THE NATIONAL ANTHEM

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

PLEDGE

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

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

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

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

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

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

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

Wish you all success.

Prof. M.A. KHADER
Director
SCERT
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## English Standard X

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CONSTITUTION OF INDIA
Part IVA

FUNDAMENTAL DUTIES OF CITIZENS

ARTICLE 51 A

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

(a) to abide by the Constitution and respect its ideals and Institutions, the National Flag and the National Anthem;

(b) to cherish and follow the noble ideals which inspired our national struggle for freedom;

(c) to uphold and protect the sovereignty, unity and integrity of India;

(d) to defend the country and render national service when called upon to do so;

(e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities;
   to renounce practices derogatory to the dignity of women;

(f) to value and preserve the rich heritage of our composite culture;

(g) to protect and improve the natural environment including forests, lakes, rivers, wildlife and to have compassion for living creatures;

(h) to develop the scientific temper, humanism and the spirit of inquiry and reform;

(i) to safeguard public property and to abjure violence;

(j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievements.

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

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

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

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

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

‘Have you any important lessons today?’


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

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

* a two wheeled horse-drawn carriage
‘Important! That geography teacher has been teaching the same lesson for over a year now. And we have arithmetic, which means for a whole period we are going to be beaten by the teacher… important lessons!’

And Mother generously suggested that Swami might stay at home.

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

‘Headache,’ Swami replied.

‘Nonsense! Dress up and go.’

‘Headache.’

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

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

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

‘What will the teacher think if I go so late?’

‘Tell him you had a headache and so are late.’

‘He will beat me if I say so.’

‘Will he? Let us see. What is his name?’

‘Samuel.’

‘Does he beat the boys?’

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

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

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

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

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

FATHER’S HELP

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

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

www.gutenberg.org
www.scribd.com
www.stories.com
www.classicstories.org

REACH & READ

ASSESS YOURSELF

Reading

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

4. Swami speaks about different modes of punishment at school. Do you think Samuel punishes boys like that? State reasons to justify your answer. (Para 2)
3. And then Swami gave a lurid account of Samuel’s violence; how when he started caning he would not stop till he saw blood on the boy’s hand, which he made the boy press to his forehead like a vermilion marking. Swami hoped that with this his father would be made to see that he couldn’t go to his class late. But Father’s behaviour took an unexpected turn. He became excited. ‘What do these teachers mean by beating our children? They must be driven out of service. I will see…’

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

4. By the time he was ready, Father had composed a letter to the headmaster, put it in an envelope and sealed it. ‘What have you written, Father?’ Swaminathan asked apprehensively.

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

5. Do you think Swami’s father will have written anything against Samuel in the letter? Justify your answer. (Para 4)
‘Have you written anything about our teacher, Samuel?’

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

‘What has he done, Father?’

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

**Pause and Reflect**

5. Swami went to school feeling that he was the worst perjurer on earth. His conscience bothered him: he wasn’t at all sure if he had been accurate in his description of Samuel. He could not decide how much of what he had said was imagined and how much of it was real. He stopped for a moment on the roadside to make up his mind about Samuel: he was not such a bad man after all. Personally he was much more genial than the rest; often he cracked a joke or two centering around Swami’s inactions and Swami took it as a mark of Samuel’s personal regard for him. But there was no doubt that he treated pupils badly…. His cane skinned pupils’ hands. Swami cast his mind about for an instance of this. There was none within his knowledge. Years and years ago he was reputed to have skinned the knuckles of a boy in first standard and made him smear the blood on his face. No one had actually seen it. But year after year the story persisted among the boys…. Swami’s head was dizzy with confusion in regard to Samuel’s character—whether he was good or bad, whether he deserved the allegations in the letter or not…. Swami felt an impulse to run home and beg his father to take back the letter. But Father was an obstinate man.
6. As he approached the yellow building he realised that he was perjuring himself and was ruining his teacher. Probably the headmaster would dismiss Samuel and then the police would chain him and put him in jail. For all this disgrace, humiliation and suffering, who would be responsible? Swami shuddered. The more he thought of Samuel, the more he grieved for him—the dark face, his small red-streaked eyes, his thin line of moustache, his unshaven cheek and chin, his yellow coat; everything filled Swami with sorrow. As he felt the bulge of the letter in his pocket, he felt like an executioner. For a moment he was angry with his father and wondered why he should not fling into the gutter the letter of a man so unreasonable and stubborn.

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

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

‘Yes, sir.’

‘You are half an hour late.’

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

‘Why are you late?’

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

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

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

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

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

10. How does the author bring in Swami’s thoughts in the course of the narration? Quote sentences to support your answer.
‘Then why did you come to the school at all?’

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

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

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

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

‘Slightly, sir.’

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

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

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

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

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

Slightly, sir.

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

Word: ........................................

Meaning: ........................................

Sentence: ........................................
10. ‘Swaminathan, where is your homework?’
‘I have not done any homework, sir,’ he said blandly.
There was a pause.
‘Why—headache?’ asked Samuel.
‘Yes, sir.’
‘All right, sit down.’ Swami sat down, wondering what had come over Samuel. The period came to an end, and Swami felt desolate. The last period for the day was again taken by Samuel. He came this time to teach them Indian History. The period began at 3.45 and ended at 4.30. Swaminathan had sat through the previous periods thinking acutely. He could not devise any means of provoking Samuel. When the clock struck four, Swami felt desperate. Half an hour more. Samuel was reading the text, the portion describing Vasco da Gama’s arrival in India. The boys listened in half-languor. Swami suddenly asked at the top of his voice, ‘Why did not Columbus come to India, sir?’
‘He lost his way.’
‘I can’t believe it, it is unbelievable, sir.’
‘Why?’
‘Such a great man. Would he have not known the way?’
‘Don’t shout. I can hear you quite well.’
‘I am not shouting, sir, this is my ordinary voice, which God has given me. How can I help it?’
‘Shut up and sit down.’
Swaminathan sat down, feeling slightly happy at his success. The teacher threw a puzzled, suspicious glance at him and resumed his lessons.

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

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

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

15. ‘Swaminathan sat down, feeling slightly happy at his success.’ In what sense was he successful? (Para 10)
The teacher and all the boys looked at Swami. The teacher was puzzled by Swami’s obtrusive behaviour today. ‘Swaminathan, you are shouting again.’

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

Pause and Reflect

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

Swaminathan shot up and screeched, ‘1648, December 20.’

‘You needn’t shout,’ said the teacher. He asked, ‘Has your headache made you mad?’

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

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

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

‘I want to answer, sir.’

‘Sit down.’

‘No, sir, I want to answer.’

Pause & Reflect

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

16. I have a headache. He becomes a headache to the whole class. What difference in meaning do you find in the two usages of the word ‘headache’? (Para 12)

17. What is the nature of the teacher’s ‘promise’? (Para 12)
'What did I say I’d do if you got up again?'
'You said you would cane me and peel the skin off my knuckles and make me press it on my forehead.'
'All right, come here.'

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

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

He asked the peon, 'Where is the headmaster?'
'Why do you want him?'
'My father has sent a letter for him.'
‘He has taken the afternoon off and won’t come back for a week. You can give the letter to the assistant headmaster. He will be here now.’

‘Who is he?’

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

‘I swear our headmaster is on leave,’ Swaminathan began. Father replied, ‘Don’t lie in addition to being a coward…’ Swami held up the envelope and said, ‘I will give this to the headmaster as soon as he is back.’ Father snatched it from his hand, tore it up and thrust it into the waste-paper basket under his table. He muttered, ‘Don’t come to me for help even if Samuel throttles you. You deserve your Samuel.’

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

Pause & Reflect

‘You said you would cane me and peel the skin off my knuckles and make me press it on my forehead.’ Did the teacher ever speak like this? If not, how did Swami get such an idea about the teacher? Read the story again and find out.

Let’s Look Back

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

Ready Reference

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

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

Word: ............................
Meaning: .........................
....................................................
....................................................
Sentence: ...........................
Is this story only about the consequences of telling a lie? Can you find more themes in it?

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

Activity ii
Comment on the title Father’s Help and suggest alternatives.

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

Activity iv
‘...often he cracked a joke or two centering around Swami’s inactions...’ (Para 5)

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

Activity v
Briefly describe your impressions of Samuel and Swami’s father.

ASSESSEYOURSELF

Paragraph
Have I placed the main idea of the paragraph aptly?
Have I included all the supporting details of the main point?
Have I organised the paragraph well?
How well have I connected the sentences in the paragraph?
Have I suggested my own ideas in the paragraph?
What changes will I make next time I prepare a paragraph?
Activity vi

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

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

Activity vii

‘You deserve your Samuel.’ (Para 14)

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

Activity viii

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

Write a brief report of the survey.

ASSESS YOURSELF

Letter

Have I written a personal letter/an official letter/a business letter?
Have I used appropriate language in the letter?
Have I followed the format of a letter?
Have I been able to convey the ideas I wanted to express?
How well have I participated in group refinement?
How can I improve writing a letter next time?

Write-up

Have I placed the main idea of the write-up aptly?
Have I included all the supporting details of the main point?
Have I organised the write-up well?
How well have I connected the sentences in the write-up?
Have I suggested new ideas in the write-up?
What changes will I make next time I prepare a write-up?

Report

Have I prepared a good questionnaire?
Have I analysed the data I collected?
Have I interpreted the data using charts?
Have I explained the main idea of the report right at the beginning?
How apt has been the title of the report?
Has the language of my reporting been suitable?
What changes will I make next time I write a report?
Here is a brief description of the appearance of Samuel, Swami’s teacher.

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

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

Activity x

Imagine Swami’s ‘next day’ at school and narrate it.

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

Activity ix

Have I portrayed the person well?
Have I given constructive suggestions to the other groups?
What will I be doing differently next time I write a description?

ASSESS YOURSELF

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

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

ASSESS YOURSELF
Activity 1

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

‘If you get up again, I’ll cane you.’

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

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

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

<table>
<thead>
<tr>
<th>plan</th>
<th>ride</th>
<th>account</th>
<th>stay</th>
<th>crack</th>
<th>skin</th>
<th>chain</th>
<th>wonder</th>
</tr>
</thead>
</table>

Activity 2

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

<table>
<thead>
<tr>
<th>a. sick</th>
<th>ill</th>
<th>ailing</th>
<th><strong>fine</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>b. shudder</td>
<td>shiver</td>
<td>shake</td>
<td>shriek</td>
</tr>
<tr>
<td>c. stubborn</td>
<td>obstinate</td>
<td>sorrow</td>
<td>stern</td>
</tr>
<tr>
<td>d. puzzled</td>
<td>confused</td>
<td>pathetic</td>
<td>perplexed</td>
</tr>
<tr>
<td>e. ecstatic</td>
<td>sad</td>
<td>unhappy</td>
<td>miserable</td>
</tr>
<tr>
<td>f. disgrace</td>
<td>tolerance</td>
<td>humiliation</td>
<td>suffering</td>
</tr>
<tr>
<td>g. beat</td>
<td>believe</td>
<td>hit</td>
<td>thrash</td>
</tr>
</tbody>
</table>

Activity 3

Read the sentences given below.

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

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

What do the expressions ‘bleeding heart’ and ‘light heart’ mean?

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

e.g. broken heart, kind heart, heavy heart
Replace the words in bold letters in the following sentences with suitable words from the ones given in brackets.

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

a. The train made a loud unpleasant noise as it drew out of the station.

b. She carefully prepared a memorandum.

c. ‘But what shall I do?’ Bernard said in a loud, sad and complaining way.

d. The salesman was cheerful and friendly and hence he could sell off his products quite easily.

e. The autorickshaw moved suddenly and roughly down the country road.

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

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

<table>
<thead>
<tr>
<th>Character</th>
<th>Mental make-up</th>
<th>Physical reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Activity 5

Now, read the story Games at Twilight by Anita Desai given in the Extended Reading section on Page 27.
I remember the night my mother was stung by a scorpion. Ten hours of steady rain had driven him to crawl beneath a sack of rice. Parting with his poison - flash of diabolic tail in the dark room - he risked the rain again. The peasants came like swarms of flies and buzzed the name of God a hundred times to paralyse the Evil One. With candles and with lanterns throwing giant scorpion shadows on the mud-baked walls they searched for him: he was not found.
They clicked their tongues.
With every movement that the scorpion made his poison moved in Mother's blood, they said. May he sit still, they said.
May the sins of your previous birth be burned away tonight, they said.
May your suffering decrease the misfortunes of your next birth, they said. May the sum of all evil balanced in this unreal world against the sum of good become diminished by your pain.
May the poison purify your flesh of desire, and your spirit of ambition, they said, and they sat around on the floor with my mother in the centre, the peace of understanding on each face. More candles, more lanterns, more neighbours, more insects, and the endless rain.
My mother twisted through and through, groaning on a mat.
My father, sceptic, rationalist, trying every curse and blessing, powder, mixture, herb and hybrid. He even poured a little paraffin upon the bitten toe and put a match to it. I watched the flame feeding on my mother. I watched the holy man perform his rites to tame the poison with an incantation. After twenty hours it lost its sting.

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

Do you think this poem has any contemporary relevance? Give reasons for your answer.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Activity ii

The poem abounds in images of many types. Cite examples for the following from the poem.

Visual images : ________________________________
Auditory images : ________________________________
Olfactory images : ________________________________
Tactile images : ________________________________

Activity iii

How are reason and belief contrasted in the poem? Identify the relevant lines.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Activity iv

Do you think the poem has multiple levels of meaning? If so, what do you equate the night, the sting of the scorpion (the poison injected into the mother’s body), mother, father, child and the people in the poem with? Briefly describe your reading of the poem. Cite lines from the poem to substantiate your points.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Now, read the poem Once upon a Time by Gabriel Okara given in the Extended Reading section on Page 33.
GAMES AT TWILIGHT

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

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

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

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

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

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

‘Let's play hide and seek.’

‘Who'll be the catcher?’

‘You be it.’

‘Why should I? You be-’

‘You’re the eldest-’

‘That doesn't mean-’

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

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

EXTENDED READING

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

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

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

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

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

KEEP TRACK OF YOUR READING

Identify the central characters and setting of the story.

Note down your impressions of the characters.

Pick out the most striking event.

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

Underline the striking words/expressions/images used in the story.
melancholy unison: ‘Dip, dip, dip - my blue ship -’ and dropped out of the circle with a yell and a jump of relief and jubilation.

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

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

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

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

8. He contemplated slipping out of the shed and into the fray. He wondered if it would not be better to be captured by Raghu and be returned to the milling crowd as long as he could, be in the sun, the light, the free spaces of the garden and the familiarity of his brothers, sisters and cousins.
9. Ravi sat back on the harsh edge of the tub, deciding to hold out a bit longer. What fun if they were all found and caught - he alone left unconquered! He had never known that sensation. Nothing more wonderful had ever happened to him than being taken out by an uncle and bought a whole slab of chocolate all to himself. There he sat smiling, knocking his heels against the bathtub, now and then getting up and going to the door to put his ear to the broad crack and listening for sounds of the game, the pursuer and the pursued and then returning to his seat with the dogged determination of the true winner, a breaker of records, a champion.

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

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

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

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

Word: ........................................

Meaning: .................................

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

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

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

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

14. The game proceeded. Two pairs of arms reached up and met in an arc. The children trooped under it again and again in a lugubrious circle, ducking their heads and intoning,
'The grass is green,
The rose is red;
Remember me
When I am dead, dead, dead, dead...

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Activity i
Who is the poem addressed to? What is the poet trying to convey?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Activity ii
List words and expressions that tell us about the poet’s attitude towards the past and the present.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Activity iii
The poet uses certain images in the poem. List a few of them.

• laugh with their teeth - visual image

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Activity iv
Pick out the similies in the poem.

e.g. • like a fixed portrait smile

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
Activity 1

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

‘Dress up and go.’

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

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

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

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

<table>
<thead>
<tr>
<th>At home</th>
<th>At school</th>
</tr>
</thead>
<tbody>
<tr>
<td>e.g. Do your homework promptly.</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Utterance</th>
<th>Context</th>
<th>Speaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do your homework promptly.</td>
<td>Early morning while sipping bed coffee</td>
<td>Father</td>
</tr>
</tbody>
</table>
Read the following sentence from the story.

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

Now, look at the sentence given below:

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

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

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

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

Activity 3

a. Read the following sentence from the story.

And Mother generously suggested that Swami might stay at home.

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

‘Swami, you may stay at home.’

The sentence in the story is in reported speech.

What changes occur when a conversation is reported?

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

Report the following conversations.

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

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

c. Mother: Have you any important lessons today?

d. Samuel: Shut up and sit down.

e. Peon: He has taken the afternoon off and won’t come back for a week.
b. Imagine you are Swami’s classmate. You would like to report to your parents the conversation between Swami and Samuel about Columbus. How would you report it to your parents? (Para 10)

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________

Activity 4
Read the following sentence from the first paragraph of the story.

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

More examples:

   He behaved as though nothing had happened.

   It sounds as though you had a good time.

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

Now, complete the following sentences.

a. Shaju screamed as though he ____________________________________________

b. They were silent as though ______________________________________________

c. I _____________ as though ______________________________________________

Activity 5
Read the following sentence from Para 6 of the story.

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

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

Complete the following sentences suitably.

   a. The more he thinks, ____________________________________________________

   b. The faster she starts, __________________________________________________

   c. The farther he went, __________________________________________________

   d. The more she tried, __________________________________________________

   e. The more you complain, ______________________________________________
Activity 6
Read the following sentences from the story.

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

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

Read another sentence of the same kind.

If he had been informed, he would have come.

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

Plastic will melt, if it gets too hot.

Now, complete the following sentences suitably.

a. If she is happy, ____________________________________________

b. Plants will wither if ____________________________________________

c. Balu would definitely be angry, ____________________________________________

d. If they had started early, ____________________________________________

Activity 7
Comma can kill a man

Hang him not let him go.

How do we punctuate this string of words?

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

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

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

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

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

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

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

a. The panda eats shoots and leaves.

b. The panda eats, shoots and leaves.
You’ve learnt noun phrases in your previous classes, haven’t you?

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

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

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

**Noun phrases in subject position**

- Swaminathan
- the teacher
- 

**Noun phrases in object/ complement position**

- his seat
- his cane
- 

**Noun phrases after a preposition**

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

**Let’s sum up**

- Noun phrases can function as the subject of a sentence, the object of a verb or preposition and as a complement.
- The preposition and the noun phrase that follow it can together be called a **prepositional phrase**.
Activity 9
The noun phrase in a sentence has a head noun and sometimes qualifying words built around it.
Closely examine each noun phrase you have identified and find out what type of qualifying words appear before and after the head noun.

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

Let’s sum up
1. Words which come before the head noun can be:
   - articles (a/an, the)
   - possessives (Swaminathan’s, teacher’s, my, your, his, her, their etc.)
   - demonstratives (this, that, these, those)
   - adjectives (wholesome, nice, tall etc.)
   - numerals (three, twelve etc.)
   - ordinals (first, second, last etc.)
   - quantifiers (all, all of, some, a few etc.)

2. Articles, possessives and demonstratives are called determiners.

3. Sometimes a quantifier can appear before a determiner. In that case we call it a predeterminer.
   e.g. All my brothers
        Some of the pictures

4. A prepositional phrase can appear after the head noun.
   e.g. The doctor from London

5. Even a whole clause can qualify the head noun. Such clauses are called relative clauses or adjectival clauses.
   e.g. The boy who broke the window left the place.
Let's sum up

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

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

• These are the basic patterns of a clause (sentence) in English.

• Noun phrase stands as a subject, object or in some cases complement (e.g. 'John is a driver') of a sentence.
Read the following passage, identify the sentence patterns and label them.

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

Activity 11

Activity 12

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

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>❌</td>
<td>Under a letter means make a capital letter</td>
<td>The harder you work the best will be your achievements.</td>
</tr>
<tr>
<td>#</td>
<td>Add a space</td>
<td>Add a space here.</td>
</tr>
<tr>
<td>^</td>
<td>Add</td>
<td>The is brown.</td>
</tr>
<tr>
<td>✂</td>
<td>Take out</td>
<td>The the dog is brown.</td>
</tr>
<tr>
<td>lc</td>
<td>Make a lowercase letter</td>
<td>The dog is brown.</td>
</tr>
<tr>
<td>.</td>
<td>Add a period</td>
<td>The dog is brown.</td>
</tr>
<tr>
<td>,</td>
<td>Add a comma</td>
<td>I live in Houston, Texas</td>
</tr>
<tr>
<td>¶</td>
<td>Start a new paragraph</td>
<td>Once upon a time, there was a brown dog.</td>
</tr>
</tbody>
</table>

Other symbols we can use are:

- WF (wrong form): The harder you work the best will be your achievements.
- WW (wrong word): -patient, funny and kindly.
- T (wrong tense): In the last few weeks you don't have much fun.
- ^ (something missing): They arrived in Cochin 1st July.
- Sp.(Wrong spelling): confortable
- WO (wrong word order): They haven't seen yet London.
- P (wrong punctuation): Look out.
- – (not necessary): John came in and he sat out.
- ? (you don’t understand):
Modern Times
Chaplin’s ‘silent’ last film, was made when everyone else was making talkies, an innovation the film world is experimenting with then. In the film Charlie turns against modern society, the machine age. Firstly we see him frantically trying to keep up with a production line, tighten bolts, then he is selected for an experiment with an automatic feeding machine, but various mishaps leads his boss to believe he has gone mad and Charlie is sent to a mental hospital. When he gets out, he is mistaken for a communist while waving a red flag. He is again sent to jail but he manages to escape from jail. We see Charlie through many more such escapades.

Language Game
SPACE IT!
Elephants walked out of Africa and onto the Indian subcontinent much before man did, fully 20 lakhs years ago. Like us, they thrive under a wide variety of conditions, and early elephants must have had a run of the whole country. Today they are restricted to the more hilly wooded tracts such as those of the Western Ghats south of Goa. A study has brought out startling facts: elephant populations of the Nilgiris have had no genetic exchange with populations south of the Palghat gap for over 20 lakhs years. Possibly, there was for a long time, a huge lake in the Palghat gap that cut off elephant migrations. The plain elephants may have disappeared after Palghat was brought under the plough 3000 years ago. Hopefully, one of these days we will find out the answer to this fascinating puzzle.
UNIT II

THE WORLD OF MYSTERY
I stepped off the pavement and from the middle of the street, brought my hands to my mouth and shouted towards the top stories of the block: ‘Teresa!’

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

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

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

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

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

‘No,’ I said.

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

‘Actually,’ I said, ‘I have my key.’

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

‘Oh, but I don’t live here,’ I answered. ‘I live on the other side of the town.’
'Well then, excuse my curiosity,' one asked, 'but who does live here?'
'I really wouldn’t know,' I said.

People were a bit upset about this.

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

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

The others were a bit annoyed.

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

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

There was a moment’s embarrassment.

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

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

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

Discuss

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

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

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

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

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

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

THE BLUE BOUQUET

Read up to ‘Pause & Reflect’.
Identify the central characters and setting of the story.
Note down your impressions of the characters.
Pick out the most striking event.
Identify the narrative techniques used to build conflicts in the story.
Underline the striking words/expressions/images used.
hiding place to enjoy the coolness of the floor. I stood at the window for a few minutes, breathing in the air from the field and listening to the vast, feminine breathing of the night. Then I walked over to the washstand, poured some water into the enamel basin and moistened a towel. I rubbed my chest and legs with the damp cloth, dried myself a little, and got dressed, first making sure that no bugs had got into the seams of my clothes. I went leaping down the green-painted staircase and blundered into the hotelkeeper at the door. He was blind in one eye, a glum and reticent man, sitting there in a rush chair, smoking a cigarette, with his eyes half closed.

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

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

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

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

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

ASSESS YOURSELF

Reading

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

4. ‘...the whole universe was a grand system of signals...’ Does the universe engage in a conversation with us? If so, how? (Para 2)
3. I walked on, slowly, for a long while. I felt safe and free, because those great lips were pronouncing me so clearly, so joyously. The night was a garden of eyes.

**Pause and Reflect**

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

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

‘Your eyes, senor.’ His voice was strangely gentle, almost embarrassed.

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

‘You shouldn’t be scared, senor. I’m not going to kill you. I just want your eyes.’

‘But what do you want them for?’

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

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

‘No, senor. Don’t try to fool me. I know they’re blue.’

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

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

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

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**Pause & Reflect**

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

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

---

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

---

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

---

**Keep Track of your Reading**

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

The first part of the story is full of descriptions. What change do you notice in the second part?
5. I turned around. He was short and slight, with a palm sombrero half covering his face. He had a long machete in his right hand. It glittered in the moonlight.

‘Hold a match to your face.’

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

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

‘You’re very clever, senor,’ he said. ‘Light another match.’

I lit another and held it close to my eyes. He tugged at my sleeve. ‘Kneel down.’

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

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**Back to the Roots**

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

- **signal**
- **system**
- **comet**

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

**Word:** ........................................

**Meaning:** ........................................

Associated definitions: ........................................

**Sentence:** .................................

Associated sentences: .................................
'Open them up,' he told me. 'Wide.'

I opened my eyes again. The match-flame singed my lashes. Suddenly he let go. 'No. They're not blue. Excuse me.' And he disappeared.

7. I huddled against the wall with my hands over my face. Later I got up and ran through the deserted streets for almost an hour. When I finally stumbled into the plaza I saw the hotelkeeper still sitting at the door. I went in without speaking to him. The next day I got out of that village.
I stood at the window for a few minutes, breathing in the air from the fields and listening to the vast, feminine breathing of the night. Then I walked over to the washstand, poured some water into the enamel basin and moistened a towel. I rubbed my chest and legs with the damp cloth, dried myself a little, and got dressed, first making sure that no bugs had got into the seams of my clothes. I went leaping down the green-painted staircase and blundered into the hotelkeeper at the door.

Visualise the actions and fill in the bubbles given below:

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

window

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

stood

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

standing at the window
Build up a story/narrative from an outline

Read the ending of the story. It ends abruptly:

When I finally stumbled into the plaza I saw the hotelkeeper still sitting at the door. I went in without speaking to him. The next day I got out of that village.

What might the narrator have done after returning to his room?

Imagine the objects/things in the room.

Now, think of his actions in the room. Don’t forget that he is extremely shocked and terrified.

a. door - he rushes in through the door
b. c.
d.e. bed -

Describe the actions of the narrator.

e.g. The narrator- rushing in through the door.

Now, narrate his thoughts and actions as he returns to his room.
Evoking the setting

Read paragraph 2 of the story and analyse how the author creates the atmosphere of the night.

Identify the images used by the writer to create the atmosphere. Classify them as visual, auditory, tactile and olfactory.

Identify the techniques used by the author to construct images, by asking questions like:

Where did he see it? What effect did it create?

e.g.: Moon - visual image - from behind a cloud - lighting up a wall

Identify other images used in the paragraph, classify them and answer the questions given above.

Now, imagine that you are on a beach at sunset. Make a list of things/persons you see there.

- beach

Now, take any one of them and build a word-web.

e.g. red sun

Ask questions as shown in the example below to describe them.

How does it look? Where do you see it?

e.g.

What effect does it create? What does it do?

What feeling does it create in you?

Attempt a description of the sunset at the beach creating suitable images.
Activity iv
Read how the stranger whom the narrator meets in the street at night is described.

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

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

• How does he/she look?

• What are his/her facial features?

• What is the colour of his/her eyes?

• How tall is he/she? Is he/she fat, slim or well-built?

• How old is he/she?

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

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

ASSESS YOURSELF
Description
Have I described the setting clearly?
Have I created proper images?
How effective is the opening sentence of the description?
Has there been a natural progression of thoughts and actions?
How imaginative is the description?
Have I organised the description well?
How well have I connected the sentences in the description?
Have I given constructive suggestions to other groups?
What will I be doing differently next time I write a description?
Read the following sentence from the story *The Blue Bouquet*.

I tossed my cigarette onto the sidewalk.

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

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

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

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

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

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

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

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

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

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

a) Given below are a few words. Say which senses they are associated with and what they mean. (deafening, blinding, scorching, pungent, thunderous, biting, nauseating)
b) Now, fill in the blanks with appropriate forms of the words given in Activity 2(a).

a. I ended my call on the mobile, ____________ by the municipal siren.

b. When I came out of the cinema hall I couldn't see my way, ____________ by the bright sun.

c. There was a____________ applause when he completed his presentation.

d. She was shivering from the ____________ cold outside.

e. He applied sunscreen lotion on his body to save himself from being ____________ by the hot sun.

f. As she was allergic, she couldn't bear the ____________ smell of burning rubber.

g. He ran to the toilet ____________ by the smell of rotten meat.

Activity 3
A few compound words are used in the story The Blue Bouquet. They are split up and given in two different columns below. Find the compound words by matching the appropriate words in the columns and say what they mean. Refer to the story, if necessary.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
<th>Compound word</th>
</tr>
</thead>
<tbody>
<tr>
<td>bare</td>
<td>case</td>
<td></td>
</tr>
<tr>
<td>hiding</td>
<td>light</td>
<td></td>
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<tr>
<td>wash</td>
<td>walk</td>
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<tr>
<td>stair</td>
<td>place</td>
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<td>street</td>
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<td>side</td>
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<td>door</td>
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<td>sweet</td>
<td>keeper</td>
<td></td>
</tr>
<tr>
<td>tip</td>
<td>stand</td>
<td></td>
</tr>
<tr>
<td>hotel</td>
<td>way</td>
<td></td>
</tr>
</tbody>
</table>

Activity 4
Find words from the story The Blue Bouquet which are similar in meaning to the following words/phrases.

a. thoroughly wet with

b. unwilling to tell people about things

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

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

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

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

g. to stand closely together because of cold or fear

Activity 5
Read the following sentences from The Blue Bouquet.

I shrugged my shoulders, mumbled, ‘I’ll be right back...’

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

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

e.g. Will you stop mumbling?

‘Murmur’ is more positive.

e.g. They murmured their approval.

Complete the following crossword using words associated with sound.

Across

3. people often do this on the phone for hours

4. a low continuous sound

Down

1. speak loudly

2. problem in speaking clearly

5. make a loud deep sound like a lion

Now, read the excerpt The Method of Sherlock Holmes in the Extended Reading section given on Page 63.
In Kosbad* during the monsoons
there are so many shades of green
your mind forgets other colours.

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

* a small town in Maharashtra
His thick glasses don’t seem to work, they only magnify his cloudy eyes. Mornings he summons me from the kitchen and I read to him until lunch time. One day he tells me ‘you can read your poems now’. I read a few, he is silent. Thinking he’s asleep, I stop. But he says, ‘continue.’ I begin a long one in which the Himalayas rise as a metaphor. Suddenly I am ashamed to have used the Himalayas like this, ashamed to speak of my imaginary mountains to a man who walked through the ice and snow of Gangotri barefoot a man who lived close to Kanchenjunga and Everest clad only in summer cotton. I pause to apologise but he says, ‘just continue’. Later climbing through the slippery green hills of Kosbad, Swami Anand does not need to lean on my shoulder or his umbrella. I prod him for suggestions, ways to improve my poems. He is silent a long while, then, he says ‘there’s nothing I can tell you except continue.’

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

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

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

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

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**Keep Track of your Reading**

Read the whole poem. Note down lines/images that you find interesting. Identify the themes found in the poem.
How does the word 'continue' become a recurring message of the poem?

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

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

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

THE METHOD OF SHERLOCK HOLMES

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

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

‘Well, Watson, what do you make of it?’

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

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

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

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

‘Good!’ said Holmes. ‘Excellent!’

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

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

* family practitioner - a doctor who treats patients in a local community rather than at a hospital.
‘I think also that the probability is in favour of his being a country practitioner who does a great deal of his visiting on foot.’

‘Why so?’

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

‘Perfectly sound!’ said Holmes.

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

‘Really, Watson, you excel yourself,’ said Holmes, pushing back his chair and lighting a cigarette. ‘I am bound to say
that you have habitually underrated your own abilities. It may be that you are not yourself luminous, but you are a conductor of light. Some people without possessing genius have a remarkable power of stimulating it. I confess, my dear fellow, that I am very much in your debt.’

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

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

‘Has anything escaped me?’

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

‘Then I was right.’

‘To that extent.’

‘But that was all.’

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

‘You may be right.’

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

‘Well, then, supposing that ’C.C.H.’ does stand for ’Charing Cross Hospital,’ what further inferences may we draw?’
'I can only think of the obvious conclusion that the man has practised in town before going to the country.'

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

'It certainly seems probable.'

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

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

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

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

"Mortimer, James, M.R.C.S., 1882, Grimpen, Dartmoor, Devon. House-surgeon, from 1882 to 1884, at Charing Cross Hospital. Winner of the Jackson prize for..."
Comparative Pathology, with essay entitled 'Is Disease a Reversion?' Medical Officer for the parishes of Grimpen, Thorsley, and High Barrow."

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

'And the dog?'

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

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

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

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

10. The appearance of our visitor was a surprise to me, since I had expected a typical country practitioner. He was a young, tall, thin man, with a long nose like a beak, which jutted out between two keen, grey eyes from behind a pair of gold-rimmed glasses. As he entered, his eyes fell upon the stick in Holmes's hand and he ran towards it with an
exclamation of joy. ‘I am so very glad,’ said he. ‘I was not sure whether I had left it here or in the Shipping Office. I would not lose that stick for the world.’

‘A presentation, I see,’ said Holmes.

‘Yes, sir.’

‘From Charing Cross Hospital?’

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

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

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

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

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

(Adapted)
SKIMBLESHANKS: THE RAILWAY CAT

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

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

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

2. How does the poet create the locomotive rhythm in the poem?
Then Skimble will appear and he'll saunter to the rear:  
He's been busy in the luggage van!

He gives one flash of his glass-green eyes  
And the signal goes "All Clear!"

And we're off at last for the northern part  
Of the Northern Hemisphere!

You may say that by and large it is Skimble who's in charge  
Of the Sleeping Car Express.

From the driver and the guards to the bagmen playing cards  
He will supervise them all, more or less.

Down the corridor he paces and examines all the faces  
Of the travellers in the First and the Third;

He establishes control by a regular patrol  
And he'd know at once if anything occurred.

He will watch you without winking and he sees what you  
are thinking

And it's certain that he doesn't approve  
Of hilarity and riot, so the folk are very quiet

When Skimble is about and on the move.

You can play no pranks with Skimbleshanks!  
He's a Cat that cannot be ignored;

So nothing goes wrong on the Northern Mail  
When Skimbleshanks is aboard.

Oh, it's very pleasant when you have found your little den  
With your name written up on the door.

And the berth is very neat with a newly folded sheet  
And there's not a speck of dust on the floor.

There is every sort of light-you can make it dark or bright;  
There's a handle that you turn to make a breeze.

There's a funny little basin you're supposed to wash your  
face in

And a crank to shut the window if you sneeze.

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

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

5. ‘He's a Cat that cannot be ignored...’ What does this line signify?
Then the guard looks in politely and will ask you very brightly
"Do you like your morning tea weak or strong?"
But Skimble's just behind him and was ready to remind him,
For Skimble won't let anything go wrong.
And when you creep into your cosy berth
And pull up the counterpane,
You ought to reflect that it's very nice
To know that you won't be bothered by mice-
You can leave all that to the Railway Cat,
The Cat of the Railway Train!

In the watches of the night he is always fresh and bright;
Every now and then he has a cup of tea
With perhaps a drop of Scotch while he's keeping on the watch,
Only stopping here and there to catch a flea.
You were fast asleep at Crewe and so you never knew
That he was walking up and down the station;
You were sleeping all the while he was busy at Carlisle,
Where he greets the stationmaster with elation.
But you saw him at Dumfries, where he speaks to the police
If there's anything they ought to know about:
When you get to Gallowgate they do not have to wait-
For Skimbleshanks will help you to get out!
He gives you a wave of his long brown tail
Which says: "I'll see you again!
You'll meet without fail on the Midnight Mail
The Cat of the Railway Train."
The poet uses certain expressions like ‘he speaks to the police’ to present the cat as a human being. Pick out other such examples from the poem.

Activity ii
Read the poem *Macavity, the Mystery Cat* from www.poetryonline.org and compare it with the poem *Skimbleshanks: The Railway Cat*.

Activity iii
Let's choreograph the poem.

**Step 1**
Read the poem again carefully and pick out the images you come across.

**Step 2**
List the events/actions in the poem and plan how to present them on the stage.

- Night mail gets ready to depart.
- Passengers are frantic.
- Guards and porters search for someone/ something.
- Skimble appears.

**Step 3**
Write a detailed script for choreographing the poem. Present the choreography before an audience and discuss its effectiveness. Use minimum properties.
Read the following sentence from the story *The Blue Bouquet*.

When I woke up I was soaked with sweat.

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

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

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

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

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

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

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

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

‘No. They’re not blue. Excuse me.’

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

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

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

a. At a function, while going to your seat, you accidently step on somebody’s foot.
b. You did your friend a favour. The friend thanks you.

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

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

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

f. You are bidding goodbye to a friend.

Activity 3

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

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

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

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

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

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

Raju went to the market. He entered a textile shop. He bought some clothes for his sister. He went to a tailoring shop. He gave the clothes for stitching. He went to the
supermarket. He had a list of provisions to be taken home. He bought all the items quickly. He wanted to go for a film. He rushed home in an autorickshaw.

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

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

Now, look at another pattern in the following sentence:

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

**Discuss in groups**

How are different patterns of clauses formed?

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

Analyse the sentences above.

Which clause elements make up the predicate of the sentence?

**Let's sum up**

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

A single noun can be called a noun phrase and a single verb can be called a verb phrase.
In a simple sentence, noun phrase represents the subject and verb phrase represents the predicate. In some sentences the verb phrase may contain only the verb. In certain sentences there may be a sequence of verbal elements.

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

Activity 5

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

1. Thomas walked.
   (subject + verb) - verb

2. Mathew ran through the street.
   (subject + verb + adverbial) - verb + prepositional phrase

3. The swimmer is intelligent.

4. He rushed to the seashore.

5. The teacher gave the boy a prize.

6. The cricket team’s success made the nation proud.

7. He parked the car in the garage.

8. He ran to the bus stop.

9. Manoj carried a big bag into the house.

10. The car driver is skilful.
As we have seen in the above examples, the verb decides the categories that follow it. Let’s work out a few more details. Look at the following verbs:

believe  think  want  wonder
argue  is  have

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

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

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

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

Activity 6

Activity 7

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

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

Who is the speaker of the following?

1. My son is a metre and my baby is a centimetre. On a racing car I am driven in 10 seconds.

2. I start off very big and end up as nothing. My head is lit and I burn with a flame. I burn slowly. I am both old-fashioned and very fashionable.

1. ________________________________

2. ________________________________

Now, write what the following say about themselves.

1. Tree

2. Shadow

3. Bird

4. Lightning

5. Mountain

6. River
UNIT III

REALITY TO REEL
THE WIZARD OF SOUND

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

All that is set to change after Resul Pookutty bagged the Oscar award. Resul’s ascent to the Academy Award was not easy. In this interview, with great humility and in his typical unassuming way, he recounts his journey from his village, Vilakkupara in Kerala to the Kodak Theatre in Los Angeles, the venue of the Oscar ceremony. Read on...

How does it feel to be an Oscar winner?
I can’t believe it! I can’t believe it’s real! It’s incredible!

In India, technicians often do not get much recognition. Do you think this achievement will change that?
I hope so. It is very sad that we technicians are looked down upon. But I would like to see the good side of it, instead! I think the next decade is going to be Indian cinema’s golden period, for there are so many youngsters who are going to get inspired by this success.

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

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

Resul Pookutty (b.1971), sound designer, editor and mixer was born in Vilakkupara, a village in Kollam district of Kerala. He won the Oscar Award for Best Sound Mixing for the film Slumdog Millionaire. He has worked in Hindi, Tamil and Malayalam movies as well as in Hollywood. He graduated from Film and Television Institute of India, Pune.
What exactly is sound designing?
The camera gives you an idea about the visual aspects of the film; that's the cameraman's job. We do the same with sound. A film's soundtrack is an amalgamation of different kinds of sounds like dialogues, ambience, sound effects, other audio design elements and music. As sound designers, we put all these elements together in such a way that it gives the audience a complete auditory experience and it comes across as a new composition different from music.

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

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

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

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

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

* sound in sync: synchronising sounds and visuals while shooting
TEA-SHOPS IN MALAYALAM CINEMA

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

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

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

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

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

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

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

**Keep Track of your Reading**

Read up to ‘Pause & Reflect’ marked in the passage.

Note down the main points in each paragraph.

Note down words or images that you find interesting.

Share in groups your responses to/ impressions of them.

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

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

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

Pause and Reflect

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

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

Pause & Reflect

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

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

7. In Raarichan Enna Pauran (1956), another Ramu Kariat film, we see Rarichan, an orphaned boy, running away to the city and being given a roof over his head by a Muslim family that runs a tea-shop. In Bhargaveenilayam (1964), a cinematic rendering of Vaikom Muhammed Basheer's story Neelavelicham, directed by A. Vincent, the tea-shop is the first place the hero visits on his arrival at the village where he had rented a house. It is at the same tea-shop that he meets the muracherukkan of Bhargavi who was to become the heroine of the story.
8. In P. Bhaskaran’s Thurakkatha Vathil (1970), the ideals of secularism and communal harmony are proclaimed from the local tea-shop. The bosom friends Bapputty (played by Prem Nazir) and Shankaran Kutty (played by Bahadur) defy social codes by drinking tea from the same glass. In P.N. Menon's Olavum Theeravum (1970), the hero, who is an outsider, proves his mettle at a tea-shop near the ferry. In A.door Gopalakrishnan's Kodiyyettam (1977) the tea-shop is the only hangout for Shankaran Kutty the protagonist who is yet to get rid of the shackles of tradition to become a free individual. The political activist, on the run from the police, in another A.door film, Mukhamukham (1984), finds the tea-shop a convenient hideout.

Pause and Reflect

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

Pause & Reflect

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

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

Word: ........................................

Meaning: ......................................

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

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

Sentence: ..............................

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

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

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

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

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

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

9. Why is a tea-shop an ideal location for film-makers?

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

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

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

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

(Translated by K. M. Sherrif)

**Let's Look Back**
- Did the passage meet your expectations on the themes?
- Which of the themes satisfied your expectation and which did not?

**Ready Reference**
- adoption /o'dəpʃən/ (n): the decision to start using a name, an idea or a plan
- contemporary (adj): belonging or occurring at the present time
- counterpoint (n): a thing forming a notable contrast with something else
- defy /di'fai/ (v): to refuse to obey rules or conventions
- drudgery /drədʒəri/ (n): hard, boring work
- exile /'eksaɪl/ (n): a person who chooses to live away from his/ her own country
- fare (n): a range of food
- genial (adj): friendly and cheerful
- pay in kind (idiom): pay in the form of goods or services, not money
- proclaim /prəʊ'kleɪm/ (v): to announce something publicly or officially
- protagonist /prə'tæɡənist/ (n): the leading character in a drama, film or novel
- shackles /ʃæklz/ (n): something that restraints or prevents you
- spirit away (v): to take something/someone away secretly
- teem with (v): be full of
- underprivileged /ʌndə'prɪvɪldʒd/ (adj): not enjoying the same rights as the majority

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

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>secular</strong></td>
<td>cinema</td>
</tr>
<tr>
<td><strong>protagonist</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Back to the Roots**
Find out the etymology of the following words. You may refer to a dictionary or search the site http://www.etymonline.com
- secular
- cinema
- protagonist

**REACH & READ**

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

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

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

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

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

ASSESS YOURSELF

Write-up

Have I placed the main point of the write-up aptly?
Have I included all the supporting details of the main point?
Have I organised the write-up well?
How well have I connected the sentences in the write-up?
Have I suggested new ideas in the write-up?
What changes should I make next time I prepare a write-up?
Activity iv

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

Activity v

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

Prepare a storyline of one of these films visiting the following websites:
www.imdb.com
www.wikipedia.com

Activity vi

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

<table>
<thead>
<tr>
<th>Members of the crew</th>
</tr>
</thead>
<tbody>
<tr>
<td>• actor</td>
</tr>
<tr>
<td>• light boy</td>
</tr>
<tr>
<td>•</td>
</tr>
<tr>
<td>•</td>
</tr>
</tbody>
</table>

Actor - one who performs the role of a character in a film
Activity vii
Suppose you get a chance to interview a film personality, what information will you seek from him/her? (career, early life, achievements etc.) Prepare a questionnaire for the interview.

Activity viii
Prepare a short profile of Resul Pookutty, on the basis of the ideas you have gathered from reading the interview The Wizard of Sound. You can also use other sources including the internet for more details.

Activity ix
Conduct a debate on the topic ‘Movies are Meant Only for Entertainment’. Form two groups and argue ‘for’ and ‘against’ the topic.

<table>
<thead>
<tr>
<th>For</th>
<th>Against</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Films are the cheapest and the best form of entertainment</td>
<td>• Films can educate people</td>
</tr>
<tr>
<td>• They are appealing to the masses</td>
<td>• They document life</td>
</tr>
<tr>
<td></td>
<td>•</td>
</tr>
</tbody>
</table>
Activity x

Read the following.

The tea-shops with an occasional rush hour...

The expression contains a sequence of words. Its meaning in a particular context is more than the sum total of the meaning of individual words in it. It evokes a certain sensory perception. Moreover, it generates several ideas in the mind of the reader. For example, while reading ‘tea-shop with an occasional rush hour’ we get ideas like:

- it is not a posh tea-shop
- its customers are mostly working class
- the place is very noisy
- there is no space for all
- there is a flow of people coming in and going out
- it is the peak hour of the day
- 
- 

Pick out a couple of such expressions from the passage and list the ideas they contain.

Pick out a few such expressions from other texts you have read and list the ideas they contain.

Activity xi

a) You are organising a Film Festival in your school. What preparations would you make for conducting the festival?

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

<table>
<thead>
<tr>
<th>Brochure Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have I included details of the programme like time, venue, persons attending etc.?</td>
</tr>
<tr>
<td>Have I included the highlights (context, relevance, attraction etc.) of the programme?</td>
</tr>
<tr>
<td>Have I used brief and precise language?</td>
</tr>
<tr>
<td>Have I used images or illustrations wherever necessary?</td>
</tr>
<tr>
<td>Have I used a layout that can capture the attention of the readers?</td>
</tr>
<tr>
<td>What changes should I make next time I prepare a brochure?</td>
</tr>
</tbody>
</table>


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

<table>
<thead>
<tr>
<th>Report Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have I included details like time, place and the major events of the festival in the report?</td>
</tr>
<tr>
<td>Have I sequenced the events in the proper order?</td>
</tr>
<tr>
<td>Have I included details of the opening and closing ceremony of the festival?</td>
</tr>
<tr>
<td>How apt is the title of the report?</td>
</tr>
<tr>
<td>Has the language of my reporting been appropriate?</td>
</tr>
<tr>
<td>What changes will I make next time I write a report?</td>
</tr>
</tbody>
</table>

**Activity xii**

Write the review of a film you have seen.

**Tips**

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

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

**Prewriting**

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

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

**Drafting**

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

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

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

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

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

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

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

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

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

Make sure that there are no errors in spelling, punctuation or grammar in the review. Avoid sentences that are too long or clumsy. Look for apt words to express your ideas.

Activity xiii

Prepare a souvenir (Festival Book) to be published in connection with the Film Festival. You may include details of films, write-ups and photographs of film personalities (directors, script writers, actors, composers etc.) and the film reviews you have prepared. You can also make use of interesting anecdotes from the lives of the film-makers and artists and stills from film magazines.
Activity 1

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

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

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

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

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>belittle</td>
<td>• to make something/ somebody seem unimportant</td>
</tr>
</tbody>
</table>

Activity 2

Read the following sentence.

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

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

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

• photo finish
• photofit
• photojournalism
• photogenic
• photosensitive
• photo album
• photocall
• photo frame
• photo opportunity
• photocell

• ____________________
Activity 3

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

‘Counterpoint’ means a thing forming a notable contrast with something else.

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

• counteract
• counter-attack
• counterbalance
• countersign
• counterpart
• counterclaim
• counter-attraction
• counterculture
• _______________

Activity 4

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

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

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

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

• critic
• sympathy
• minimum
• visual
• liberal
• memory
• politics
• maximum
• global
• theory
• _______________

Now, read the screenplay *Sunshine Through the Rain* given on the Extended Reading section on Page 99.
Kinks was one of the most popular English rock bands. It came to prominence for the first time in 1964. Celluloid Heroes is a well-known number by them. It was written by their lead vocalist and principal lyricist, Ray Davies.

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

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

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

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

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

Keep Track of Your Reading
Read the whole song.
Note down lines/images that you like the most.
Identify the themes in the song.
You can see all the stars as you walk down Hollywood boulevard,
Some that you recognise, some that you've hardly even heard of,
People who worked and suffered and struggled for fame,
Some who succeeded and some who suffered in vain.
Everybody's a dreamer and everybody's a star
And everybody's in show biz, it doesn't matter who you are.

And those who are successful,
Be always on your guard,
Success walks hand in hand with failure
Along Hollywood boulevard.

I wish my life was a non-stop Hollywood movie show,
A fantasy world of celluloid villains and heroes,
Because celluloid heroes never feel any pain
And celluloid heroes never really die.

Oh celluloid heroes never feel any pain
Oh celluloid heroes never really die.

I wish my life was a non-stop Hollywood movie show,
A fantasy world of celluloid villains and heroes,
Because celluloid heroes never feel any pain
And celluloid heroes never really die.

(A adapted)
**Activity i**

*Celluloid Heroes* is a song by a popular band. Identify the features of a song from it - the use of refrain, day to day expressions and the informal use of language.

**Activity ii a**

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

**Activity ii b**

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

**Activity iii**

Pick out the words repeated in the poem. Comment on their significance.
**SUNSHINE THROUGH THE RAIN**

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

**Scene 1**

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

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

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

**Scene 2**

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

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

<table>
<thead>
<tr>
<th>Time</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td></td>
</tr>
<tr>
<td>Weather</td>
<td></td>
</tr>
<tr>
<td>Character</td>
<td></td>
</tr>
<tr>
<td>Costume</td>
<td></td>
</tr>
<tr>
<td>Actions</td>
<td></td>
</tr>
<tr>
<td>Properties</td>
<td></td>
</tr>
</tbody>
</table>
watches intently, shapes emerge from the mist. It is a fox’s wedding.

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

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

**Scene 3**

The boy’s house.

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

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

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

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

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

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

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

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

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

**Word:** ........................................

**Meaning:** ........................................

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

**Boy:** But I don’t know where they live.

**Mother:** You’ll find out. On a day like this, there are always rainbows. Foxes live under rainbows. The Mother closes the door on the boy’s face.

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

After a few moments he walks away.

**Scene 4**

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

(Screenplay reconstructed by Nadeem Noushad)

### TEXTUAL ACTIVITIES

Look at the stills given below:

**Long shot**                  **Mid-shot**                  **Close-up**

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

<table>
<thead>
<tr>
<th>Scene</th>
<th>Long shot</th>
<th>Mid-shot</th>
<th>Close-up</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1</td>
<td>Front yard - Mother speaking to the boy</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Now, read the poem *Celluloid Heroes* given on Page 96.
Look at these sentences from *Tea-shops in Malayalam Cinema*.

a) For him, the tea-shop is a trading centre...

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

Usually these sentences are written as:

a) The tea-shop is a trading centre for him...

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

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

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

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

1. 
2. 
3. 
4. 
5. 

**Activity 2**

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

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

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

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

**Now, rewrite the following sentences as shown above.**

1. Manoj plays cricket on Sundays.

2. I found the paper in the waste basket.
3. Raju hires taxi from this travel agency.

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

Activity 3

Look at the following word-pyramid.

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

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

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

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

Activity 4

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

Singer
Coordination

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

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

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

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

Let's sum up

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

Activity 6

Make sentences with coordinate structures involving combinations of:

1. Noun phrase + Noun phrase
2. Adjective + Adjective
3. Prepositional phrase + Prepositional phrase
4. Adverb + Adverb
5. Verb phrase + Verb phrase
6. Sentence + Sentence
Let's sum up

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

Activity 7

Subordination

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

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

Let's discuss

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

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

Language Game

I Have Two Meanings

Read the following sentence.

‘The teacher told the student that she had failed.’

This sentence gives you two meanings.
1. The teacher told the student that the student had failed.
2. The teacher told the student that the teacher had failed.

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

1. Mary thinks of John with a smile.

2. I have read a lot recently on trains.

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

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

5. Flying planes can be dangerous.
abandon /əˈbændən/(v): leave permanently
acknowledgement (n): a note confirming receipt of something
acutely (adv): very strongly
adoption /ˈɑdəpsən/(n): the decision to start using a name, an idea or a plan
The adoption of new technology helped them to perform better.
allegation (n): a claim that somebody has done something wrong, usually false
amalgamation /ˌælməˈgeɪʃən/(n): the process of mixing/combining things
amazement (n): extreme surprise
Maya stared in amazement when I told her that she had won the scholarship.
ambience /ˈæmbiəns/(n): character and atmosphere of a place
amiable (adj): friendly and likeable
Our driver was an amiable young man.
apologise (v): to say that you are sorry for doing something wrong or for causing a problem
The airport authorities apologised for the late departure of the flight.
apprehensively (adv): in a state of worry or fright that something unpleasant may happen
back (v): to score a goal or point especially in sports (here) to win
bare (adj): naked, uncovered
Bare feet make no sound in the soft sand.
baton (n): a short thick stick used as a weapon by a policeman
bivouac /ˈbɪvjuək/(v): to take shelter temporarily
The climbers bivouac half way up the mountains.
blandly (adv): with little excitement or interest
brench (v): to react to something in a way that shows you are frightened
blunder (v): to make a stupid or careless mistake
The police had blundered in their handling of the murder case.
bouquet /ˈbuːkət/(n): an arrangement of flowers, especially one that you gift to someone
bulbous headed (adj): with round or bulged head
burrow /ˈbɜrəu/(v): hide into something
The little girl burrowed her head in her mother's lap when the stranger said 'Hi' to her.

buzz (v): to make a continuous low sound
Bees buzzed lazily among the flowers.
by Jove (phr): used for emphasis or to indicate surprise
clad (v): dressed
The dancer was clad in blue velvet.
click (v): to make or cause something to make a short sharp sound (here)
Ravi clicked his fingers to get the attention of the man.
cocktail (n): an alcoholic drink made from a mixture of different drinks
confinement (n): a state of being forced to stay in a space
Most of our freedom fighters had to spend many years in prison or close confinement.
conforming (adj): agreeing
consciousness /ˈkɒnʃənsəs/(n): the condition of being able to understand what is happening around you
contemplate (v): to think about seriously
Are you contemplating a change of job?
contemporary /ˈkɒntempərəri/(adj): (here) belonging to or occurring in the present time
Although the painting is hundreds of years old, it still has a contemporary feel to it.
conviction (n): the feeling of being sure about something and having no doubt
corridor (n): long narrow passage from which doors open into rooms and compartments
cosy (adj): warm, comfortable and safe
counterpane (n): covering for a bed, a bed spread
criterion /ˈkrɪtəriən/(n): pl. criteria, a standard by which you judge, decide about or deal with something
dagger (n): a short pointed knife used as a weapon
damp (adj): slightly wet
The grass on the ground is seen damp in the morning
dazzle (v): to become temporarily blind
Ravi was dazzled by the strong sunlight for a while.
deduction (n): the process of making judgement about something based on the information that you have
defy /dɪˈfaɪ/ (v): to refuse to obey, or to act or be against, a person, decision, law, situation, etc.
A few workers have defied the decision of the majority by joining duty.

den (n): (here) the post behind which the ‘catcher’ stands and the hiders have to touch when the catcher leaves the post in search of hiders

desert (v): to abandon something
The crow deserted its nest and flew away.

desolate (adj): very lonely and unhappy

desperately (adv): in a hopeless manner
The cat fought against the dog desperately.
determination (n): the quality of being firm of purpose
Sherin was admired for her determination to learn as many languages as possible.
dexterity (n): the ability to do something skilfully
diabolic (adj): morally bad and evil; like a devil
dignity (n): calm, serious and controlled behaviour that makes people respect you
He is a man of dignity and calm determination.
diminish (v): to become or to make something weaker or lesser
The world’s resources are rapidly diminishing.
discriminate (v): to show a difference between people or things
The computer programme was unable to discriminate between letters and numbers.
disgrace (n): the loss of a person’s respect and approval because of bad behaviour or action
The French team returned home from the World Cup in disgrace.
diverse /daɪˈvɜːs/ (adj): very different from each other
Diverse dance forms made the fest spectacular.
dizzy (adj): feeling as if everything is spinning around you and that you are not able to balance yourself
dogged (adj): not readily giving up
Her dogged determination to succeed made her the topper in the entrance examination.
drastic (adj): severe; having a strong effect
drudgery /drʌdʒəri/ (n): hard, boring work
Susan always complains about domestic drudgery.
eaves /iːvz/ (n): the lower edges of a roof that stick out beyond the walls
Birds had nested under the eaves.
elation (n): high spirits or joy
elude /ˈluːd/ (v): to escape from
The burglars managed to elude the policemen who were chasing them.

embarrassed (adj): ashamed, nervous or uncomfortable in a social situation
Some people are too embarrassed to consult doctors on their health problems.

engage (v): to cut words or pictures on metal, wood, glass etc.
The winner’s name is engraved on the trophy.
enhance (v): to increase or further improve the good quality, value or status of something/somebody
Reading enhances the language proficiency of the learner.
enthrall /ɪnˈθrɔːl/ (v): to make someone so interested that they listen to or watch something very carefully
The audience was enthralled for two hours by the dazzling performance of the actor.

erroneous (adj): not correct

exception /ɪkˈsepʃn/ (n): a person or thing that is not included in a general stream
Most of the buildings in the town are modern, but the church is an exception.

executioner (n): an official who carries out a sentence of death
exercise (v): to use your power, rights or personal qualities in order to achieve something

exile /ˈeksaɪl/ (n): a person who is forced to leave away from his/her own country
Nazar returned after thirty years of exile.

facet /ˈfæst/ (n): a particular aspect of a thing
fallacy (n): false ideas that many people believe is true
It is a fallacy to say that the camera never lies.
familiarity (n): the state of being well known from long or close association
I miss the familiarity of home in the new apartment.

fangs /ˈfæŋz/ (n): long sharp teeth of an animal such as a snake or a wild dog

fantasy (n): an imaginary situation
Vineeth lives in a world of fantasy.
fare (n): a range of food
ferrule /ˈferuːl/ (n): a piece of metal or rubber that covers the end of a stick to protect it
flea (n): a small insect without wings that feeds on the blood of animals and humans
<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>fling</td>
<td>(v): to throw something with force especially when you are angry</td>
</tr>
<tr>
<td>folk</td>
<td>(n): people in general</td>
</tr>
<tr>
<td>frantic</td>
<td>(adj): state of fear and anxiety</td>
</tr>
<tr>
<td>fray</td>
<td>(n): (here) the game</td>
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<tr>
<td>garage</td>
<td>(n): a building where a car is kept, often forming part of a house</td>
</tr>
<tr>
<td>genial</td>
<td>(adj): friendly and cheerful</td>
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<tr>
<td>glum</td>
<td>(adj): gloomy</td>
</tr>
<tr>
<td>good-riddance</td>
<td>a rude way of saying you are glad someone has left</td>
</tr>
<tr>
<td>gouge</td>
<td>(v): to make a hole or cut out something with a sharp object in a rough or violent way</td>
</tr>
<tr>
<td>grave</td>
<td>(adj): (of people) serious in manner</td>
</tr>
<tr>
<td>hammock</td>
<td>(n): a thing to sleep on made of a long piece of cloth or net that is hung between two trees</td>
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<tr>
<td>hang-out</td>
<td>(n): a place one frequently visits</td>
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<tr>
<td>hearth</td>
<td>(n): the area of the floor around a fire place in a house</td>
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<tr>
<td>hideout</td>
<td>(n): a secret place for hiding</td>
</tr>
<tr>
<td>hilarity</td>
<td>(n): loud laughter, great amusement</td>
</tr>
<tr>
<td>hoarse</td>
<td>(adj): rough and harsh</td>
</tr>
<tr>
<td>hombre</td>
<td>(n): an informal term for a youth or man, similar to the usage 'a nice guy'</td>
</tr>
<tr>
<td>horrendously</td>
<td>(adv): in an extremely bad manner</td>
</tr>
<tr>
<td>huaraches</td>
<td>(n): a type of sandal (open shoe) made of many narrow strips of leather woven together</td>
</tr>
<tr>
<td>huddle</td>
<td>(v): to lie or sit with your arms and legs close to your body because you feel cold or frightened</td>
</tr>
<tr>
<td>humiliation</td>
<td>(n): to make somebody feel ashamed or stupid</td>
</tr>
<tr>
<td>hunt</td>
<td>(n): an act of chasing and killing wild animals for sport or food</td>
</tr>
<tr>
<td>ignominy</td>
<td>(n): public embarrassment; shame</td>
</tr>
<tr>
<td>impulse</td>
<td>(n): a sudden strong desire to do something</td>
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<tr>
<td>incantation</td>
<td>(n): special words that are spoken or sung to have a magical effect</td>
</tr>
<tr>
<td>incredulous</td>
<td>(adj): unable or unwilling to believe something</td>
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<tr>
<td>inference</td>
<td>(n): something that you can find out indirectly from what you already know</td>
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<tr>
<td>insignificant</td>
<td>(adj): not important</td>
</tr>
<tr>
<td>intently</td>
<td>(adv): carefully attending to something</td>
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<tr>
<td>intone</td>
<td>(v): to say in a low voice</td>
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<tr>
<td>jubilation</td>
<td>(n): great happiness because of success</td>
</tr>
<tr>
<td>jolt</td>
<td>(v): move suddenly and roughly</td>
</tr>
<tr>
<td>kimono</td>
<td>(n): a long loose piece of clothing with very wide sleeves, traditionally worn by the Japanese on formal occasions</td>
</tr>
<tr>
<td>knight-errant in armour</td>
<td>(n): a brave man who saves someone from a dangerous situation</td>
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<tr>
<td>knuckle</td>
<td>(n): the joints in the fingers, especially those connecting the fingers to the rest of the hand</td>
</tr>
<tr>
<td>languor</td>
<td>(n): lack of energy or alertness; dullness</td>
</tr>
<tr>
<td>loaf</td>
<td>(v): to waste time in a lazy way</td>
</tr>
</tbody>
</table>
lugubrious /lu:'gu:briəs/(adj): sad and serious
There was a lugubrious expression on the face of the little girl when her mother left the place.
luminous (adj): something that shines or gives out light
lurid (adj): shocking, sensational, horrifying or terrible
machete /m@'ʃeiti/(n): a large knife with a broad heavy blade, used as a weapon or a tool
magnify (v): to make something look bigger than it is
The dry summer has magnified the problem of water shortage.
maniacal (adj): wild or violent
When the show began there was a maniacal rush to grab a seat in the front row.
mastiff (n): a large strong dog with short hair often used to guard buildings
melancholy (n): a deep feeling of sadness
As the film ended a mood of melancholy descended on us.
metaphor (n): a word or phrase representing an object, idea etc. used in an imaginative way to describe something/ somebody else in order to show that the two things have the same qualities which makes the description more powerful e.g.
He has a heart of stone.
mettle (adj): courage and determination to do something even when it is very difficult
mill (v): to move about while waiting for someone
People were milling about at the bus station as no bus had arrived for a long time.
miniature (n): a very small copy or model of something
mournfully (adv): in a very sad manner
The dog looked mournfully after its owner.
mumble (v): to say something softly and not clearly enough to hear
‘Stop mumbling and speak out,’ the teacher ordered.
mute (adj): not speaking, refusing to speak (here) it means to silence, subdue the poet’s self
The police glared at the thief in mute anger.
mutter (v): to grumble or complain about something
Industrialists continued to mutter against the strict rules of taxation.
nimble (adj): able to move quickly and neatly; agile
obstinate (adj): refusing to change your opinions, way of behaving etc. when other people try to persuade you to.
obtrusive (adj): noticeable in an unpleasant way
paraffin (n): a type of oil obtained from petroleum and used as a fuel for heating and lighting
paralyse /'p@l@заiz/(v): to prevent something from functioning normally
The airport has been paralysed by the strike.
parasol /'pэəsэл/(n): a type of light umbrella that women in the past carried to protect themselves from the sun
parish (n): the area/region under a priest or church
pathology /p@sθol@di/(n): the scientific study of diseases
patrol (n): the act of going around a place to check that all is secure and orderly
Security guards carry out regular patrols in the company premises.
pay in kind (idiom): pay in the form of goods or services, not money
peer (v): to look very carefully at something
The mother peered closely at the photograph.
perceive (v): to understand or think of something in a particular way
perjure /'pэədзэ/(v): to tell an untruth wilfully
perjurer (n): a liar
persist (v): to continue to do something despite difficulties or opposition.
plaza (n): a public square or market place, especially in towns in Spanish speaking countries
portrait (n): painting, drawing or photograph of a person showing especially the face or head and shoulders
pod (n): a long thin case filled with seeds that develops from the flowers of some plants, especially peas and beans
pranks (n): playful or mischievous tricks
proclaim /prэu'kleim/(v): to announce something publicly or officially
The President proclaimed a state of emergency.
protagonist /prэ'tэægonist/ (n): the leading character in a drama, film or novel
prove his mettle (phrase): show that you can do something well inspite of difficulties
Spain proved their mettle in the FIFA World Cup 2010.

provoking (v): to say or do something that will annoy somebody so that they react angrily
The boy’s cries for ice cream provoked his father.

pry (v): to try to find out information about other people’s private lives in a way that is annoying or rude
I’m sick of you prying into my personal life!

pursuer (n): a person who is chasing somebody or something
The thief made a sudden right turn off the road in order to escape his pursuers.

rationalist (n): a person who tries to find a logical reason rather than a belief to explain why something happens

rear (n): the back part of an object, vehicle or building
The engine of the autorickshaw is in the rear.

recount (v): to tell something you have experienced
The writer recounted the details of his childhood days in his book.

reed (n): a type of tall plant like grass that grows in wet places

refrain (n): a part of a song or poem that is repeated

resume (v): to begin or continue after an interruption.

reticent /retisent/(adj): unwilling to talk about what you feel or what you know
Priya is very reticent about her personal life.

retreat (v): to move back and away from someone or something
The flood waters slowly retreated.

riot /raIt/(n): wild or violent disturbance by a crowd of people

rove /rov/(v): to travel from one place to another (here) it means the eyes flitting continuously from one part of something to another
Ali’s eyes roved over the map to spot the country.

roving (adj): moving from one place to another and not staying anywhere permanently

saunter /soEnt/(v): to walk in a leisurely manner
He sauntered down the road with his hands in his pockets.

scramble (v): to move or climb quickly but with difficulty
She scrambled up the steep hillside and over the rocks.

screech (v): to make a loud unpleasant sound

scuff (v): to make a mark on the smooth surface of an object by rubbing it roughly
I scuffed my name on the heel of my shoe with a stone.

scowl (v): to look at somebody in an angry or annoyed way

seam (n): a line where two pieces of cloth, leather etc. have been stitched together

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

shackles /ʃæklz/(n): something that restrains or prevents you
India freed itself from the shackles of British colonialism in 1947.

sheath (n): a cover that fits closely over a knife or sword

shipping office (n): the office of a shipping agent

shove (n): a strong push
You have to give the door a shove or it won’t close.

shrug (v): to raise your shoulders and then lower them in order to express a lack of knowledge or interest
He shrugged his shoulders as if to say that there was nothing he could do about it.

shudder (v): to shake because you are frightened

shuttle /ʃʌt/(v): to travel between two places
A small train shuttles constantly between the concourse and the runway.

singe /sIndg/(v): to burn the surface of an object slightly, usually by mistake; to be burnt in this way
He singed his hair as he tried to light his cigarette.

skin (v): to peel the skin off

slight (adj): small and thin in size, or insignificant
The man takes offence at the slightest criticism.

smart (v): to feel a sharp stinging pain.

smear (v): to spread something

snub (v): to insult with sharp words

soak (v): to become wet with some liquid
You will be soaked if you go out in the rain.
**sombrero** /somˈbreəroʊ/(n): a Mexican hat for men that is tall with a wide round brim turned up at the edges

**spaniel** /ˈspænjəl/(n): a dog with long soft ears that hang down

**spellbound** (adj): with your attention completely held as if by a spell
A gifted musician can hold the audience spellbound.

**spirit away** (v): to take something/someone away secretly
The superstar was spirited away immediately after the function as his fans rushed towards him.

**squash** (v): to crush something
Squash the plastic bottles flat after use.

**squeamish** /ˈskwiːmɪʃ/(adj): easily shocked or upset by unpleasant sights
Horror movies are not for those who are squeamish.

**streak** (v): to move very fast
A car streaked down the road.

**stubborn** (adj): unreasonably obstinate.

**stumble** (v): to hit your foot against something
In a hurry she stumbled and spilled the milk.

**summons** (n): an order to appear in court
The police have been unable to serve a summons on him.

**swarm** (n): a large group of insects, especially bees, moving together in the same direction

**syllable** (n): any of the units into which a word is divided, containing a vowel sound and usually one or more consonants

**sync sound** : (here) it means synchronising sound; a sound which is in agreement with the scene

**tactics** (n): skilful devices

**teem with** (v): be full of
The beach was teeming with foreign tourists.

**terrier** (n): a small active type of dog

**testimonial** (n): informal written statement describing someone’s characters and abilities

**thimble** /ˈθɪml/ (n): a metal or plastic cap with a closed end worn to protect the finger while cutting vegetables or sewing

**throttle** (v): to choke or strangle; to prevent utterance

**troop** (v): to walk, usually with one person behind the other
The little boys trooped after the teacher.

**trot** (v): to run fairly slowly, taking short steps
The girls trotted along happily down the lane.

**tug** (v): to pull with one or more short quick pulls
She tugged at his sleeve to get his attention.

**undergrowth** (n): bushes, small trees and other plants growing around and under bigger trees

**underprivileged** /ˌʌndərˈprɪvɪldʒd/(adj): not enjoying the same rights or standards of living as the majority of the population
Children from an underprivileged background need extra care and support.

**underrate** (v): to not recognise how good, important etc. somebody/something really is

**unfold** (v): to open or reveal

**unison** /ˈjuːnɪsən/(n): do or say something together at the same time
The musical performance was a flop as the singers failed to sing in unison.

**venture** (n): a new activity/business that involves taking risks
Now it is not the time to venture on such an ambitious project.

**vermilion** /vəˈmɪlɪən/(n): a brilliant red pigment (used to adorn the forehead)

**wail** (v): to cry in pain or grief

**whack** /wæk/(v): to strike or beat forcefully with a sharp blow

**whimper** (v): to make a series of small weak crying noises
When the father prevented the boy from buying ice cream he began to whimper.

**wholesome** (adj): (here) heavy and deep

**wink** (v): to close one eye very briefly

**withstand** (v): to resist

**wizard** (n): a man with magical powers

**zone** (n): an area that is distinguished by certain features
Here, silent zone means ‘an unexplored area’