and in his documentary works he presents his impressions of the country of his ancestors that is India. He received the Nobel Prize in Literature in 2001.

feedback

whole - world
all - inclusive

to make
sense



as a celebrity

was his horror of being lionized which made him thus repel would be acquaintances, interviewers, and the persistent petitioners for his autograph and he would afterwards relate the stories of his success in silencing all such people with much satisfaction and amusement. Rudyard Kipling² expressed an even more condemnatory attitude towards the interviewer. His wife, Caroline, writes in her diary for 14 October 1892 that their day was 'wrecked by two reporters from Boston'. She reports her husband as saying to the reporters, "Why do I refuse to be interviewed? Because it is immoral! It is a crime, just as much of a crime as an offence against my person, as an assault, and just as much merits punishment. It is cowardly and vile. No respectable man would ask it, much less give it."³ Yet Kipling had himself perpetrated such an 'assault' on Mark Twain only a few years before. H. G. Wells⁴ in an interview in 1894 referred to 'the interviewing ordeal', but was a fairly frequent interviewee and forty years later found himself interviewing Joseph Stalin⁵. Saul Bellow⁶, who has consented to be interviewed on several occasions, nevertheless once described interviews as being like thumbprints on his windpipe. Yet despite the drawbacks of the interview, it is a supremely serviceable medium of communication. "These days, more than at any other time, our most vivid impressions of our contemporaries are through

*to turn away
from fight
as fierce and*

*representative
strength
critique*

*violet attack
mentally*

Think as you read

1. What are some of the positive views of interviews?
2. Why do most celebrity writers despise being interviewed?
3. What is the belief in some primitive cultures about being photographed?
4. What do you understand by the expression 'thumbprints on his windpipe'?
5. Who, in today's world, is our chief source of information about personalities?

2. A prolific writer who was known as the poet of the common soldier. Kipling's Jungle Book which is a story of Kimball O' Hara and his adventures in the Himalayas is considered as a children's classic all over the world.
3. An English novelist, journalist, sociologist and historian. He is known for his works of science fiction. His best known books are The Time Machine, The Invisible Man and The War of the Worlds.
4. A great Russian revolutionary and an active political organizer.
5. A playwright as well as a novelist. Bellow's works were influenced greatly by World War II. Among his most famous characters are Augie March and Moses. He published short stories translated from Yiddish. He won the Nobel Prize for Literature in 1976.



interviews," Denis Brian has written. "Almost everything of moment reaches us through one man asking questions of another. Because of this, the interviewer holds a position of unprecedented power and influence."

Part II

'I am a professor who writes novels on Sundays' -Umberto Eco

The following is an extract from an interview of Umberto Eco. The interviewer is Mukund Padmanabhan from *The Hindu*. Umberto Eco, a professor at the University of Bologna in Italy had already acquired a formidable reputation as a scholar for his ideas on semiotics (the study of signs), literary interpretation, and medieval aesthetics before he turned to writing fiction. Literary fiction, academic texts, essays, children's books, newspaper articles—his written output is staggeringly large and wide-ranging. In 1980, he acquired the equivalent of intellectual superstardom with the publication of *The Name of the Rose*, which sold more than 10 million copies.

Mukund: The English novelist and academic David Lodge once remarked, "I can't understand how one man can do all the things he [Eco] does."

Umberto Eco: Maybe I give the impression of doing many things. But in the end, I am convinced I am always doing the same thing.

Mukund: Which is?

Umberto Eco: Aah, now that is more difficult to explain. I have some philosophical interests and I pursue them through my academic work and my novels. Even my books for children are about non-violence and peace...you see, the same bunch of ethical, philosophical interests.

And then I have a secret. Did you know what will happen if you eliminate the empty spaces from the universe, eliminate the empty spaces in all the atoms? The universe will become as big as my fist.

(sing) hypothesis
(pl.) hypotheses



Similarly, we have a lot of empty spaces in our lives. I call them interstices. Say you are coming over to my place. You are in an elevator and while you are coming up, I am waiting for you. This is an interstice, an empty-space. I work in empty spaces. While waiting for your elevator to come up from the first to the third floor, I have already written an article! (Laughs).

Mukund: Not everyone can do that of course. Your non-fictional writing, your scholarly work has a certain playful and personal quality about it. It is a marked departure from a regular academic style — which is invariably depersonalised and often dry and boring. Have you consciously adopted an informal approach or is it something that just came naturally to you?

Umberto Eco: When I presented my first Doctoral dissertation in Italy, one of the Professors said, "Scholars learn a lot of a certain subject, then they make a lot of false hypotheses, then they correct them and at the end, they put the conclusions. You, on the contrary, told the story of your research. Even including your trials and errors." At the same time, he recognised I was right and went on to publish my dissertation as a book, which meant he appreciated it.

At that point, at the age of 22, I understood scholarly books should be written the way I had done — by telling the story of the research. This is why my essays always have a narrative aspect. And this is why probably I started writing narratives (novels) so late — at the age of 50, more or less.

I remember that my dear friend Roland Barthes was always frustrated that he was an essayist and not a novelist. He wanted to do creative writing one day or another but he died before he could do so. I never felt this kind of frustration. I started writing novels by accident. I had nothing to do one



day and so I started. Novels probably satisfied my taste for narration.

Mukund: Talking about novels, from being a famous academic you went on to becoming spectacularly famous after the publication of *The Name of the Rose*. You've written five novels against many more scholarly works of non-fiction, at least more than 20 of them...

Umberto Eco: Over 40.

*creative,
highly influential*

Mukund: Over 40! Among them a seminal piece of work on semiotics. But ask most people about Umberto Eco and they will say, "Oh, he's the novelist." Does that bother you?

Umberto Eco: Yes. Because I consider myself a university professor who writes novels on Sundays. It's not a joke. I participate in academic conferences and not meetings of Pen Clubs and writers. I identify myself with the academic community.

But okay, if they (most people) have read only the novels... (laughs and shrugs). I know that by writing novels, I reach a larger audience. I cannot expect to have one million readers with stuff on semiotics.

Mukund: Which brings me to my next question. *The Name of the Rose* is a very serious novel. It's a detective yarn at one level but it also delves into metaphysics, theology, and medieval history. Yet it enjoyed a huge mass audience. Were you puzzled at all by this?

Umberto Eco: No. Journalists are puzzled. And sometimes publishers. And this is because journalists and publishers believe that people like trash and don't like difficult reading experiences. Consider there are six billion people on this planet. *The Name of the Rose* sold between 10 and 15 million copies. So in a way I reached only a small



percentage of readers. But it is exactly these kinds of readers who don't want easy experiences. Or at least don't always want this. I myself, at 9 pm after dinner, watch television and want to see either 'Miami Vice' or 'Emergency Room'. I enjoy it and I need it. But not all day.

Mukund: Could the huge success of the novel have anything to do with the fact that it dealt with a period of medieval history that...

Umberto Eco: That's possible. But let me tell you another story, because I often tell stories like a Chinese wise man. My American publisher said while she loved my book, she didn't expect to sell more than 3,000 copies in a country where nobody has seen a cathedral or studies Latin. So I was given an advance for 3,000 copies, but in the end it sold two or three million in the U.S.

A lot of books have been written about the medieval past far before mine. I think the success of the book is a mystery. Nobody can predict it. I think if I had written *The Name of the Rose* ten years earlier or ten years later, it wouldn't have been the same. Why it worked at that time is a mystery.

Unit 7**The Interview****Christopher Silvester****A. Prose Based – Multiple Choice Questions****1. Who has penned 'The Interview'?**

- A. Umberto Eco
C. Lewis Carroll

- B. Christopher Silvester
D. V S Naipaul

2. _____, a cosmopolitan writer feels that some people are wounded by interviews and lose a part of themselves.

- A. Umberto Eco
C. Lewis Carroll

- B. Rudyard Kipling
 D. V S Naipaul

3. Which famous writer had a horror of the interviewer?

- A. Umberto Eco
 C. Lewis Carroll

- B. Rudyard Kipling
D. V S Naipaul

4. Which famous writer never consented to be interviewed?

- A. Umberto Eco
 C. Lewis Carroll

- B. Rudyard Kipling
D. V S Naipaul

5. What is the meaning by 'being lionised'?

- A. glorified
C. elevating

- B. defiled
D. praising

6. What would Lewis Carroll do after he repelled interviewers?

- A. He would relate stories of his success and silence people with satisfaction and amusement.
B. He would give the interview.
C. He would make fun of the interviewer with amusement.
D. He would lionize himself with ease in the presence of the interviewer.

7. Which writer had a condemnatory attitude towards the interviewer?

- A. Umberto Eco
C. Lewis Carroll

- B. Rudyard Kipling
D. V S Naipaul

8. Why did Rudyard Kipling refuse to being interviewed?

- I. He felt the interviewer was immoral.
II. He considered interviews as hardly cowardly.
III. He felt respectable people wouldn't give it.
IV. He felt that the interviewee should be punished.

- A. I and II

- B. II and IV

- C. only III

- D. II, III and IV

9. Rudyard Kipling's wife Caroline had written in her diary of _____ 1892 that their day was wrecked by two reporters from Boston.

- A. 14th October
C. 14th November

- B. 13th October
D. 13th November

10. _____ writer considered the interview as immoral.

- A. Umberto Eco
C. Lewis Carroll

- B. Rudyard Kipling
D. V S Naipaul

11. The writer _____, considered the interview as a crime, an assault against his person and merited punishment.
A. Umberto Eco
B. Lewis Carroll
C. Rudyard Kipling
D. V S Naipaul
12. The writer _____, considered the interview as cowardly and vile.
A. Umberto Eco
B. Lewis Carroll
C. Rudyard Kipling
D. V S Naipaul
13. The writer _____, considered the interview as something no respectable man would ask it, much less give it.
A. Lewis Carroll
B. V S Naipaul
C. Umberto Eco
D. Rudyard Kipling
14. Rudyard Kipling, a prolific writer had himself interviewed _____.
A. Mark Twain
B. Denis Brian
C. Lewis Carroll
D. Saul Bellow
15. _____, an English novelist considered the interview as an ordeal.
A. Lewis Carroll
B. Saul Bellow
C. Denis Brian
D. H G Wells
16. _____, who found interviewing an ordeal had himself interviewed forty years later Joseph Stalin a Great Russian revolutionary and political organizer.
A. Lewis Carroll
B. Saul Bellow
C. Denis Brian
D. H G Wells
17. _____, who was a playwright and novelist regarded interviews as being like thumbprints on his windpipe.
A. Lewis Carroll
B. Saul Bellow
C. Denis Brian
D. H G Wells
18. Why is the medium of interview useful?
A. It can make the interviewer influence the interviewee.
B. It shows the interviewers power.
C. It gives all information about the person being interviewed.
D. It can make the interviewee comfortable to disclose his life.
19. What is the position of an interviewer?
A. Powerful and influencing
B. Unprecedented but influencing
C. Influencing and positioned
D. Top standard
20. Who said - "Our most vivid impressions of our contemporaries are through interviews"?
A. Umberto Eco
B. Denis Brian
C. Lewis Carroll
D. V S Naipaul
21. Who said - "I am a professor who writes novels on Sundays?"
A. Umberto Eco
B. Denis Brian
C. Lewis Carroll
D. V S Naipaul
22. Mukund Padmanabhan who interviewed Umberto Eco was from "____".
A. The Hindu
B. The Times of India
C. The Hindustan
D. The Telegraph

23. Mukund Padmanabhan interviewed Umberto Eco who was _____.
A. a researcher at the University of Coventry in England
B. a scientist at the University of Boston in USA
C. a professor at the University of Bologna in Italy
D. a teacher at the University of Denver in Canada
24. Umberto Eco had acquired a formidable reputation as a scholar for his ideas on _____.
A. symbolism B. symbiotic C. seismology D. semiotics
25. What is meant by semiotics?
A. The study of plants B. The study of butterflies
C. The study of signs D. The study of geological changes
26. Umberto Eco acquired superstardom with the publication of _____.
A. The Rose by the name B. The Name called Rose
C. The Name of the Rose D. The Rose of the name
27. Which English academician remarked, "I can't understand how Umberto Eco as one man can do all the things he does"?
A. David Lodge B. Denis Brian
C. Lewis Carroll D. V S Naipaul
28. Which writer said, "Maybe I give the impression of doing many things but in the end I am convinced I am always doing the same thing."
A. David Lodge B. Denis Brian
C. Umberto Eco D. V S Naipaul
29. Umberto Eco's books for children are about _____.
A. entertainment and discipline B. non-violence and peace
C. sports and outdoor activities D. character and morality
30. What are the empty spaces called?
A. inter-spaces B. interstices
C. Intentions D. intersections
31. Which dear friend of Umberto Eco was always frustrated that he as an essayist and not a novelist?
A. David Lodge B. Denis Brian
C. Roland Barthes D. V S Naipaul
32. Umberto Eco has written _____ works of non-fiction.
A. about 10 B. between 20-25
C. over 40 D. about 30
33. Umberto Eco said that he participated in academic conferences and not _____.
A. novel writers informal talks B. social gathering of fiction writers
C. meetings of pen clubs and writers D. meetings of amateur fictional writers
34. Umberto Eco's publisher paid him a royalty for _____ copies for his novel 'The Name of the Rose'.
A. 1000 B. 5000
C. 3000 D. 2000
35. How many copies of 'The Name of the Rose' were sold in the USA?
A. One million B. Two or three million
C. Six million D. About five million

33. What is the noun form of 'persistent'?
A. persistently B. persist C. persisting D. persistence
34. What is the verb form of 'person'?
A. imperson B. personality C. impersonate D. personal
35. Give the adjective form of 'moment'.
A. momentarily B. momentary C. moments D. momenting
36. Give the antonym of 'often'.
A. seldom B. belittle C. little D. frequent
37. Give the noun form of 'identify'.
A. identify B. identifying C. Indention D. identification
38. What is the adjective form of 'spaces'?
A. spacious B. specious C. spacing D. spaced
39. The synonym form of 'repel' is _____.
A. prevention B. resist C. deterrent D. disgusting
40. The synonym form of 'seminal' is _____.
A. originality B. unimportant C. important D. determination

41. The synonym form of 'interstices' is _____.
A. chunky B. open C. cracking D. spaces
42. The antonym form of 'vile' is _____.
A. loathsome B. admirable C. revolting D. dreadful
43. The antonym form of 'formidable' is _____.
A. challenging B. difficult C. easily D. insignificant
44. The antonym form of 'ethical' is _____.
A. unethical B. unethical C. unethical D. illethical
45. The verb form of 'power' is _____.
A. powerless B. powerful C. empower D. empowerment

E. Edit – Find out the error in each line and write the correct words:

51

Incorrect Correct

1. The interview was invented above 130 years ago.
It is a powerful medium by communication.
Most literate people must had read an interview.

a. _____
b. _____
c. _____

Incorrect Correct
a. _____
b. _____
c. _____

2. The interview are cowardly and evil.
It is an offence about one's person.
It is an assault which need to be punished.

Incorrect Correct
a. _____
b. _____
c. _____

3. I presented me first Doctoral Dissertation.
I did so when I were in Italy.
I had told the story from my research.

Incorrect Correct
a. _____
b. _____
c. _____

4. The 'Name of the Rose' is an serious novel.
It is a detective yarn in one level.
It also delves onto metaphysics.

Answers

- | | | |
|--------------------|--------------------|-----------------|
| 1. a. above – over | b. by – of | c. had – have |
| 2. a. are – is | b. about – against | c. need – needs |
| 3. a. me – my | b. were – was | c. from – of |
| 4. a. an – a | b. in – at | c. onto – into |



8 Going Places

About the Author

A. R. Barton is a modern writer, who lives in Zurich and writes in English. In the story Going Places, Barton explores the theme of adolescent fantasising and hero worship.

Notice these expressions in the text.

Infer their meaning from the context.

- | | |
|-----------------------|-------------------------|
| • <i>ingratitude</i> | • <i>arcade</i> |
| • <i>prodigal</i> | • <i>amber glow</i> |
| • <i>chuffed</i> | • <i>whist</i> |
| • <i>solitary elm</i> | • <i>pangs of doubt</i> |

"When I leave," Sophie said, coming home from school, "I'm going to have a boutique."

Jansie, linking arms with her along the street, looked doubtful.

"Takes money, Soaf, something like that."

"I'll find it," Sophie said, staring far down the street.

"Take you a long time to save that much."

"Well I'll be a manager then — yes, of course — to begin with. Till I've got enough. But anyway, I know just how it's all going to look." *absent*

"They wouldn't make you manager straight off, Soaf."

"I'll be like Mary Quant," Sophie said. "I'll be a natural. They'll see it from the start. I'll have the most amazing shop this city's ever seen." *having talent inborn*

Jansie, knowing they were both earmarked for the biscuit factory, became melancholy. She wished Sophie wouldn't say these things.

When they reached Sophie's street Jansie said, "It's only a few months away now, Soaf, you really should be



sensible. They don't pay well for shop work, you know that, your dad would never allow it."

"Or an actress. Now there's real money in that. Yes, and I could maybe have the boutique on the side. Actresses don't work full time, do they? Anyway, that or a fashion designer, you know — something a bit sophisticated".

And she turned in through the open street door leaving Jansie standing in the rain.

"If ever I come into money I'll buy a boutique."

"Huh - if you ever come into money... If you ever come into money you'll buy us a blessed decent house to live in. thank you very much." *littering in the room*

Sophie's father was scooping shepherd's pie into his mouth as hard as he could go, his plump face still grimy and sweat — marked from the day. *sat* *all day*

"She thinks money grows on trees, don't she. Dad?" said little Derek, hanging on the back of his father's chair.

Their mother sighed.

Sophie watched her back stooped over the sink and wondered at the incongruity of the delicate bow which fastened her apron strings. The delicate-seeming bow and the crooked back. The evening had already blacked in the windows and the small room was steamy from the stove and cluttered with the heavy-breathing man in his vest at the table and the dirty washing piled up in the corner. Sophie felt a tightening in her throat. She went to look for her brother Geoff.

He was kneeling on the floor in the next room tinkering with a part of his motorcycle over some newspaper spread on the carpet. He was three years out of school, an apprentice mechanic, travelling to his work each day to the far side of the city. He was almost grown up now, and she suspected areas of his life about which she knew nothing, about which he never spoke. He said little at all, ever, voluntarily. Words had to be prized out of him like stones out of the ground. And she was jealous of his silence. When he wasn't speaking it was as though he was away somewhere, out there in the world in those places she had never been. Whether they were only the outlying districts

strange new

confused

*to persuade
someone to tell
you a secret,
with difficulty*



of the city, or places beyond in the surrounding country — who knew? — they attained a special fascination simply because they were unknown to her and remained out of her reach.

Perhaps there were also people, exotic, interesting people of whom he never spoke — it was possible, though he was quiet and didn't make new friends easily. She longed to know them. She wished she could be admitted more deeply into her brother's affections and that someday he might take her with him. Though their father forbade it and Geoff had never expressed an opinion, she knew he thought her too young. And she was impatient. She was conscious of a vast world out there waiting for her and she knew instinctively that she would feel as at home there as in the city which had always been her home. It expectantly awaited her arrival. She saw herself riding there behind Geoff. He wore new, shining black leathers and she a yellow dress with a kind of cape that flew out behind. There was the sound of applause as the world rose to greet them.

He sat frowning at the oily component he cradled in his hands, as though it were a small dumb animal and he was willing it to speak.

"I met Danny Casey," Sophie said.

He looked around abruptly. "Where?"

"In the arcade — funny enough."

"It's never true."

"I did too."

"You told Dad?"

She shook her head, ^{corrected} chastened at his unawareness that he was always the first to share her secrets.

"I don't believe it."

"There I was looking at the clothes in Royce's window when someone came and stood beside me, and I looked around and who should it be but Danny Casey."

think as you read

1. Where was it most likely that the two girls would find work afterschool?
2. What were the options that Sophie was dreaming of? Why does Janie discourage her from having such dreams?

comfortable

long jacket
of cloth
wore



"All right, what does he look like?"

"Oh come on, you know what he looks like."

"Close to, I mean."

"Well — he has green eyes. Gentle eyes. And he's not so tall as you'd think..." She wondered if she should say about his teeth, but decided against it.

Their father had washed when he came in and his face and arms were shiny and pink and he smelled of soap. He switched on the television, tossed one of little Derek's shoes from his chair onto the sofa, and sat down with a grunt.

"Sophie met Danny Casey," Geoff said.

Sophie wriggled where she was sitting at the table.

Her father turned his head on his thick neck to look at her. His expression was one of disdain. *Scorn, disgust*

"It's true," Geoff said.

"I once knew a man who had known Tom Finney," his father said reverently to the television. "But that was a long time ago."

"You told us," Geoff said.

"Casey might be that good some day."

"Better than that even. He's the best."

"If he keeps his head on his shoulders. If they look after him properly. A lot of distractions for a youngster in the game these days."

"He'll be all right. He's with the best team in the country."

"He's very young yet."

"He's older than I am."

"Too young really for the first team."

"You can't argue with that sort of ability."

"He's going to buy a shop," Sophie said from the table. Her father grimaced. "Where'd you hear that?"

"He told me so."

He muttered something inaudible and dragged himself round in his chair. "This another of your wild stories?"

"She met him in the arcade," Geoff said, and told him how it had been.



"One of these days you're going to talk yourself into a load of trouble," her father said aggressively.

"Geoff knows it's true, don't you Geoff?"

"He don't believe you—though he'd like to."

* * *

The table lamp cast an amber glow across her brother's bedroom wall, and across the large poster of United's first team squad and the row of coloured photographs beneath, three of them of the young Irish prodigy, Casey.

"Promise you'll tell no-one?" Sophie said.

"Nothing to tell is there?"

"Promise, Geoff — Dad'd murder me."

"Only if he thought it was true."

"Please, Geoff."

"Christ, Sophie, you're still at school. Casey must have strings of girls."

"No he doesn't."

"How could you know that?" he jeered. *tant*.

"He told me, that's how."

"As if anyone would tell a girl something like that."

"Yes he did. He isn't like that. He's... quiet."

"Not as quiet as all that — apparently."

"It was nothing like that, Geoff — it was me spoke first. When I saw who it was, I said, "Excuse me, but aren't you Danny Casey?" And he looked sort of surprised. And he said, "Yes, that's right." And I knew it must be him because he had the accent, you know, like when they interviewed him on the television. So I asked him for an autograph for little Derek, but neither of us had any paper or a pen. So then we just talked a bit. About the clothes in Royce's window. He seemed lonely. After all, it's a long way from the west of Ireland. And then, just as he was going, he said, if I would care to meet him

Think as you read

1. Why did Sophie wriggle when Geoff told her father that she had met Danny Casey?
2. Does Geoff believe what Sophie says about her meeting with Danny Casey?
3. Does her father believe her story?
4. How does Sophie include her brother Geoff in her fantasy of her future?
5. Which country did Danny Casey play for?



next week he would give me an autograph then. Of course, I said I would."

"As if he'd ever show up."

"You do believe me now, don't you?"

He dragged his jacket, which was shiny and shapeless, from the back of the chair and pushed his arms into it. She wished he paid more attention to his appearance. Wished he cared more about clothes. He was tall with a strong dark face. Handsome, she thought.

"It's the unlikeliest thing I ever heard," he said.

* * *

On Saturday they made their weekly pilgrimage to watch United. Sophie and her father and little Derek went down near the goal — Geoff, as always, went with his mates higher up. United won two-nil and Casey drove in the second goal, a blend of innocence and Irish genius, going round the two big defenders on the edge of the penalty area, with her father screaming for him to pass, and beating the hesitant goalkeeper from a dozen yards. Sophie glowed with pride. Afterwards Geoff was ecstatic. *satisfied*

"I wish he was an Englishman," someone said on the bus.

"Ireland'll win the World Cup," little Derek told his mother when Sophie brought him home. Her father was gone to the pub to celebrate.

"What's this you've been telling?" Jansie said, next week.

"About what?"

"Your Geoff told our Frank you met Danny Casey."

This wasn't an inquisition, just Jansie being nosey. But Sophie was startled. *inquiring* *nosey* *inquisitive*

"Oh, that."

Jansie frowned, sensing she was covering. "Yes — that."

"Well-yes, I did."

"You never did?" Jansie exclaimed.

Sophie glared at the ground. Damn that Geoff, this was a Geoff thing not a Jansie thing. It was meant to be something special just between them. Something secret. It wasn't a Jansie kind of thing at all. Tell gawky Jansie *awkward*



something like that and the whole neighbourhood would get to know it. Damn that Geoff, was nothing sacred?

"It's a secret — meant to be."

"I'll keep a secret, Soaf, you know that."

"I wasn't going to tell anyone. There'll be a right old row if my dad gets to hear about it."

Jansie blinked. "A row? I'd have thought he'd be chuffed *delighted* as anything."

She realised then that Jansie didn't know about the date bit — Geoff hadn't told about that. She breathed more easily. So Geoff hadn't let her down after all. He believed in her after all. After all some things might be sacred.

"It was just a little thing really. I asked him for an autograph, but we hadn't any paper or a pen so it was no good." How much had Geoff said?

"Jesus, I wish I'd have been there."

"Of course, my dad didn't want to believe it. You know what a misery he is. But the last thing I need is queues of people round our house asking him. "What's all this about Danny Casey?" He'd murder me. And you know how my mum gets when there's a row."

Jansie said, hushed, "You can trust me, Soaf, you know that."

* * *

After dark she walked by the canal, along a sheltered path lighted only by the glare of the lamps from the ~~wharf~~ *dock* across the water, and the unceasing drone of the city was muffled and distant. It was a place she had often played in when she was a child. There was a wooden bench beneath a solitary elm where lovers sometimes came. She sat down to wait. It was the perfect place, she had always thought so, for a meeting of this kind. For those who wished not to be observed. She knew he would approve.

For some while, waiting, she imagined his coming. She watched along the canal, seeing him come out of the shadows, imagining her own consequent excitement. Not until some time had elapsed did she begin balancing against this the idea of his not coming.

pull



Here I sit, she said to herself, wishing Danny would come, wishing he would come and sensing the time passing. I feel the pangs of doubt stirring inside me. I watch for him but still there is no sign of him. I remember Geoff saying he would never come, and how none of them believed me when I told them. I wonder what will I do, what can I tell them now if he doesn't come? But we know how it was. Danny and me — that's the main thing. How can you help what people choose to believe? But all the same, it makes me despondent, this knowing I'll never be able to show them they're wrong to doubt me.

despondent *but*
despairing *but*
She waited, measuring in this way the changes taking place in her. Resignation was no sudden thing.

Now I have become sad, she thought. And it is a hard burden to carry, this sadness. Sitting here waiting and knowing he will not come I can see the future and how I will have to live with this burden. They of course will doubt me, as they always doubted me, but I will have to hold up my head remembering how it was. Already I envisage the slow walk home, and Geoff's disappointed face when I tell him, "He didn't come, that Danny." And then he'll fly out and slam the door. "But we know how it was," I shall tell myself, "Danny and me." It is a hard thing, this sadness.

despairing *but*
She climbed the crumbling steps to the street. Outside the pub she passed her father's bicycle propped against the wall, and was glad. He would not be there when she got home.

"Excuse me, but aren't you Danny Casey?"

Coming through the arcade she pictured him again outside Royce's.

He turns, reddening slightly. "Yes, that's right."

"I watch you every week, with my dad and my brothers. We think you're great."

"Oh, well now — that's very nice."

"I wonder — would you mind signing an autograph?"

His eyes are on the same level as your own. His nose is freckled and turns upwards slightly, and when he smiles he does so shyly, exposing teeth with gaps between. His eyes are green, and when he looks straight at you they



(20.3.21)
seem to shimmer. They seem gentle, almost afraid. Like a gazelle's. And you look away. You let his eyes run over you a little. And then you come back to find them, slightly breathless.

And he says, "I don't seem to have a pen at all."

You realise you haven't either.

"My brothers will be very sorry," you say.

And afterwards you wait there alone in the arcade for a long while, standing where he stood, remembering the soft melodious voice, the shimmer of green eyes. No taller than you. No bolder than you. The prodigy. The innocent genius. The great Danny Casey.

And she saw it all again, last Saturday — saw him ghost past the lumbering defenders, heard the fifty thousand catch their breath as he hovered momentarily over the ball, and then the explosion of sound as he struck it crisply into the goal, the sudden thunderous eruption of exultant approbation. *approval* *loud* *cheer*

overjoyed

Think as you read

1. Why didn't Sophie want Jessie to know about her story with Danny?
2. Did Sophie really meet Danny Casey?
3. Which was the only occasion when she got to see Danny Casey in person?

ghost past - making a move or running to dodge or decline

Unit 8**Going Places**

A R Barton

A. Prose Based - Multiple Choice Questions

- 1.** Who has penned the story, 'Going places'?
- A. Alphonse Daudet B. William Douglas
 C. Louis Fischer D. A R Barton
- 2.** Sophie wanted to have a _____ after she left school?
- A. a travel agency B. an accessory shop
 C. a boutique D. a bakery
- 3.** Who was Sophie's best friend?
- A. Jansie B. Jenny
 C. Lizzie D. Hansie
- 4.** Who said- "Take you a long time to save that much."
- A. Sophie's mother B. Jansie
 C. Sophie's brother D. Sophie's father
- 5.** Who said- I'll be Mary Quant?
- A. Edia B. Sophie
 C. Jansie D. Greta
- 6.** Jansie knew that she and Sophie were both _____ for the biscuit factory.
- A. earmarked B. reserved
 C. allocated D. assigned
- 7.** Which of the following was not on Sophie's wish list?
- A. Becoming a patisserie manager. B. Becoming a fashion designer
 C. Owning a boutique. D. Becoming an actress.
- 8.** Who said - "She thinks money grows on trees, don't she."
- A. Geoff B. Sophie's father
 C. Derek D. Jansie
- 9.** Whom was Sophie watching near the sink?
- A. Father B. Mother C. Geoff D. Derek
- 10.** What is untrue about Sophie's house?
- I. The kitchen was a small room.
 II. Dirty washing was piled up in a corner of the room.
 III. The kitchen was steamy from the ancient fire place.
 IV. The next room had a carpet.
- A. III and IV B. only II C. I and II D. only III
- 11.** What was Sophie's brother Geoff doing?
- A. He was tinkering the carpet.
 B. He was lying on the carpet.
 C. He was mending a part of his motorcycle D. He was reading a book on the carpet.

12. To whom was Sophie closest to in the family?
 A. Her mother
 B. Her brother Derek
 C. Her brother Geoff
 D. Her father
13. Sophie's brother Geoff had been out of school for the last _____.
 A. two years
 B. three years
 C. three and a half years
 D. two and a half years
14. Sophie's brother Geoff worked as a/an _____, travelling to his work each day to the far side of the city.
 A. model
 B. motor cycle racer
 C. travel agent
 D. apprentice mechanic
15. Sophie found that words had to _____ out of Geoff like stones out of the ground.
 A. rankled up
 B. prised out
 C. forced out
 D. wrenches up
16. Sophie always saw herself riding with Geoff on his motor cycle while he wore shinning black leathers and she wore a _____ dress with a cape that flew out behind.
 A. blue
 B. red
 C. yellow
 D. pink
17. Sophie first shared her secrets with _____.
 A. Derek
 B. Jansie
 C. Geoff
 D. Her mother
18. Sophie didn't tell Geoff about Casey's _____.
 A. teeth
 B. hair
 C. lips
 D. ears
19. Who wanted Sophie to buy a decent house if she ever came into big money?
 A. Her mother
 B. Her brother Derek
 C. Her brother Geoff
 D. Her father
20. Where did Sophie meet Danny Casey?
 A. Outside her school.
 B. After the match.
 C. At the arcade.
 D. Near the canal.
21. Where at the arcade did Sophie meet Danny Casey?
 A. When she was buy a pizza.
 B. When she was looking at the clothes in Royce's window.
 C. When she was looking at the purses in a shop.
 D. When she was standing out a sports shop.
22. What colour eyes did Danny Casey have according to Sophie?
 A. Green
 B. Blue
 C. Brown
 D. Black
23. When Geoff told their father that Sophie had met Danny Casey her father had an expression of _____ of his face.
 A. surprise
 B. disdain
 C. scorn
 D. disregard
24. Who said, "I once knew a man who had known Tom Finney?"
 A. Derek
 B. Geoff
 C. Sophie's mother
 D. Sophie' father

25. Who remarked that Casey might be the best if he kept his head on his shoulder?
A. Derek B. Geoff
C. Frank D. Sophie's father
26. Cassey belonged to which country?
A. Ireland B. Scotland
C. England D. Finland
27. Who said to whom - "One of these days you're going to talk yourself into a load of trouble"?
A. Sophie's father to her B. Sophie's father to Geoff
C. Jansie to Sophie D. Frank to Geoff
28. What was there on Geoff's bedroom wall?
I. A large poster of United's first team squad.
II. A row of coloured photographs.
III. Three family photographs.
IV. Three photographs of Casey.
A. I, II, III and IV B. I, II and IV
C. I, II and III D. III and IV
29. Sophie said that she recognised Danny Casey not by his looks but by his _____.
A. height B. hair
C. eyes D. accent
30. Sophie wished that her brother would pay more attention to his _____.
A. hair B. appearance
C. clothes D. speech
31. On which day did Sophie's family make their weekly pilgrimage to watch the team - United?
A. Friday B. Saturday
C. Monday D. Sunday
32. From where did Sophie, her father and Derek watch the football match?
A. From higher up to get a better view. B. From the side lines.
C. From near the goal. D. From the gate.
33. When Sophie's family went to watch United play, the team won by _____.
A. one-nil B. three-nil
C. two-one D. two-nil
34. From where did Geoff watch the football match of United?
A. From higher up to get a better view. B. From the side lines.
C. From near the goal. D. From the gate.
35. When did Sophie glow with pride?
A. When Casey drove in the first goal. B. When Casey drove in both the goals.
C. When Casey smiled from the ground as her. D. When Casey drove in the second goal.
36. When was Geoff ecstatic?
A. When Casey drove in the first goal.
B. When Casey drove in both the goals.
C. When Casey scored the second and third goal.
D. When Casey drove in the second goal.

37. "I wish he was an Englishman." Who is 'he'?
A. Danny Casey
C. Frank Casey
B. Geoff Casey
D. Derek Casey
38. Who said, "Ireland'll win the World Cup"?
A. Derek
C. Frank
B. Geoff
D. Sophie's father
39. Jansie thought that Sophie's father would be _____ as anything if he came to know that she had met Danny Casey?
A. chuffed
C. thrilled
B. contented
D. gratified
40. What made Sophie feel glad that her father would not be home when she reached there after she came back all sad without meeting Danny?
A. When she saw that Geoff had forgotten to ask her about Casey.
B. When she saw that her mother and younger brother were out of the house.
C. When she saw her father's bicycle propped against the wall outside the pub.
D. When she found that Jansie had gone for a vacation with her family.
41. Which one of the following was not a characteristic feature of Danny Casey as described by Sophie?
A. green eyes
C. space between teeth
B. tall in height
D. freckled nose

27. What is meant by ecstatic?
A. thrill
B. happiness
C. glee
D. overjoyed
28. He's the best. (Change the Degree)
A. He is better than him.
B. No one is as good than him.
C. He is better than the others.
D. No one was so good as him.
29. He's with the best team in the country. (Change the Degree)
A. He is with a better team than any other in the country.
B. He is with a better team than any other in the country.
C. He was with a better team than any other in the country.
D. He is with a better team as any other in the country.
-
30. The synonym form of 'melancholy' is _____.
A. sad
B. powerless
C. depression
D. cheerful
31. The synonym form of 'gawky' is _____.
A. graceful
B. clumsiness
C. ungraceful
D. gainly
32. The synonym form of 'prodigy' is _____.
A. starry
B. genius
C. sensational
D. genuine
33. The antonym form of 'cluttered' is _____.
A. messy
B. neat
C. jumbled
D. smartly
34. Give the adjective form of school?
A. scholastic
B. scholar
C. schooling
D. schooled
35. The noun form of 'special' is _____.
A. specialise
B. speciality
C. specialising
D. specially
36. The adjective form of 'right' is _____.
A. righted
B. rights
C. righten
D. righteous
37. What is the verb form of 'able'?
A. ableness
B. enable
C. ably
D. ability
-

D. Idioms and Phrases - Multiple Choice Questions

1. Jansie, linking arms with Sophie along the street; looked doubtful.
 A. holding hands of
B. joining body parts of
C. putting arm around
2. Jansie came to know that they were both earmarked for the biscuit factory.
 A. backed off for
B. used for
 C. reserved for
3. Jansie, knowing they were both assigned for the biscuit factory, became melancholy.
 A. became sad
B. became irritated
 C. became elated

4. Sophie's father was scooping shepherd's pie into his mouth as hard as he could go.
A. was digging
B. was pushing
C. was securing
5. Sophie felt a tightening in her throat.
A. became physically sick
B. became tense with stiffening of her throat
C. felt the heat in her mouth
6. He was kneeling on the floor in the next room tinkering with a part of his motorcycle.
A. repairing
B. placing
C. pushing
7. Words had to be prised out of him like stones out of the ground.
A. treasured out
B. forced out
C. awarded to
8. Though their father forbade it, Geoff had never expressed an opinion.
A. disallowed it
B. presented it
C. permitted it
9. He sat frowning at the oily component he cradled in his hands.
A. released in
B. dropped in
C. clasped in
10. She shook her head, chastened at his awareness.
A. humbled by
B. proud of
C. satisfied by
11. They will win if he keeps his head on his shoulders.
A. he balances his head
B. he is rational and not emotional
C. he keeps his shoulders firm
12. This wasn't an inquisition, just Jansie being nosy.
A. being detached
B. being curious about other's affairs
C. being a little upended
13. I feel the pangs of doubt stirring inside me.
A. feeling of loneliness
B. numb pain in the mind
C. feelings of uncertainty
14. And she saw it all again, last Saturday – saw him ghost past the defenders.
A. move very fast through
B. almost suddenly frightened
C. tightly clasp

- E. Edit – Find out the error in each line and write the correct words:**
- | | |
|---|----------------------------------|
| 1. | Incorrect Correct |
| <p>They wear earmarked for the biscuit factory.
Jandie knows this all the while she thought of work.
She became very said as she thought about it.</p> | |
| | a. _____
b. _____
c. _____ |
| 2. | |
| <p>Sophie's mother was stopping over the sink.
Her father was scooping a pie in his mouth.
Her brother was mending an part of his motorcycle.</p> | |
| | a. _____
b. _____
c. _____ |
| 3. | |
| <p>Every Saturday they went in their weekly pilgrimage.
The family gone down to see the football matches.
Sophie and his father sat down near the goal.</p> | |
| | a. _____
b. _____
c. _____ |

Answers:

- | | | |
|---------------------------|-----------------|---------------|
| 1. a. wear – were | b. knows – knew | c. said – sad |
| 2. a. stopping – stooping | b. in – into | c. an – a |
| 3. a.in-on | b. gone – went | c. his -her |

POETRY

My Mother at Sixty-six
Kamala Das

**An Elementary School
Classroom in a Slum**
Stephen Spender

Keeping Quiet
Pablo Neruda

A Thing of Beauty
John Keats

A Roadside Stand
Robert Frost

Aunt Jennifer's Tigers
Adrienne Rich





1 My Mother at Sixty-six

About the poet

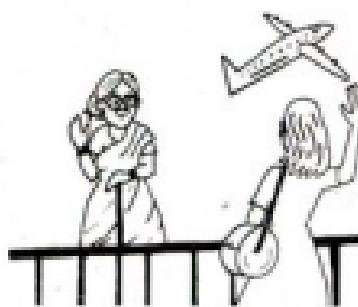
300⁹
30⁹

Kamala Das (1934) was born in Malabar, Kerala. She is recognised as one of India's foremost poets. Her works are known for their originality, versatility and the indigenous flavour of the soil. Kamala Das has published many novels and short stories in English and Malayalam under the name 'Madhuvrikutty'. Some of her works in English include the novel Alphabet of Lust (1977), a collection of short stories Padmarani the Harlot and Other Stories (1992), in addition to five books of poetry. She is a sensitive writer who captures the complex subtleties of human relationships in lyrical idiom. *My Mother at Sixty-six* is an example.

first in
time / space
paramount

Before you read

Ageing is a natural process; have you ever thought what our elderly parents expect from us?



Driving from my parent's home to Cochin last Friday morning, I saw my mother, beside me, doze, open mouthed, her face ashen like that pale, ^{anemic} ~~like ab~~ of a corpse and realised with pain that she was as old as she looked but soon put that thought away, and looked out at Young

Trees sprinting, the merry children spilling - moving out of their homes, but after the airport's security check, standing a few yards



away, I looked again at her, wan, colourless
pale
as a late winter's moon and felt that old
familiar ache, my childhood's fear,
but all I said was, see you soon, Amma.
all I did was smile and smile and smile..... | rep.

sprinting : short fast race, running
wan : colourless

Think it out

- What is the kind of pain and ache that the poet feels?
- Why are the young trees described as 'sprinting'?
- Why has the poet brought in the image of the merry children 'spilling out of their homes'?
- Why has the mother been compared to the 'late winter's moon'?
- What do the parting words of the poet and her smile signify?

Notice that the whole poem is in a single sentence, punctuated by commas.

It indicates a single thread of thought interspersed with observations of the real world around and the way these are connected to the main idea.

Diversified

- | |
|---|
| 1. During ... morning - Rep / All; / Later; |
| 2. I saw — open mouthed - Simile / All; |
| 3. Her face — corpse - Simile / Simile |
| 4. And read ... away - All; / Rep / Simile |
| 5. And — sprint - Person / Hyper |
| 6. the merry — homes - Metaph / All; |
| 7. I looked ... moon - Simile / Dantes / All; |
| 8. And felt ... fear - All; / Person |
| 9. But all ... Amma - All; |
| 10. All ... smile - Rep; |

Poem 1

My Mother At Sixty-six

Kamala Das

A. Poem Based -Multiple Choice Questions

1. Who has penned the poem 'My Mother at Sixty-six'?
- A. Anees Jung
C. Selma Lagerlöf
 B. Kamala Das
D. Adrienne Rich
2. Kamala Das wrote under which pen name?
- A. Kamaladasa
C. Madhavikutty
 B. Kamalamadhavi
D. Madhavikutty
3. What is the title of Kamala Das' poem?
- A. My Mother at Sixty
 C. My Mother at Sixty-six
B. My Mother at Sixty-five
D. My Mother at Sixty plus
4. Kamala Das was driving with her mother to the _____.
- A. airport to Cochin
C. airport to Trivandrum
 B. station to Cochin
D. station to Trivandrum
5. When did the poetess realise with pain that her mother was close to death?
- A. She saw her doze near her.
B. Her mother was sleeping with her mouth open.
 C. Her mother's face was ashen.
D. She saw her mother's grey hair.
6. Kamala Das was driving to Cochin from her _____ home.
- A. parents'
C. mother's
 B. father's
D. brother's
7. The poetess put aside the thought of her mother's old age and _____.
A. went to sleep
C. checked her plane ticket
 B. started praying
D. looked out of the vehicle's window
8. What did the poetess see as she looked out of the vehicle?
- A. Young trees sprinting.
C. Young trees blossoming.
 B. Merry children singing.
D. Merry children going to school.
9. After the security check, the poetess looked at her mother and saw her mother looking _____.
- A. wan and misty
C. pale and sickly
 B. wan and pale
D. ashen and sickly
10. What was the familiar ache which was Kamala's childhood fear?
- A. Not being able to visit her mother again.
B. Losing her mother at the fair.
 C. Being separated from her mother.
D. Taking her mother to the hospital.
11. The young trees seemed to be _____ to the poetess.
- A. springing
 C. sprinting
B. sporting
D. spelling

12. With what does the poetess compare her mother when she was sitting with her in the vehicle?
A. A carcass
C. A skeleton
 B. A corpse
D. A shell
13. With what does the poetess compare her mother after she reaches the security check at the airport?
 A. Late winter's moon
C. Thin as a skeleton
B. Ashen like a corpse
D. Shell like body
14. The poetess smiled and smiled when she told her mother "See you soon, Amma" because _____.
A. She wanted to pass good vibes to her mother.
B. She wanted her mother to remember only her smiling face.
C. She didn't want tears to come to her eyes.
 D. She didn't want her mother to see the fear of losing her on her face.
15. I saw my mother, beside me, doze, open mouthed, her face _____. (Complete the line from the poem)
A. like a late winter's moon
C. thin as a skeleton
 B. ashen like that of a corpse
D. shell like
16. And looked out at Young trees _____, the merry children _____, out of their homes. (Fill in the blanks with words used by the poetess)
A. spilling, sprinting
 C. sprinting, spilling
B. sprinting, springing
D. springing, sporting
17. But after the airport's security check, standing a few yards away, I looked again at her, wan, pale as _____. (Complete the line from the poem)
 A. late winter's moon
C. thin as a skeleton
B. ashen as a corpse
D. shell like
18. 'My Mother at Sixty-six' is an example of complex subtleties of _____.
A. human relationships
C. sense of aging
 B. pain of separation
D. childhood worries



gap between have (wealthy)
and haven't



2 An Elementary School Classroom in a Slum

About the poet

Stephen Spender (1909-1995) was an English poet and an essayist. He left University College, Oxford without taking a degree and went to Berlin in 1930. Spender took a keen interest in politics and declared himself to be a socialist and pacifist. Books by Spender include Poems of Dedication, The Edge of Being, The Creative Element, The Struggle of the Modern and an autobiography, World Within World. In An Elementary School Classroom in a Slum, he has concentrated on themes of social injustice and class inequalities.

one who
supports
poor

Before you read

Have you ever visited or seen an elementary school in a slum?
What does it look like?

blowing strongly

Top left: 1/2nd

Far far from gusty waves these children's faces.—
Like rootless weeds, the hair torn round their pallor: pale faces
The tall girl with her weighed-down head. The paper-thin and thin
seeming boy, with rat's eyes. [The stunted, unlucky heir underdeveloped
Of twisted bones, reciting a father's gnarled disease, Successor
His lesson, from his desk.] At back of the dim class
One unnoted, sweet and young. His eyes live in a dream.
Of squirrel's game, in tree room, other than this.
On sour cream walls, donations. Shakespeare's head,
Cloudless at dawn, civilized dome riding all cities. Institutes of
Bailed, flowery, Tyrolese valley. Open-handed map
Awarding the world its world. And yet, for these
Children, these windows, not this map, their world.
Where all their future's painted with a fog.

having lab



A narrow street sealed in with a lead sky *bitter sky*
Far far from rivers, capes, and stars of words. - *sea coast / a part of big land*

Surely, Shakespeare is wicked, the map a bad example.
With ships and sun and love tempting them to steal—
For lives that slyly turn in their cramped holes *in narrow holes (dark)*
From fog to endless night? On their slag heap, these children *were made*
Wear skins peeped through by bones and spectacles of steel
With mended glass, like bottle bits on stones.
All of their time and space are foggy slum.
So blot their maps with slums as big as doom. *hell*

Unless, governor, inspector, visitor,
This map becomes their window and these windows
That shut upon their lives like catacombs. *and covered ground*
Break O break open till they break the town
And show the children to green fields, and make their world
Run azure on gold sands, and let their tongues *free expression*
Run naked into books the white and green leaves open
History theirs whose language is the sun.



Tyrolean valley : pertaining to the Tyrol, an Austrian Alpine province
catacombs : a long underground gallery with excavations in its sides for tombs. The name catacombs, before the seventeenth century was applied to the subterranean cemeteries, near Rome

carity in life

Think it out

1. Tick the item which best answers the following.
(a) The tall girl with her head weighed down means
The girl
 is ill and exhausted



- (iii) has her head bent with shame
(iii) has untidy hair
- (b) The paper-seeming boy with rat's eyes means
The boy is
(i) sly and secretive
 (ii) thin, hungry and weak
(iii) unpleasant looking
- (c) The stunted, unlucky heir of twisted bones means
The boy
 (i) has an inherited disability
(ii) was short and bony
- (d) His eyes live in a dream. A squirrel's game, in the tree room other than this means
The boy is
 (i) full of hope in the future
(ii) mentally ill
(iii) distracted from the lesson
- (e) The children's faces are compared to 'rootless weeds'
This means they
 (i) are insecure
(ii) are ill-fed
(iii) are wastrels
2. What do you think is the colour of 'sour cream'? Why do you think the poet has used this expression to describe the classroom walls?
3. The walls of the classroom are decorated with the pictures of 'Shakespeare', 'buildings with domes', 'world maps' and beautiful valleys. How do these contrast with the world of these children?
4. What does the poet want for the children of the slums? How can their lives be made to change?

Notice how the poet picturises the condition of the slum children.

Notice the contrasting images in the poem — for example,

A narrow street sealed in with a lead sky
Far far from rivers, capes, and stars of words.

Poem 2 An Elementary School Classroom in a Slum

Stephen Spender

A. Poem Based - Multiple Choice Questions

1. The poem 'An Elementary School Classroom in a Slum' has been penned by _____.
 A. Anees Jung
 C. Kamala Das B. Stephen Spender
 D. Robert Frost
2. What is meant by 'Far, far from gusty waves' in the poem 'An Elementary School Classroom in a Slum'?
 A. Away from energetic children
 C. At a distance from the sea B. Far away from the beaches
 D. Away from city children
3. What words does the poet use to describe all the slum children?
 A. Rootless weeds
 C. Weighed down B. Hay like
 D. Emaciated grass
4. The _____ was sitting in the class of the elementary school with a weighed down head.
 A. twisted bones boy
 C. tall girl B. paper seeming boy
 D. unnotted girl
5. The _____ boy had rat's eyes in the slum school.
 A. twisted bones
 C. tall and thin B. paper seeming
 D. unnotted young
6. Why is one boy reciting his lesson from his desk in the elementary school in the slum?
 A. He was punished by the teacher for talking.
 B. He was so short so he stands on the desk.
 C. He was paper thin so he cannot stand.
 D. He was stunted with a gnarled disease he inherited from his father.
7. What was one of the boys doing behind in the dim class of the elementary school?
 A. Thinking of going to the beach to play with the water.
 B. Dreaming of squirrel games in trees outside the class.
 C. Sleeping as he has no proper place to sleep at home.
 D. Keeping his head on the desk as he is unwell.
8. The colour of the walls of the elementary school was compared with _____.
 A. slag heap B. misty yellow
 C. sour cream D. foggy white
9. What has been put on the walls of the elementary school in the slums through donations? (Which one is incorrect?)
 A. Shakespeare's portrait
 C. Flowers in Tyrolean Valley B. Painting of dawn
 D. Beach with rocks
10. The posters on the walls do not represent the state of the slum children, because their world is _____.
 I. painted with a fog
 II. a narrow street
 III. an azure sky
 IV. far from the rivers, capes and stars of words
 A. I, II, IV B. II, III, IV
 C. I, II, III D. I, III, IV

11. Who sits at the back of the elementary school classroom in the slum?
A. A tall girl
B. A paper seeming boy
C. A stunted boy
D. An unnoted young boy
12. What does 'catacombs' imply for the slum children according to Stephen Spender?
A. A hopeless life
B. A diseased life
C. A sad existence
D. A near death existence
13. Which of the following is incorrect with regards to the slum children?
A. Shakespeare is wicked.
B. The map is a far-fetched example.
C. The ships, sun and love tempt the children to steal.
D. The painting of dawn is cloudless.
14. Where do the lives of the slum children slyly turn?
A. Under the azure skies
B. Under the lead sky
C. In their cramped holes
D. In their windowless huts
15. Through the poem 'An Elementary school classroom in a slum', the poet Stephen spender has concentrated on themes of _____.
A. rough treatment of slum children
B. social injustice and class inequalities
C. bad living conditions in slums
D. pride and prejudice of city dwellers towards the poor
16. What is the colour of sour cream?
A. Pale yellow
B. Pale-brown
C. Pale-grey
D. White
17. Which of the following phrases doesn't talk of the poverty of the slum children?
A. On their slag heap.
B. In their cramped holes.
C. Narrow street sealed in with a lead sky.
D. Open-handed map.
18. The tall girl with her head weighed down means that the girl was _____.
A. tired of responsibilities
B. bent down with shame
C. was not interested
D. was ill



3 Keeping Quiet

pseudonym

About the poet

Pablo Neruda (1904-1973) is the pen name of Neftali Ricardo Reyes Basoalto who was born in the town of Parral in Chile. Neruda's poems are full of easily understood images which make them no less beautiful. He won the Nobel Prize for Literature in the year 1971. In this poem Neruda talks about the necessity of quiet introspection and creating a feeling of mutual understanding among human beings.

Before you read

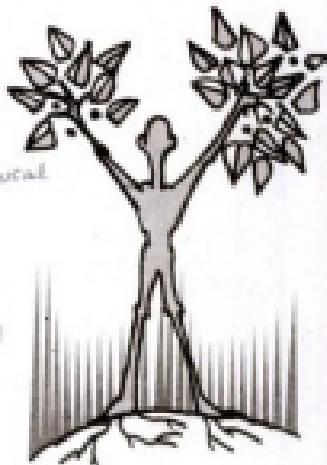
What does the title of the poem suggest to you? What do you think the poem is about?

[Now we will count to twelve all || 277 | write
and we will all keep still.]

For once on the face of the Earth
let's not speak in any language,
let's stop for one second,
and not move our arms so much.]

[It would be an exotic moment exotic
without rush, without engines,
we would all be together
in a sudden strangeness.]

[Fishermen in the cold sea life | All
would not harm whales]
(and the man gathering salt
would look at his hurt hands.)





war against environment

Those who prepare green wars,
wars with gas, wars with fire,
victory with no survivors,
would put on clean clothes
and walk about with their
brothers
in the shade, doing nothing.]

[What I want should not be
confused
with total inactivity.]

[Life is what it is about;
I want no truck with death.]

[If we were not so single-minded
about keeping our lives moving,
and for once could do nothing,
perhaps a huge silence
might interrupt this sadness
of never understanding ourselves
and of threatening ourselves with
death.]

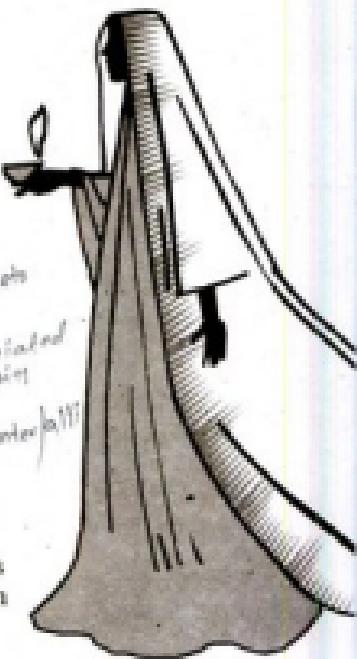
[Perhaps the Earth can teach us
as when everything seems dead
and later proves to be alive.]

[Now I'll count up to twelve
and you keep quiet and I will go.

to have no truck with : to refuse to associate or deal with, to refuse to tolerate something

Think it out

1. What will counting upto twelve and keeping still help us achieve?
2. Do you think the poet advocates total inactivity and death?
3. What is the 'sadness' that the poet refers to in the poem?
4. What symbol from Nature does the poet invoke to say that there can be life under apparent stillness?





Try this out

Choose a quiet corner and keep still physically and mentally for about five minutes. Do you feel any change in your state of mind?

Notice the differing line lengths of the stanzas and the shift in thought from stanza to stanza.

- exotic - unusual, extrinsic, fascinating
- Green Wars - war against environment
- pen name - pseudonym/a fictitious name
- estrange (verb of strangeness)

Poem 3**Keeping Quiet****Pablo Neruda****A. Poem Based - Multiple Choice Questions**

1. The poem 'Keeping Quiet' has been penned by _____.
 A. Robert Frost B. Stephen Spender
 C. Pablo Neruda D. Adrienne Rich
2. The poet Pablo Neruda is a native of _____.
 A. Peru B. Chile
 C. Mexico D. Italy
3. The poet Pablo Neruda won the Nobel Prize for Literature in _____.
 A. 1973 B. 1975
 C. 1970 D. 1971
4. The poem 'Keeping Quiet' is about _____.
 A. character and love for nature B. introspection and mutual understanding
 C. silence and love for whales D. togetherness and effective use of time
5. The poet appeals to the readers to count upto _____ and keep still.
 A. twelve B. ten
 C. twenty D. fifteen
6. What kind of a moment would be experienced if everyone becomes silent for a while?
 A. exotic B. unforgettable
 C. extreme D. terrible
7. What would be experienced in the silent and still moment?
 I. There would be no rush.
 II. There would be no engines.
 III. People would be together in a sudden strangeness.
 IV. There would be a lot of free time.
 A. I, III and IV B. I, II and IV C. I, II and III D. II, III and IV
8. What would happen in the quiet moment in the cold sea according to Pablo Neruda?
 A. Fishermen would not harm the whales.
 B. Man wouldn't pollute the sea.
 C. The storms would subside.
 D. The countries wouldn't fight naval wars.
9. By keeping quiet how would the man gathering salt protect himself?
 A. He would not be bitten by crocodiles. B. He would not slip and fall.
 C. He would not drown himself. D. He would not hurt his hands further.
10. Which wars have victory with no survivors?
 A. Green Wars B. Wars with gas
 C. Wars with fire D. All the above
11. Who would put on clean clothes and walk with their brothers on keeping quiet?
 A. labourers B. soldiers C. farmers D. fishermen

12. According to the poet Pablo Neruda the act of keeping quiet should not be confused with _____.
A. total darkness
C. death
 B. total inactivity
D. just sleeping
13. The poet Pablo Neruda says that he is talking about life and wants to have _____.
A. no total silence
C. no noise from soldiers
 B. no truck with death
D. no fishing in the sea
14. According to the poet who can teach us when everything seems dead?
A. Water
 C. Earth
B. Sky
D. Time



4 A Thing of Beauty

About the poet

John Keats (1795-1821) was a British Romantic poet. Although trained to be a surgeon, Keats decided to devote himself wholly to poetry. Keats' secret, his power to sway and delight the readers, lies primarily in his gift for perceiving the world and living his moods and aspirations in terms of language. The following is an excerpt from his poem 'Endymion; A Poetic Romance'. The poem is based on a Greek legend, in which Endymion, a beautiful young shepherd and poet who lived on Mount Latmos, had a vision of Cynthia, the Moon Goddess. The enchanted youth resolved to seek her out and so wandered away through the forest and down under the sea.

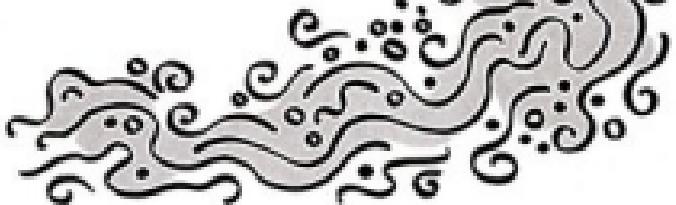
Before you read

What pleasure does a beautiful thing give us? Are beautiful things worth treasuring?

A thing of beauty is a joy forever | epi | þeərə | hɪpər
(Its loveliness increases, it will never | lɪts | aʊntʃ
Pass into nothingness,) but will keep
(A bower quiet for us, and a sleep | əlmən | ɔ:pəm | mætə:b̥eɪp | əl |
Full of sweet dreams, and health, and quiet breathing)
Therefore, on every morrow, are we wreathing | w्रeɪθɪŋ
A flowery band to bind us to the earth.) a:li:mætə | əmætə |
Spite of despondence, of the inhuman dearth | ə:t̥ |
Of noble natures, of the gloomy days, | t̥r̥əm|l̥əm | p̥ər | w̥əp |
Of all the unhealthy and o'er-darkened ways
Made for our searching) yes, (in spite of all, | p̥ər | s̥ə:t̥ | w̥ɪt̥ | əl |
Some shape of beauty moves away the pall | ə:p̥ə:t̥ | ə:l̥ |
From our dark spirits) Such the sun, the moon, | ə:p̥ɪ:t̥ | ə:m̥ |
Trees old, and young, sprouting a shady bough | ə:p̥ɪ:t̥ | ə:y̥ |



For simple sheep; and such are daffodils ^{and longings}
With the green world they live in; and clear rills ^{and}
That for themselves a cooling covert make
(Gainst the hot season; the mid forest brake.
Rich with a sprinkling of fair musk-rose blooms.)
And such too is the grandeur of the dooms
We have imagined for the mighty dead;
All lovely tales that we have heard or read;
An endless fountain of immortal drink,
Pouring unto us from the heaven's brink.



rills : small streams

bake : a thick mass of ferns

Think it out

1. List the things of beauty mentioned in the poem.
2. List the things that cause suffering and pain.
3. What does the line, 'Therefore are we wreathing a flowery band to bind us to earth' suggest to you?
4. What makes human beings love life in spite of troubles and sufferings?
5. Why is 'grandeur' associated with the 'mighty dead'?
6. Do we experience things of beauty only for short moments or do they make a lasting impression on us?
7. What image does the poet use to describe the beautiful bounty of the earth?

Notice the consistency in rhyme scheme and line length. Also notice the balance in each sentence of the poem, as in,

Of noble natures, of the gloomy days,
Of all the unhealthy and o'er-darkened ways
Made for our searching: yes in spite of all.

Poem 4

A Thing of Beauty

John Keats

A. Poem Based - Multiple Choice Questions

1. The poem 'A Thing of Beauty' is penned by _____.
 A. John Keats B. Robert Frost
C. Stephen Spender D. John Updike
2. The beauty of things which are lovely always _____.
 A. stagnates B. increases
C. decreases D. fade away
3. 'It will never pass into nothingness' means _____.
 A. It will not be missed.
B. It will not be forgotten.
C. It won't become a useless thing.
 D. It will never fade away.
4. John Keats says that a/an _____ is a joy forever.
 A. beautiful thing B. lovely flower
C. interesting book D. good friend
5. Explain - 'Will keep a bower quiet for us'.
 A. Will give us shade.
B. Will provide us with a quiet home.
 C. Will keep us calm and peaceful.
D. Will keep us away from violence and war.
6. Why are we wreathing a flowery band every morning?
 A. To show our love for nature.
B. To bind us to the earth.
C. To make us look presentable.
 D. To make us happy.
7. Why does Keats use the words 'Spite of despondence, of the inhuman dearth'?
 A. It means the negative attitude of human beings.
B. It means the wrong beliefs of men.
C. It means the sadness given to others.
 D. It means the sadness and depression existing in human life.
8. Keats mentions that the sun, moon, trees old and young are things that _____.
 A. provide a shady boon for sheep B. remove the pall from our lives
C. makes us alive D. keeps us healthy
9. Who sprout a shady boon for sheep?
 A. Trees B. Humans
C. Creepers D. Rivers
10. According to Keats the word 'sheep' means _____.
 A. wild animals B. flock
C. human beings D. group
11. The words 'endless fountain' used by the poet denotes _____.
 A. The flow of natural water.
B. The beautiful objects in our life.
C. The fall of the rain.
D. The beautiful books that we read to get knowledge.

12. From where does the endless fountain of immortal drink come to us?
A. From peace and calmness
B. From the heart of men
C. From heaven- God's house
D. From the beautiful things
13. What is meant by 'clear rills'?
A. open sky
B. streams of clear water
C. fresh waterfalls
D. clear coastal areas
14. Which of the following make a cooling covert for themselves against the hot season?
A. mid forest
B. clear rills
C. sheep
D. daffodils
15. In the mid forest the thick bushes are full of _____ blooms in the hot season.
A. lilies
B. clear rills
C. musk roses
D. daffodils
16. What is meant by grandeur of the dooms?
A. The beauty in death.
B. The mighty and heroic lives of the people who are no more.
C. The loveliness caused by death.
D. The beautiful life after death of the heroic people.



5 A Roadside Stand

About the poet

Robert Frost (1874-1963) is a highly acclaimed American poet of the twentieth century. Robert Frost wrote about characters, people and landscapes. His poems are concerned with human tragedies and fears. His reaction to the complexities of life and his ultimate acceptance of his burdens. *Stopping by the Woods on a Snowy Evening*, *Birches*, *Mending walls* are a few of his well-known poems. In the poem *A Roadside Stand*, Frost presents the lives of poor deprived people with pitiless clarity and with the deepest sympathy and humanity.

Before you read

Have you ever stopped at a roadside stand? What have you observed there?

The little old house was out with a little new shed
(In front at the edge of the road where the traffic sped.)
per (A roadside stand that too pathetically pied,) ~~pitifully beguiled~~
atti (It would not be fair to say for a dole of bread,) ~~donative~~
and (But for some of the money, the cash, whose flow supports)
The flower of cities from sinking and withering faint.)
and (The polished traffic passed with a mind ahead, ~~unconscious~~) ~~unconscious~~
Or if ever aside a moment, then out of sorts) ~~Unhappy~~
and (At having the landscape marred with the artless paint)
and (Of signs that with N turned wrong and S turned wrong)
and (Offered for sale wild berries in wooden quarts, ~~gathered~~) ~~gathered~~
and (Or crook-necked golden squash with silver warts,) ~~perish~~
and (Or beauty rest in a beautiful mountain scene,) ~~perish~~
and (You have the money, but if you want to be mean, ~~an unscrupulous~~
and (Why keep your money (this crossly) and go along)
(The hurt to the scenery wouldn't be my complaint)

'have' wealthy pp
have arts-power pp



So much as the trusting sorrow of what is unsaid.) *all / all / pop*
(Here far from the city we make our roadside stand.) *all / all*
(And ask for some city money to feel in hand *and sympathetic*) *happ / lots*
To try if it will not make our being expand.)
(And give us the life of the moving-pictures' promise *flicks*
That the party in power is said to be keeping from us) *metabol / anti*

(It is in the news that all these pitiful kin *metabol / all*
Are to be bought out and mercifully gathered in *metabol / all*
To live in villages, next to the theatre and the store.)
(Where they won't have to think for themselves anymore) *all / lots*
While greedy good-doers, beneficent beasts of prey. *waves*
Swarm over their lives enforcing benefits *all / many and lots*
(That are calculated to soothe them out of their wits. *comparable to*
And by teaching them how to sleep they sleep all day.) *feared / lots*
(Destroy their sleeping at night the ancient way) *ancient*

(Sometimes I feel myself I can hardly bear *metaphor*
The thought of so much childish longing in vain.)
The sadness that lurks near the open window there.) *unheard*
That waits all day in almost open prayer
For the squeal of brakes, the sound of a stopping car.) *alarm*
(Of all the thousand selfish cars that pass.
Just one to inquire what a farmer's prices are.) *per / by / train*
(And one did stop, but only to plow up grass *plough*
In using the yard to back and turn around.) *metabol*
(And another to ask the way to where it was bound.) *all /*
(And another to ask could they sell it a gallon of gas.) *all /*
(They couldn't (this crossly); they had none, didn't it see?) *all / yes / lots*
(No, in country money, the country scale of gain.
The requisite lift of spirit has never been found.) *all / pop / lots*
Or so the voice of the country seems to complain.) *per / metabol / all*
I can't help owning the great relief it would be
To put these people at one stroke out of their pain.) *all / lots*
(And then next day as I come back into the sane,
I wonder how I should like you to come to me
And offer to put me gently out of my pain.) *all / yes*

quarts : bottles or containers

squash : a kind of vegetable (gourd)



Think it out

1. The city folk who drove through the countryside hardly paid any heed to the roadside stand or to the people who ran it. If at all they did, it was to complain. Which lines bring this out? What was their complaint about?
2. What was the plea of the folk who had put up the roadside stand?
3. The government and other social service agencies appear to help the poor rural people, but actually do them no good. Pick out the words and phrases that the poet uses to show their double standards.
4. What is the 'childish longing' that the poet refers to? Why is it 'vain'?
5. Which lines tell us about the insufferable pain that the poet feels at the thought of the plight of the rural poor?

Talk about it

Discuss in small groups.

The economic well-being of a country depends on a balanced development of the villages and the cities.

Try this out

You could stop at a dhaba or a roadside eatery on the outskirts of your town or city to see

1. how many travellers stop there to eat?
2. how many travellers stop for other reasons?
3. how the shopkeepers are treated?
4. the kind of business the shopkeepers do.
5. the kind of life they lead.

Notice the rhyme scheme. Is it consistent or is there an occasional variance? Does it indicate thought predominating over sound pattern?

Notice the stanza divisions. Do you find a shift to a new idea in successive stanzas?

Poem 5

Roadside Stand

Robert Frost

A. Poem Based- Multiple Choice Questions

1. Who has penned the poem 'Roadside Stand'?
- A. John Keats
B. Robert Frost
C. Pablo Neruda
D. Stephen Spender
2. The poem 'Roadside Stand' presents _____.
- A. the social problem
B. the haves and have-nots
C. the state of slums
D. the lives of poor deprived people
3. Where was the roadside stand?
- A. At the edge of the road.
B. At the back of the field.
C. In front of the Church.
D. In front of a big sprawling house.
4. What is meant by 'dole of bread'?
- A. some sympathy
B. some food
C. some money
D. some smiles as food
5. What made the traffic glance at the roadside stand?
- A. It blocked the view of the travellers passing by.
B. It marred the otherwise beautiful landscape.
C. It disfigured the beautiful house behind it.
D. It hid the scenery behind it.
6. Which two alphabets were turned wrong by the artless painting at the Roadside stand?
- A. N and A
B. A and S
C. N and S
D. W and N
7. Which of the following were sold at the Roadside Stand?
- A. wild berries and golden squash
B. golden squash and mushrooms
C. mushrooms and melons
D. melons and strawberries
8. What do you understand by 'golden squash'?
- A. yellow coloured drink.
B. orange citrus fruits
C. yellow oranges
D. gold coloured pumpkin
9. What is meant by 'moving picture'?
- A. View of the sky at evening time.
B. View from the ship.
C. Movies
D. Pictures moving in the breeze.
10. Who keeps away the development and progress of the deprived class of people?
- A. The rich people.
B. The party in power.
C. The people who are selfish.
D. The city folks.
11. Where have the people kept their wares at the Roadside stand?
- A. In plastic bags
B. In wooden quarts
C. In sacks
D. In PVC containers
12. Where would the people in the rural areas be relocated?
- A. Next to the theatres and store
B. In the cities
C. Close to the woods
D. High up on the mountains

13. What do you understand by 'pitiful kin'?
A. sad kind of people
C. discarded folk
 B. unfortunate people
D. ignored people
14. What would happen when the poor rustic people are shifted next to the theatre and store?
A. They will be contented with their life.
B. The rustic people will be a satisfied lot.
C. The rustic people will live a high standard of living.
 D. They will be made to stop thinking for themselves anymore.
15. What do you understand by 'beneficent beasts of prey'?
A. The officials in charge of the beasts of prey.
B. People who do good for the wild animals.
 C. Exploitative people in the garb of social workers.
D. Building contractors who build houses for the poor.
16. Who are the 'greedy good-doers'?
A. The travellers who want more goods for less money from the roadside stand.
B. The rich city people who want to get rid of the roadside stand.
C. The contractor who pay less to earn more.
 D. The government and social workers whose aim is to exploit innocent rural folk.
17. What do the greedy good-doers do for the poor rustic people?
A. They make fun of them and call them names.
 B. They give them an illusion of security and better standard of living.
C. They give them less money as they are unable to count.
D. They hire goons to destroy them.
18. Explain - 'Destroy their sleeping at night the ancient way.
 A. Cheat them off their simple straightforward life.
B. Stop them from sleeping on their own bed.
C. Cheat them of even having a good sleep.
D. Stop them from their caring attitude for their own.
19. Why are the owners of the roadside stand sad?
 A. None of the city cars stopped by to buy their wares.
B. People criticised their shed.
C. People made fun of them.
D. None of them stopped and appreciated their wares.
20. What is the prayer of owner of the roadside stand?
 A. The people of the city would appreciate his stand.
B. The passing cars should apply their brakes and stop to buy their wares.
C. The roadside stand should not be broken down.
D. No one should make fun of their spellings as they are not educated.
21. What makes the poet feel miserable and helpless?
A. When he sees the rural people feeling sad with their plight.
B. When he sees the rustic people begging the rich for money.
C. When he sees the rural people running after money.
 D. When he sees the childish longing of the rural folk for money.
22. Which sadness lurks near the open window?
A. The residents of the house looking hungry and pale.
B. The poor children looking emaciated with hunger from the window.

23. **What did the owners of the roadside stand near the window hoping and praying for someone to stop and buy their wares?**
A. They wanted to know if they could sell them a gallon of gas.
C. They inquired the price of things sold there.
C. They wanted to use the backyard to reverse their car.
D. They wanted the letters S and N painted the right way.
24. **What did the first car that stopped at the roadside stand want?**
A. They wanted to know if they could sell them a gallon of gas.
B. They inquired the price of things sold there.
C. They wanted to use the backyard to reverse their car.
D. They wanted to inquire about the directions of their destination.
25. **What did the second car that stopped at the roadside stand want?**
A. They wanted to know if they could sell them a gallon of gas.
B. They inquired the price of things sold there.
C. They wanted to use the backyard to reverse their car.
D. They wanted to inquire about the directions of their destination.
26. **What did the last car that stopped at the roadside stand want?**
A. They wanted to know if they could sell them a gallon of gas.
B. They inquired the price of things sold there.
C. They wanted to use the backyard to reverse their car.
D. They wanted to inquire about the directions of their destination.
27. **Why is the requisite lift of spirit never found for the people who own the roadside stand?**
A. They were never told any kind words.
B. They never got any good monetary benefit to improve their standard of living.
C. They were never taken away from their horrid lifestyle.
D. They were always in an atmosphere of tension and worry.
28. **What did the poet's wish to do with one stroke?**
A. To distribute a lot of money.
C. To educate the village folk.
B. To put out the pain of the village folks.
D. To imprison the greedy good doers.



6 Aunt Jennifer's Tigers

About the poet

Adrienne Rich (1929) was born in Baltimore, Maryland, USA. She is widely known for her involvement in contemporary women's movement as a poet and theorist. She has published nineteen volumes of poetry, three collections of essays and other writings. A strong resistance to racism and militarism echoes through her work. The poem *Aunt Jennifer's Tigers* addresses the constraints of married life a woman experiences.

Before you read

What does the title of the poem suggest to you? Are you reminded of other poems on tigers?

Aunt Jennifer's tigers prance across a screen, | jump over
Bright topaz denizens of a world of green. | metaphor
They do not fear the men beneath the trees; All | ~~water~~ / ^{tree}
They pace in sleek chivalric certainty. | All | ~~water~~ | ^{tree} | respect
hyp / mat

All | ^{light} / ~~light~~ (Aunt Jennifer's fingers fluttering through her wool
Ink | ^{light} / ~~light~~ Find even the ivory needle hard to pull.)
All | ^{weight} / ~~weight~~ (The massive weight of Uncle's wedding band)
All | ^{heavy} / ~~heavy~~ (Sits heavily upon Aunt Jennifer's hand.) All | ^{heavy} / ~~heavy~~

All | ^{terrified} / ~~terrified~~ When Aunt is dead, her terrified hands will be
An | ^{ringed} / ~~ringed~~ Still ringed with ordeals she was mastered by
All | ^{tigers} / ~~tigers~~ (The tigers in the panel that she made
All | ^{go} / ~~go~~ Will go on prancing, proud and unafraid.)



denizen : a person, an animal or a plant that lives, grows or is often found in a particular place.

sleek : elegant

she feels subjugated
(possibly imposed)



Think it out

- How do 'denizens' and 'chivalry' add to our understanding of the tiger's attitudes?
- Why do you think Aunt Jennifer's hands are 'Fluttering through her wool' in the second stanza? Why is she finding the needle so hard to pull?
- What is suggested by the image 'massive weight of Uncle's wedding band'?
- Of what or of whom is Aunt Jennifer terrified with in the third stanza?
- What are the 'ordeals' Aunt Jennifer is surrounded by, why is it significant that the poet uses the word 'ringed'? What are the meanings of the word 'ringed' in the poem?
- Why do you think Aunt Jennifer created animals that are so different from her own character? What might the poet be suggesting, through this difference?
- Interpret the symbols found in this poem.
- Do you sympathise with Aunt Jennifer. What is the attitude of the speaker towards Aunt Jennifer?

Notice the colours suggested in the poem.

Notice the repetitive use of certain sounds in the poem.

1	- A - 3 - 4 - A - G
2	- B - 3 - 4 - B - G
3	I E - I - 4 - I E - B
4	I E - 6 - 4 - I E - 7 - A
5	A - 4 - 7 - V E - 4
6	V E - 2 - 4 - V E - 3

Poem 6**Aunt Jennifer's Tigers**

Adrienne Rich

A. Poem Based- Multiple Choice Questions**1. Who has penned the poem 'Aunt Jennifer's Tigers'?**

- A. Robert Frost
B. Adrienne Rich
C. Kamala Das
D. Stephen Spender

2. Aunt Jennifer's tigers are actually _____.

- A. just like her
B. enslaved
C. in the forest
D. embroidered ones

3. The poet describes the tigers as _____ coloured.

- A. gold
B. topaz
C. brown
D. yellowish

4. 'Denizens of a world of green' means _____.

- A. residents of the forest
B. bright creatures of the earth
C. residents of the grasslands
D. bright yellow striped beings

5. What is the rhyming scheme in the verse below?

Aunt Jennifer's fingers fluttering through her wool
Find even the ivory needle hard to pull.
The massive weight of Uncle's wedding band
Sits heavily upon Aunt Jennifer's hand.

- A. ABAB B. ABBA C. AABB D. AABC

6. Explain- 'They pace in sleek chivalric certainty'

- A. The embroidered tigers seem to be elegantly prancing with freedom.
B. Men like Aunt Jennifer's husband move about to suppress others.
C. Aunt Jennifer's tigers move freely in her garden.
D. Aunt Jennifer's tigers are beautiful looking and silky.

7. Why are Aunt Jennifer's fingers fluttering through her wool?

- A. She is embroidering tigers on a panel with wool and an ivory needle.
B. She is embroidering tigers on a panel with wool and an ivory needle.
C. She is embroidering tigers on a panel with wool and an ivory needle.
D. She is embroidering tigers on a panel with wool and an ivory needle.

8. The poem Aunt Jennifer's Tigers addresses the _____.

- A. subdued life of all women
B. horrible husbands that some women have
C. constraints faced by a woman in her married life
D. the problem of racism and militarism

9. Why is Aunt Jennifer not able to pull the wool through the needle?

- A. Because of the massive weight of Uncle's wedding band on her fingers.
B. Because she is old and fragile.
C. Because the wool is too thick.
D. Because she is beaten up by her oppressive husband.

10. In the last verse, the poetess refrains from using Aunt's name. What does this suggest?
A. She wanted to say that Aunt Jennifer was dead and gone.
B. She avoided writing her name as she felt sorry for her.
C. She forgot to write her name.
 D. Aunt Jennifer was dead and had lost even her name and identity.
11. Why did Aunt Jennifer embroider tigers?
A. To express the true quality of her oppressive life.
 B. To express freedom which she was lacking.
C. To bring nature into her drawing room.
D. To bring forth the case of the tigers in the modern world.
12. Why are the tigers said to be bright topaz denizens?
 A. As they are bright, energetic and basking in freedom.
B. As they are dull yellow skinned.
C. As they have black stripes.
D. As they were embroidered with a topaz needle.
13. What does the wedding band symbolize in the poem "Aunt Jennifer's Tigers"?
A. The state of marriage which is long term.
B. Attachment to a tiger like person.
 C. Trapped life of Aunt Jennifer by her oppressive husband.
D. All the above
14. Who does 'Aunt Jennifer' represent?
A. The poet's relative.
 B. Women who are oppressed by men in their lives.
C. All ladies who are related to embroidery.
D. All married ladies.
15. The fluttering fingers of Aunt Jennifer find it hard to _____.
A. to roll the ball of wool
B. to draw the outline of tigers.
C. to thread the needle
 D. to pull the ivory needle
16. 'The massive weight of Uncle's wedding band' is a subtle reference to _____ by the poetess.
 A. the oppression and suppression of her husband
B. the heaviness of the solid gold ring on her hands
C. the huge weight of the ring on her fingers
D. all the above
17. Who will go on prancing, proud and unafraid in the poem Aunt Jennifer's Tigers?
 A. The tigers on the Aunt Jennifer's panel. B. The tigers in the zoo.
C. The animals in the forest.
D. The animals around Aunt Jennifer's house.