APPENDIX - II
MATERIALS USED BY TEACHERS
EFFICIENCY IN ENGINEERING OPERATIONS (OPTIMUM CONVERSION)

Unlike the scientist, the engineer is not free to select the problem which interests him; he must solve the problems as they arise, and his solutions must satisfy conflicting requirements. Efficiency costs money, safety adds complexity, performance increases weight. The engineering solution is the optimum solution, the most desirable end result taking into account many factors. It may be the cheapest for a given performance, the most reliable for a given weight, the simplest for a given safety, or the most efficient for a given cost. Engineering is optimizing.

To the engineer, efficiency means output divided by input. His job is to secure a maximum output for a given input or to secure a given output with a minimum input. The ratio may be expressed in terms of energy, materials, money, time, or men. Most commonly the denominator is money; in fact, most engineering problems are answered ultimately in dollars and cents. Efficient conversion is accomplished by using efficient methods, devices, and personnel organizations.

The emphasis on efficiency leads to the large, complex operations which are characteristic of engineering. The processing of the new antibiotics and vaccines in the test-tube stage belongs in the field of biochemistry, but when great quantities must be produced at low cost, it becomes an engineering problem. It is the desire for efficiency and economy that differentiates ceramic engineering from the work of the potter, textile engineering from weaving, and agricultural engineering from farming.

Since output equals input minus losses, the engineer must keep losses and waste to a minimum. One way is to develop uses for products which otherwise would be waste. The work of the chemical engineer in utilizing successively greater fractions of raw materials such as crude oil is well known. Losses due to friction occur in every machine and in every organization. Efficient functioning depends on good design, careful attention to operating difficulties, and lubrication of rough spots, whether they be mechanical or personal.
The raw materials with which engineers work seldom are found in useful forms. Engineering of the highest type is required to conceive, design, and achieve the conversion of the energy of a turbulent mountain stream into the powerful torque of an electric motor a hundred miles away. Similarly many engineering operations are required to change the sands of the seashore into the precise lenses which permit us to observe the microscopic amoeba in a drop of water and study the giant nebula in outer space. In a certain sense, the successful engineer is a malcontent always trying to change things for the better.

Assignments -

1. The extract above has been taken from a book whose objective is to introduce engineering as a career to beginning students of that discipline. Consult your specialist teachers or, better still, a practising specialist about the career opportunities, different specializations, duties and responsibilities of your own discipline. Give an oral report in English of your investigation to the rest of the class who should then ask questions.

2. In lines 19-25 it is stated that any problem involving the low-cost production of large quantities of any item is an engineering problem even if the item itself originated in the work of other disciplines. Explain how any given result of (a) medical research, (b) agricultural research, (c) nuclear physics, (d) optical research is likely to need solutions requiring the skills of an engineer.

3. Explain in detail why (a) 'efficiency costs money', (b) 'safety adds complexity', (c) 'performance increases weight', (d) 'is the always true? Interview a practising engineer and give an abstract in English of his reply.

4. In lines 5-6 it is stated that the engineering solution to most problems is the 'most desirable end result taking into account many factors'. Does this apply to your own discipline? If so, explain in what way.
PREVENTATIVE SOCIOLOGY

Sociologists have tried to reach beyond the 'weighing and measuring' of social problems to an understanding of the social context in which they are generated. Charles Booth's great 'Survey of London Life and Labour' (1889-1903) is a classic example of this kind of work. He tried to discover how it was that an industrial system which created great wealth nevertheless forced nearly one-third of the population of the richest city in the world to live in 'a state of chronic want'. As the title of the Survey implies, to understand poverty 'we need to begin with a true picture of the modern industrial system'.

Although it deals with a very different kind of social problem, the recent study of traffic in towns (Traffic in Towns: a Study of the Long-term Problems of Traffic in Urban Areas, 1964) made by Professor Buchanan and his colleagues illustrates the same shift of focus from the problem itself to the system in which it is generated. The argument of the report begins with a simple enough point: 'Vehicles do not move about the roads for mysterious reasons of their own. They move only because people want them to move in connection with the activities which they (the people) are engaged in. Traffic is therefore a 'function of activities' and because, in towns, activities mainly take place in buildings, traffic in towns is a 'function of buildings'. The implications of this line of reasoning are inescapable; the movement of traffic through the streets of a town cannot be understood without taking into account the activities which take place in the buildings which line them; to get at the roots of the traffic problem we must approach it through the social and economic factors which determine the ways in which activities (and buildings) are arranged in our towns.

These two studies may also be given as examples of the way in which social research can throw light on the connections between 'social problems' and other tendencies in our society which are widely accepted as normal and good. A 'free labour market' was, in Booth's time, regarded as economically desirable—but what if it could be shown that it forces a certain proportion of the labour force to live in poverty? Is traffic congestion an inevitable consequence of giving free rein (i.e., complete liberty) to the economic forces which shape our cities? Other examples may be given. Is the growing economic independence of women one factor in the increase of the divorce rate? Does the crime and delinquency rate necessarily increase if repressive legal sanctions are relaxed? In trying to answer questions of this kind the sociologist is drawing attention to some of the undesirable 'side-effects' of social developments which are otherwise widely considered to be desirable.
Assignments:

1. Why is the extract entitled 'Preventative Sociology'?

2. Explain clearly in English how you would set up a properly controlled investigation to discover whether there was any connection in your country between poverty and some other social phenomenon (e.g. crime, absenteeism from work, alcoholism, the profession of any particular political or religious views, etc.). What controls would you use?

3. By rearranging the buildings in your city, show how you could reduce the volume of traffic needed for its day-to-day work. Prepare a rough diagram of your solution, and give a clear explanation to the rest of the class in English. The latter should then ask critical questions.

4. Describe some undesirable side-effects of social developments which are otherwise considered to be desirable.
BACKGROUND:

Microorganisms, especially the actinomycetes, produce a variety of antibiotics. As a result, they have been studied very extensively, especially by industrial research laboratories. But although higher plants are known to produce antimicrobial substances, much less work has been done on them.

Most of the work with plants has been concerned with the leaves, stems, roots, fruit or bark. Relatively little effort has been devoted to the seeds. A few investigators have examined seeds, and their data indicate that seeds may be a good source of antimicrobial substances. Some varieties of seeds are resistant to mold growth in germination tests while other seeds are highly susceptible. This is additional evidence that seeds contain substances inhibitory to microorganisms.

SUGGESTED APPROACH

This study could take any one of several directions. If a large variety of seeds is collected, a general survey for the presence of antimicrobial substances could be carried out. This might indicate whether the presence of such substances is widespread in seeds, or whether they are restricted only to certain types of seeds. As described in Reference 6, such a survey can be made using simple techniques, without extracting the antimicrobial substances from the seeds. Perhaps a more intensive study can be made of one particular substance found in one variety of seed. The antimicrobial spectrum of the substance could be determined by testing its effectiveness against various types of bacteria, yeasts and molds.

For a student who is more chemically minded, there is the challenge of extracting, isolating and purifying the antimicrobial agent. To do this, it would be necessary to work out a method of extraction which does not destroy the substance. Try solvents such as chloroform, dilute acid, dilute base, neutral salt solution, acetone, etc. It might be worthwhile to attempt several extraction procedures, and finally select the one which proves to be the most effective.

COMMENTS ON DIFFICULTIES AND EQUIPMENT NEEDS

Solvents such as chloroform or alcohol and acids and bases have antimicrobial properties. You must be careful not to confuse this effect with the substances extracted from seeds. The solvents may be evaporated from the extracts and the residues tested for activity. Acidic or basic solutions may be neutralized before they are tested.
Antimicrobial agents are often rather unstable compounds, and treatment with heat or with strong acids and bases should be avoided.

You should be familiar with the basic bacteriological techniques such as the preparation of culture media, sterilization, culture transferring and maintenance and aseptic technique equipment such as petri dishes, bacteriological test-tubes, flasks, a sterilizer or pressure cooker, and a bunsen burner or alcohol burner are required.

The equipment required for the extraction of antimicrobial agents from seeds would include such items as mortar and pestle, beakers, funnels, filters, pipettes and volumetric cylinders. The extraction can be done with simple equipment. Since these extracts will be tested bacteriologically, they should be as free from contaminating microorganisms as possible.

If you decide to study the antimicrobial agent chemically, it would be advisable to have the advice of a chemist in planning the experiments, especially in purifying and concentrating the active substance.

REFERENCES
(All except No. 6 omitted here)

Research Problems in Biology, Series 4, Doubleday.

Assignments:
1. What are the meanings of the following items which appear in Reference 6 (11.59-60; 1956; Nature, 178, 639-640)? For the benefit, say, of an English-speaking investigator who has arrived in your city, explain specifically the different places he could go to in order to find books and periodical literature in your own speciality.

2. Imagine you are contributing to an international textbook which (like the UNESCO Source-book for Science Teaching) is to be used in schools and colleges which do not have adequate scientific equipment: prepare clear instructions in English on:
   (a) how to make a crude extract of possible antimicrobial substance from given seeds.
   (b) how to test the effect of the substance extracted using common articles such as tins and jars instead of expensive laboratory equipment.
3. Describe clearly (so that a non-scientist would be able to understand):

(a) any of the pieces of apparatus mentioned in 11.45-50,
(b) any of the processes listed in 11. 43-44.

4. The above reading passage is taken from a series of books whose object is to suggest real, important, but relatively simple projects for investigation which can be undertaken by comparatively early-stage students of biology, so that they 'learn by doing'. After consulting your teachers if necessary, try to outline a similar type of real (perhaps local) investigation suitable for students of your own discipline.
THE RESISTANCE OF INSECT PESTS TO INSECTICIDES

The ultimate type of resistance is that in which the insect changes its normal physiology, so that it is no longer sensitive to the insecticide. A change of this kind seems to be the explanation of the type of resistance involving a large number of chlorinated compounds like dieldrin. The mode (method) of section of these compounds, however, is quite obscure, so that at present it is scarcely possible to discover how insects become immune to them.

Research in the past fifteen years has revealed a great deal about the nature of resistance, but in no single case have we been able to overcome it completely. In other words, when resistance has developed to a particular insecticide, no means have been found to restore permanently the former effectiveness of that insecticide.

Considering the present situation, it may cause surprise, in view of the large number of reports of resistance from so many important species all over the world, that the impact on insect control programmes is not more drastic (severe). There are two reasons for this. Firstly, many instances of resistance are more or less localized, for example, dieldrin resistance in the major African malaria vector, Anopheles gambiae, is confined to the west of Africa, though the mosquito occurs in East and South Africa and is equally attacked by insecticides in those regions. One may begin to hope that the genetical potential for developing resistance is lacking in some natural populations of pest insects. Secondly, only a limited number of species show resistance to the two groups of chlorinated insecticides. Until this double resistance develops, it is possible to use either one or the other of these two classes of insecticide and still maintain effective control. Unfortunately, however, the instances of double resistance are growing. By 1960, twenty species of public health importance had developed resistance to both groups of chlorinated insecticides. In addition, four species had developed resistance to organo-phosphorus compounds as well—other words, treble resistance. It must, then, be concluded that resistance is likely to become a more severe problem in the future than it is at present.

Naturally, a great deal of thought has been given to possible ways of preventing the emergence of resistance. One suggestion has been the use of mixtures of two different types of insecticide, with the idea that one of them should eliminate the individuals resistant to the other. This principle has been found useful in preventing resistance to antibiotics in bacteria. Unfortunately, the few practical trials have not been encouraging, for the mixtures have merely developed a double resistance to the two insecticides employed (used).
Guessing Difficult Words

It has often been observed that many students who read in a foreign language think that ‘reading’ means ‘understanding and/or translating every word’. They should realise that this is not so. One can imagine a situation where it is often difficult or impossible to use a dictionary when you are reading English, e.g., on the bus, in the examination hall, or in a park. Sometimes the available dictionary is too small or too old. So it is important to try and read as much as possible without a dictionary. But how? Yes, one can understand a word

i) from its context (i.e., words and sentences used before and after the word)

ii) from its form.

Let us go through a few activities involving both types.

Understanding a word from its Context

Activity 1.1

Look at the sentence (1) in the left hand column and guess its meaning. If you fail to do so then think of all the possible meanings that come to your mind after reading the sentences given in the right hand column. Do not read the sentence (2) until you have answered all the questions for number (1). Then do the same for (2), and continue with all the sentences.

1) Yesterday I saw a Wopperglot. Think about the word Wopperglot. What can it mean? Your first reaction is probably ‘anything’, but this is not true. Can it mean ‘water’? Can it mean ‘love’? Can it mean ‘a radio programme’?

2) It was in the street outside my house. Any more ideas? What can you see in the street? Which of your ideas about the first sentence are now not possible?

3) It was big and white. Which of these are now possible?
   a) a kind of animal?
   b) a kind of tree?
   c) a man?
   d) a car?

4) I think it was Japanese. What can you see in the street which is big, white and Japanese?

5) Because it had a logo on the front. What do you think now is the meaning of Wopperglot?

Activity 1.2

Read the following sentences carefully and tick the correct meaning of the italicised words. The options are given after each question.

1) Last time we went to Simla in the summer vacation. We had to stay in a dilapidated guest house, because all the good hotels were booked. expensive, destroyed, air-conditioned, state of ruin
2. I do not like the **monotonous** way of reading a text.
   simple, loud, repetitive, dull

3. **Garrulous** people are the most disturbing in a cinema hall but they can be endured during a long journey.
   boring, talkative, sober, tall

4. The only way to generate the interest of students is to **induce** variety in the course as well as in teaching.
   impose, introduce, enthuse, impart

5. Even the bravest hunters have an **eerie** feeling in a jungle at night.
   adventurous, uneasy, fresh, futile

6. He does not have any explanation for his **despondency**. I think he should see a psychiatrist.
   madness, illness, suffering, depression

7. Eric Blair is one of the greatest writers of the 20th century. He wrote under the **pseudonym** of George Orwell.
   signature, pen name, surname, original name

**Activity 1.3**

In the passage given below, all the words which have been blanked out are different forms of the same word. What is it? Try to find the word from the context. The first one is solved for you.

a) Can you imagine life without ________? It's almost impossible to imagine, isn't it? It is strange to give more ________ to a plant than many people have to drink.

The word is **water**.
The words which helped you decide are **plant, many people have to drink**.

b) You can divide homes into two types: with and without ________. My mother and father's house was full of them: in the sitting room, in the kitchen (cooking ________, of course), in all the bedrooms (I had 16 shelves of them), even in the toilet. There were boxes of ________ in the attic, because there was no more room for them in the house. Old, new, thick, thin, ________ about love, history, geography, thrillers, novels, guide ________, bibles, encyclopaedias, ________ with yellow pages, ________ with only one cover, ________ with no cover, each a perfect jewel, never to be lost or thrown away.

The word is ________.
The words which helped you decide are ________

c) When we arrived inside, the ________ had already started, and there was complete darkness. We looked for a seat, but I remember the first scene of the ________ took place at night, so there wasn't any light from the screen to show us where to sit. Finally, a woman with a torch came and helped us. It was only at the end of the ________ (which was terrible, by the way) that the lights came on, and we realised we were the only people there.

The word is ________
The words which helped you decide are ________
d) People nowadays often complain about 'convenience food' - you know, food that comes in tins or packets - but in many ways the ___________ is the perfect convenience food. It has its own container - though we call it a shell. You can keep it in the fridge for some time. It can be used for all kinds of different dishes - omelettes, cakes, pancakes - or you can have it fried, scrambled, boiled or poached. Of course, ___________ are full of cholesterol and probably very bad for you. But who cares?

The word is ___________

The words which helped you decide are ___________

Activity 1.4

The following are extracts from a story. Puzzle out the meanings of the underlined words, with help from other words or phrases in the extract.

Extract ...

1. Sometimes I did see individual stars, but I could not distinguish the ___________ they belonged to. Then dawn came and put out all my stars...

   Constellation

   Possible meaning: __________________________________________________________________________

2. Then dawn came and put out all my stars and I felt my ___________ more keenly.

   Solitude

   Possible meaning __________________________________________________________________________

3. I could see the island distinctly now. It had a fairy-tale beauty. A line of dancing palms stretched the length of its shore. Straight in front of me I could make out steep hanging cliffs, covered with dense greenery, and the entrance of a ___________ bay. The sides of the mountain were covered in many different shades of green...

   picturesque

   Possible meaning __________________________________________________________________________
4. I was desperately tired and **drooped** in the water without moving.

5. It was a gigantic wave with steep, very slowly falling **crests**.

6. Around me I could see random currents of water, splashes of foam and **phosphorescent** spray all swirling about.
Understanding a word from its form

Activity 1.5

Every word in the English language has a history. Many English words are formed from a set of Latin or Greek roots with different prefixes and suffixes. These roots are like building blocks. They impart uniqueness to the word and make an interesting as well as a fascinating study. Knowing the roots of such words may help you to remember or guess their meanings when you see them in the context.

Imagine if you learn one Latin or Greek root, you have a key that will unlock the meanings of up to 35 English words. Learn one Latin or Greek prefix and you have a key that will unlock the meaning of up to 50 English words. Learn suffixes and you have the key to determining whether an English word is a noun, verbs, adjective or adverbs.

Words like, pedal, pedestrian, pedestal, biped, quadruped, etc., have something in common. It is the root ped which is derived from Latin word ped meaning foot.

Examples:
1. You step on a pedal with your ______ (foot)
2. A pedestrian travels on ______ (foot)
3. A pedestal is the ______ of a statue or column (foot)

Given below is a list of frequently used roots along with their meanings and examples for your study.

<table>
<thead>
<tr>
<th>Root</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) ego</td>
<td>1</td>
<td>egocentric</td>
</tr>
<tr>
<td>2) anthropos</td>
<td>1</td>
<td>anthropology</td>
</tr>
<tr>
<td>3) optikos</td>
<td>eye</td>
<td>optician</td>
</tr>
<tr>
<td>4) misin</td>
<td>to hate</td>
<td>misogyny</td>
</tr>
<tr>
<td>5) psyche</td>
<td>mind</td>
<td>psychosis</td>
</tr>
<tr>
<td>6) metr</td>
<td>measure</td>
<td>barometer</td>
</tr>
<tr>
<td>7) osteon</td>
<td>bone</td>
<td>osteopath</td>
</tr>
<tr>
<td>8) ology</td>
<td>study of</td>
<td>psychology</td>
</tr>
<tr>
<td>9) phrenos</td>
<td>brain</td>
<td>phrenology</td>
</tr>
<tr>
<td>10) neuron</td>
<td>nerve</td>
<td>neurosis</td>
</tr>
</tbody>
</table>

(a) Can you think of few more examples with the same root?
(b) Try to make a similar list as given above with new roots (not mentioned so far).

Activity 1.6

Supply the proper word for each brief definition from the list given below:

notorious, glib, demagogue, pachyderm, sphygmomanometer, egregius, dilettante, banal, incorrigible, taxidemist, iconoclast, graphology, garrulous, pedagogy, pyromania, cardiogram, congenital, supercilious, kleptomaniac, vegetate, martinet, laconic, somnambulist, psychopathic, malevolent

1) Strict disciplinarian
2) Showing fine economy in the use of words
3) Dabbler in the Arts
4) Principle of teaching
5) Thick-skinned animals
6) One who ferments political discontent
7) Sleep walker
8) Irresistible urge to set fire
9) Irresistible urge to steal
10) One who stuffs the skins of animals
11) Record of heartbeats
12) Blood pressure apparatus
13) Sneezer at tradition
14) Trite and hackneyed in speech
15) Stagnate intellectually

Discuss the meaning and the root of the word with your teacher

**Activity 1.7**

Read both the columns of the table carefully and match the words with appropriate definitions

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anarchist</td>
<td>A place where dead bodies are kept</td>
</tr>
<tr>
<td>Atheist</td>
<td>which does not bear the name</td>
</tr>
<tr>
<td>Anonymous</td>
<td>pursuing sport for pleasure</td>
</tr>
<tr>
<td>Amateur</td>
<td>talking disrespectfully of several things</td>
</tr>
<tr>
<td>Bigot</td>
<td>A letter claimed by nobody</td>
</tr>
<tr>
<td>Blaspheme</td>
<td>Place of permanent residence</td>
</tr>
<tr>
<td>Bibliophile</td>
<td>A person with prejudiced religious views</td>
</tr>
<tr>
<td>Dead letter</td>
<td>A person who does not believe in God</td>
</tr>
<tr>
<td>Domicile</td>
<td>One who wants to destroy all govts</td>
</tr>
<tr>
<td>Cemetery</td>
<td>One who is a great lover of books</td>
</tr>
<tr>
<td>Epitaph</td>
<td>An inscription on a tomb or monument in memory of the dead</td>
</tr>
<tr>
<td>Edible</td>
<td>One who settles in another country</td>
</tr>
<tr>
<td>Emigrant</td>
<td>fit to be eaten</td>
</tr>
<tr>
<td>Immigrant</td>
<td>One who leaves a country to settle in another</td>
</tr>
<tr>
<td>Gala day</td>
<td>property left by</td>
</tr>
<tr>
<td>Glutton</td>
<td>School for kids</td>
</tr>
<tr>
<td>kindergarten</td>
<td>A day of gaiety and festivity</td>
</tr>
<tr>
<td>Legacy</td>
<td>One who eats too much</td>
</tr>
</tbody>
</table>

**Activity 1.8**

**Prefixes and suffixes**

Affixation is the general name given for the fixing of a word or a base called a prefix, or a suffix depending on their position

**(A) Prefixes** are words segments we add in the beginning of root words to form new words. Prefixes are often used to give adjectives a negative meaning the opposite of comfortable is "uncomfortable". The opposite of convenient is 'inconvenient'. The opposite of similar is 'dissimilar'
Note: 'in' - becomes 'im' before a root beginning with 'm' or 'p' e.g. immature, impartial similarly in- becomes ir- before a word beginning with 'r-' and 'il-' before a word beginning with 'l-' e.g. irreplaceable, irreversible, illegal, illiterate.

The prefix in- does not always have a negative meaning- often it gives the idea of inside or into e.g. internal, import, income.

Activity 1.9

Now complete the table by adding more words using the prefixes given in the first column. Discuss with your teacher if you are not sure. The first one is solved for you.

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>anti</td>
<td>against</td>
<td>anti establishment, anti aircraft</td>
</tr>
<tr>
<td>auto</td>
<td>of or by oneself</td>
<td></td>
</tr>
<tr>
<td>bi</td>
<td>two, twice</td>
<td></td>
</tr>
<tr>
<td>micro</td>
<td>small</td>
<td></td>
</tr>
<tr>
<td>mis</td>
<td>badly/wrongly</td>
<td></td>
</tr>
<tr>
<td>mono</td>
<td>one/single</td>
<td></td>
</tr>
<tr>
<td>multi</td>
<td>many</td>
<td></td>
</tr>
<tr>
<td>over</td>
<td>too, much</td>
<td></td>
</tr>
<tr>
<td>pseudo</td>
<td>false</td>
<td></td>
</tr>
<tr>
<td>re</td>
<td>again or back</td>
<td></td>
</tr>
<tr>
<td>semi</td>
<td>half</td>
<td></td>
</tr>
<tr>
<td>sub</td>
<td>under</td>
<td></td>
</tr>
<tr>
<td>under</td>
<td>not enough</td>
<td></td>
</tr>
</tbody>
</table>

Can you make atleast five words with each prefix that has been left out in the above list but occurs in the category list. For example triple, trident, tricycle, trilogy

1. __________, __________, __________, __________, __________
2. __________, __________, __________, __________, __________
3. __________, __________, __________, __________, __________
4. __________, __________, __________, __________, __________
5. __________, __________, __________, __________, __________

Discuss their meanings with your teacher.

(B) Suffixes are added at the end of the word. They can change the word - class and the meaning of the word. They could be categorised according to their meanings.

1. Common noun suffixes:
   a) -er is used for the person who does an activity, e.g. writer, worker, teacher. Some times the -er suffix is written as -or instead of -er. e.g. actor, operator, supervisor
   b) -er/-or are also used for things which do a particular job e.g. pencil - sharpeners, bottle
c) -er and -ee can contrast with each other meaning 'person who does something' (-er) and 'person who receives or experiences the action' (-ee) e.g. employer/employee, sender/addressee

d) -ist [person] and -ism [activity or ideology] used for people's politics, beliefs and ideologies, and sometimes their profession e.g. Marxism, Buddhism, Journalism, Anarchist, Physicist

2. Adjective suffix:
a) -able/-ible with verbs means "can be done". e.g. drinkable, washable, readable, countable. Examples with -ible: edible (can be eaten) flexible (can be bent)

3. Verbs: -ise (or -ize) makes verbs from adjectives e.g. modernise, commercialise, industrialise

**Activity 1.10**
Now complete the given table by adding more words using the suffixes given in the first column.

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Class</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ment</td>
<td>nouns</td>
<td>excitement, enjoyment</td>
</tr>
<tr>
<td>-ity</td>
<td>nouns</td>
<td></td>
</tr>
<tr>
<td>-hood</td>
<td>abstract nouns</td>
<td></td>
</tr>
<tr>
<td>-ship</td>
<td>abstract nouns</td>
<td></td>
</tr>
<tr>
<td>-ive</td>
<td>adjectives</td>
<td></td>
</tr>
<tr>
<td>-al</td>
<td>adjectives</td>
<td></td>
</tr>
<tr>
<td>-ous</td>
<td>adjectives</td>
<td></td>
</tr>
<tr>
<td>-ful</td>
<td>adjectives</td>
<td></td>
</tr>
<tr>
<td>-less</td>
<td>adjectives</td>
<td></td>
</tr>
<tr>
<td>-ify</td>
<td>verbs</td>
<td></td>
</tr>
</tbody>
</table>

Can you recall other suffixes not mentioned above but are commonly used.
Unit I : Section A (b): LINKING DEVICES

Speech and writing are used in different situations and hence they serve different social functions. Written communication has to overcome several handicaps as the receiver of the communication is not physically present. In order to communicate through writing one has to learn:

1. certain conventions e.g. punctuation marks, use of capital bold letters, underlining, italicising, paragraphing etc.
2. use of certain devices which aim at achieving unity and continuity. Just as a sentence is more than a string of words so too a paragraph is more than a string of sentence. The sentences within a sentence are interrelated and so too within a paragraph.

This relationship can be studied at two levels along with the devices used to achieve it:

1) Intra-sentence i.e. within a sentence
2) Inter-sentence i.e. between sentences

(A) Intra-sentential Linkers:

A.1 Subordinator : A device based to achieve coherence (community) by expressing the relationship between two ideas which would have been expressed by using two separate sentences is called a subordinator. Vaguely related ideas expressed in two sentence can be set together,

e.g. Father looked up from his paper, mother came in.

Since there is no apparent logical tie between the two sentences, they appear to be incoherent. Coherence can be gained by tying the two ideas together with the help of a subordinator 'when' expressing time relationship. And the above sentence becomes coherent like this:

Father looked up from his paper when mother came in.

Other examples of subordinators are when where, why, how, whether, which if, that, as than, after, before, because, unless, though, etc.

Exercise 1

Combine the following pairs of sentences by using a suitable subordinator.

(a) I met him, I was in Srinagar.
(b) This is the house, I was born here.
(c) The girl asked. She could go.
(d) The boy realised it. He could miss the train.
(c) I knew it. She lived there.
(f) John spends his allowance. It is a mystery to me.
(g) The teacher knew it. Sally did his homework.
(h) He will arrive on time. It is what we want to know.

Punctuation:

i) Used at the beginning of a sentence, subordinate clauses are usually set off by a comma.
   e.g. After she give up, her friend tried to help her.
ii) Subordinate clauses that follow full sentence sometime require a comma and sometimes do so
    e.g. (a) The doctor will see you when he can.
         (b) He said that he would do it although he was not particularly enthusiastic.

Exercise 2

Rewrite the following pairs as single sentence using appropriate subordinators. Supply commas where needed.

a) I served as Chairman. The President was absent.
b) I can't stay any longer. I have to be home by
c) He has regained could houses. He is still critical.
d) The storm struck the coast All families had been evaluated.
e) The doctor will get there, it's
f) You don't know how to swim, stay out of water.
g) We got there a few minutes late, we started out early.
h) They will be here. The movie begins.
i) He was tired. He didn't get enou^ sleep.
j) The boys will win. They play a good game.

A.2 Coordinators:

A coordinator is a device used to express certain relationship between ideas. It has to do with the joining of grammatically equal words and structures by means of conjunction. The seven simple conjunctions are; and, but, for or, nor, yet, so

(Combine that nouns do not compound with verbs, nor verbs with adjectives, nor adjectives with nouns, and so forth).
Examine the following:

Bob and Dorthy (nouns)
Cats and dogs (nouns)
I him and her (pronouns)
Weak and hungry (adjectives)
Tripped and fell (verbs)
Down and out (adverb)

You do not say 'Bob and tripped'. 'Weak and cat' etc.

Punctuation:

When more than two items are joined the result is called a series, e.g. He sent her flower candy and jewellery.

A comma is typically used between items of a series.

A comma is not used before the word and when only two items are joined, eg. He looks weak and hungry.

Exercise 3

Supply appropriate subordinators/ conjunctions in the links. Place a comma where necessary.

a) He ran into the house, up the stairs____into his room
b) Damaging property____harming innocent persons are antisocial acts.
c) Good handwriting_________neat presentation are the marks of a good composition.
d) The boys were happy, excited ____________jubilant.
e) The teacher wondered ____________the students had done the questions wrong, ____________should be done to improve their standards.
f) He spoke extempore ____________won the first prize.

Correlative Conjunctions: In addition to the seven simple conjunctions there is a group of conjunction known as correlative conjunctions. They work in pairs, with other words in between them. Some of the most common among them are: Either..., or , neither..., nor, but, and, not only... but also, etc. There are generally five type of relationships shown through correlative conjunctions:

a) Addition: One statement may be added to another if the two are closely related in time and thought.

   e.g. first you turn to the right, and then you turn to the left.
b) Contrast: When the relation between the two ideas is of contrast then correlative conjunctions like, 'but' and 'yet' may be used.

e.g. I ran fast, but I missed the bus. (The second being opposite to the first or an object to the first).

c) Explanation: When one idea gives an explanation for the event happening in the other idea then the two can be related with conjunctions like, for, because etc.

   e.g. "Randy couldn't come, for he was ill,"

d) Consequence: When the impact of the event of the first idea is shown in the other idea then the two ideas can be related with the conjunctions like, so, therefore, etc.

   e.g. There was nothing to do, so the student were making noises.

e) Choice: When the two ideas are related by a simple choice which can be made between them, then the two can be joined together with the help of conjunctions like, either .... or, neither .... nor, etc. eg. Either you improve your habits or leave the hostel.

Exercise -4

Combine the following pairs of sentences as single sentence with the help of some conjunctions:

a) There was not enough evidence against him. The judge dismissed the case.
b) I sometimes wish I had a million dollars. I am not sure that I'd be happy if I did.
c) I will not vote for Danny. I will not support him
d) Will you write me a letter of recommendation? I should ask one my favorite teachers.
e) The player went into the clubhouse. He thought the game was
f) I'll go to the dance. I doubt that I'll stay there for more than an hour.
g) The Indian summer was finally over. Winter was upon us.
h) He is a cheat. He is a rogue.
i) He is not young. He is not old.
j) Birds fly. Fish swim.
k) You are to blame. I am to blame.
l) Make hay. The sun shines.

(B) Inter-sententia Linkers:

Beyond the Sentence: When the speak or write we try to convey our message not through disconnected series
of sentences but through utterances which are logical and coherent. In a piece of writing especially, we expect some kind of unity and continuity the read domain of language is communication which is not necessarily confined to one sentence in length. There are features which spread across sentence boundaries. Interrelations of sentence are important and they are achieved through the use of inter-sentential linking devices. In addition to simple and correlative conjunctions, and subordinators used as intra-sentential linkers we use sentential linkers or connectors to achieve inter-sentential linkage and coherence. Sentence connectors are structure words that are very similar is conjunctions they show almost the same kinds of relationships, but they differ from each other as you will see later on. Now let us look at some of the connectors most commonly used to realise these functions.

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Words/Expression used</th>
</tr>
</thead>
<tbody>
<tr>
<td>i) To enumerate</td>
<td>- First, second, third</td>
</tr>
<tr>
<td>i.e. signal the order of items</td>
<td>- Firstly, secondly, thirdly</td>
</tr>
<tr>
<td>Order the time order</td>
<td>- In the first place, second place, third place</td>
</tr>
<tr>
<td>ii) To reinforce or confirm</td>
<td>- To begin with Subsequently Eventually In the end For one thing, For another thing.</td>
</tr>
<tr>
<td>What has already been said</td>
<td>- Also Moreover Furthermore In addition</td>
</tr>
<tr>
<td>iii) To signal similarity</td>
<td>- Similarly In the same way In the same manner Correspondingly</td>
</tr>
<tr>
<td>iv) To signal new stage</td>
<td>- Now Next Then</td>
</tr>
<tr>
<td>v) To signal an 'aside' a temporary movement away from the main them</td>
<td>- Incidentally (Well &amp; by the way are not used in writing)</td>
</tr>
<tr>
<td>vi) To sum up what has already been written</td>
<td>- To sum up To summarize</td>
</tr>
<tr>
<td>v) To conclude/In short So</td>
<td></td>
</tr>
<tr>
<td>So far Then/Altogether</td>
<td></td>
</tr>
<tr>
<td>Thus/Therefore</td>
<td></td>
</tr>
<tr>
<td>vii) To signal a result, consequence, or deduction</td>
<td>- So Therefore Hence Thus</td>
</tr>
<tr>
<td>- As a result</td>
<td></td>
</tr>
</tbody>
</table>
viii) To signal an explanation or the rephrasing of what has been written  For example  For instance

ix) To signal that an example or an illustration will follow  On the other hand  Alternatively by then/ Rather

x) To signal an alternative  Instead/In contrast  By contrast/Conversely/ On the country/On the other hand

xi) To introduce contrary information  However/Still Yet Though In spite of/All the same None the less/For all that /Nevertheless / At the same time

xii) To signal a concession for the unexpected  Certainly/Attitudely  It is true that

xiii) To signal a concession for an admission

Inter-sentential Linkers or Sentence Connectors and Conjunctions. The two main differences between sentence connectors and conjunctions are:

i) their punctuation, and
ii) their possible position

i) Punctuation: When used at the beginning of the second pattern conjunctions generally carry comma or any other punctuation marks before them. But sentence connectors may never be preceded by a comma or any punctuation mark when they sum at the beginning of the second pattern.

For example:

a) Mohan could not complete the work however he tried (Conjunction)  Mohan could not complete the work, however he tried (Conjunction)

b) Ponting tried his best but could not catch the bill (connector)  Ponting tried his best, but could not catch the bill (Conjunction)
ii. Possible Position: This distinction is a more fundamental one. Look at the sentences for example:

- Akbar bowled in the match today but Akram didn't.
- Akbar bowled in the match today, however, Akram didn't.

Now observe the difference between the two sentences. In the first sentences, a sentence connector is used; here we can't say that

Akbar but didn't or
Akbar didn't but

In the second example we can say

Akram didn't he never or
However didn't

Thus Conjunctions can be shifted more in comparison to linkers or connectors.

Note: Subordinators, conjunctions and sentence connectors be have almost similarly. You may, therefore, remember that conjunctions are used in structure of coordination and subordinators are used in structures of modification.

Exercise I
Rewrite the following in the form of a connected test by providing necessary linkers:

John Fletcher was very ambitious.
He wanted to be the President of the Student Council.
His friends told him that he might be able to win.
His opponent for the office was Bill Jenkins.
John was helped by his supporters.
He managed to defeat Bill.
The race was exciting.
John won by only five votes.
He became an excellent president.

Exercise II
Write four different cusions of each of the following pairs of sentences. First, use a relative clause, second a subordinate clause, third a conjunction and last a sentence connector. Say which version is definitely better.

1. Voting is a privilege.
   It is also a responsibility
2. John finds maths easy.
   His father is a maths teacher.
3. He could not think of it at the moment.
   The student knew the answer.
4. The boy has been working on the problem for several hours.
   He does not have a solution.
5. I don't like those books.
   The vocabulary is too difficult for me.

Linking Devices work not only at the level of sentences, phrases or clauses, but also at the level of paragraph(s). Thus we can say that they are operative both at the intra-paragraph and inter-paragraph levels. Broadly speaking we can classify the linking techniques and processes into three groups:

(a) Grammatical (b) Lexical (c) Semantic and Logical

(a) Grammatical Cohesion of text is grammatically realised in several ways. Given below are some ways and examples.
**Conjunctions:**

Conjunctions (linkers) are words which join together parts of a sentence. You probably know and, so and but. Let us check for ourselves if we know the use of these conjunctions through the following activity:

**Activity 3.8**

Match the sentences in part A with those in Part B. Take the help of the conjunctions.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) I don't like football</td>
<td>a) and don't touch it again!</td>
</tr>
<tr>
<td>2) There are lots of cinemas in Sidbury</td>
<td>b) so could you please explain it.</td>
</tr>
<tr>
<td>3) I read a lot in the evening</td>
<td>c) so I didn't go to the match</td>
</tr>
<tr>
<td>4) The books were very expensive</td>
<td>d) and do nothing for a month</td>
</tr>
<tr>
<td>5) The weather was really bad</td>
<td>e) and white</td>
</tr>
<tr>
<td>6) Put it on the table</td>
<td>f) but there's only one theatre</td>
</tr>
<tr>
<td>7) Mrs. Russell has just bought a cat</td>
<td>g) and I also watch TV when there is something good on.</td>
</tr>
<tr>
<td>8) In the summer we go to one house on the lake.</td>
<td>h) but we took our umbrella and enjoyed ourselves anyway.</td>
</tr>
<tr>
<td>9) I don't understand this word</td>
<td>i) so I'm going to borrow them from the library</td>
</tr>
<tr>
<td>10) John's new shoes are blue</td>
<td>j) and she has decided to call it 'pussy'</td>
</tr>
</tbody>
</table>

You must have observed now that and expects a word or a sentence of the similar sense/meaning after it, while but tells you that the second half of the sentence disagrees with the first. So reflects the result of some earlier action.

**Activity 3.9**

To know more about conjunctions, look at the following table and read the descriptions.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>also</td>
<td>although</td>
<td>therefore</td>
</tr>
<tr>
<td>as well (as)</td>
<td>even though</td>
<td>consequently</td>
</tr>
<tr>
<td>in addition(to)</td>
<td>though</td>
<td>as a result</td>
</tr>
<tr>
<td>furthermore</td>
<td>however</td>
<td></td>
</tr>
<tr>
<td>what's more</td>
<td>despite, in spite of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>whereas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>yet</td>
<td></td>
</tr>
</tbody>
</table>
The function of conjunctions is group 1 is like that of and i.e. they are used to join similar ideas. Group 2 has conjunctions which join opposite or disagreeing ideas, and so are like but Group 3 has words which express the idea of something happening because of something else, and are like so.

Here are some examples:

(i) The house is too small for us. In addition/Furthermore/What's more, it is too far from market.
(ii) Even though/although/though the film was very long, we enjoyed it.
(iii) Last year we did not manage to sell as many cars as we wanted. As a result/consequently/therefore, we have decided to close down the factory.

Now choose some conjunctions from the above table and use them in sentences. Get them checked by your teacher.
Unit-1
Strategy Three
Finding your way Around a text

The first two strategies were intended to help such students who have the problem of understanding words and their meanings. But the present strategy is meant for those who can't understand the whole sentence. The problem lies at different levels. One reason for this is that it is sometimes difficult to see how the different parts of a piece of English are connected to each other. So how do we arrive at the meaning? At times by 'inferencing' from the context, structure or action level. Let's see the example, below:

(i) Bill and Mary went to the zoo to see the monkeys.
(ii) Then they went home for tea.

In sentence (ii), the word 'they' is pointing to about something in sentence (i). What is it? The monkeys? Probably not, because monkeys do not usually drink tea. So it must be Bill and Mary. So we say that they refers to Bill and Mary.

This is an easy example, but sometimes it is not so clear. This strategy can help in such a situation. Here such problems have been discussed in relation to pronouns, sequence words and conjunctions.

Pronouns:

<table>
<thead>
<tr>
<th>Sub.</th>
<th>Obj.</th>
<th>Possessive</th>
<th>Possessive pronoun</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>me</td>
<td>my</td>
<td>mine</td>
</tr>
<tr>
<td>we</td>
<td>us</td>
<td>our</td>
<td>ours</td>
</tr>
<tr>
<td>you</td>
<td>you</td>
<td>your</td>
<td>yours</td>
</tr>
<tr>
<td>He</td>
<td>him</td>
<td>his</td>
<td>his</td>
</tr>
<tr>
<td>She</td>
<td>her</td>
<td>her</td>
<td>hers</td>
</tr>
<tr>
<td>It</td>
<td>it</td>
<td>its</td>
<td>its</td>
</tr>
<tr>
<td>They</td>
<td>them</td>
<td>their</td>
<td>theirs</td>
</tr>
</tbody>
</table>

Pronouns are used in English in place of a noun, often to avoid repetition. For example:

London is a beautiful city.

To avoid repetition one can say:

Thus, he refers to John, and it refers to London. At times it becomes difficult to see what a pronoun refers to. Another problem is that the pronoun can refer to something which comes after it.

Activity 3.1

Draw a line from the underlined pronoun to the noun which it refers to. The first one is done as a sample.

1. In his life time, Van Gogh was not popular.

2. He opened a beer and drank it quickly.

3. The shopkeeper was tired and upset, but he didn't show it.

4. I wanted to go to the market, but it was closed.

5. The National Gallery is in Trafalgar Square. It is open every day.
6. The doctor told Jack he must stay in bed for 3 days.
7. Lovitt Jeans are for young people, but they last until you get old.
8. Put the can in the fridge, we'll open it later.
9. I read in the newspaper yesterday that even before it was finished, the Humber Bridge needed repairs.

Activity 3.2
Read the following text and write in the column on the right what the word in italics refers to:

John got a drum for Christmas. It was a present from Aunt Stephanie.
When he opened the box, he laughed and should
The drum was John's favourite present, but the family hated it. They couldn't watch TV or listen to the radio because John was in the next room, playing it; they could not talk, because he was under the table, playing it. Finally, father took the drum from John and put it away in a safe place. He didn't say where. John was very upset, but after the two days he had completely forgotten about it. "I always thought she was mad", said father.

Activity 3.3
Read this description of an old lady, and decide what the underlined words refer to. Use arrows to indicate, as in the earlier activity.

Mrs. Burningham is a strange character. She lived with her dog Timmy in a cottage in Putney. It was small and white, on the corner of Mansell Street and Common Road. She liked the house very much, I remember.

Her husband died in 1972 and Mrs. Burningham was very sad she loved him fondly—but she decided to stay in Putney. One day, about three years after this, her son and daughter-in-law came to see her. They came nearly every week, but there was something different this time. They brought some documents in a black briefcase, and wanted the old lady to look at them.

These documents gave the house to the children, and then Mrs. Burningham could move in an old people's home nearby, which was very nice and comfortable, they said. But she didn't want to. She said it had a bad reputation.

Sequence words.

Sequence words (like first, next, then, after that, finally etc.) show the organisation of the text. These are used to show the order of a sequence of actions or ideas. While reading a text, if we pay attention to these words, we can follow the writer's argument more easily and will not be distracted by difficult words. Let's check our sense of sequencing.
Activity 3.4

Read the following process of making a cup of tea and underline the sequence words:

First of all some water in a kettle. Then put tea leaves in a tea-pot. Next pour boiling water over the tea leaves, close the tea-pot and cover it with a tea-cosy. After this put a spoon full of sugar into the pot and stir it. Then put boiled milk into the milk pot. Finally pour tea into tea cups, add milk from the milk pot and stir it.

Note: Some common sequence words used while describing a process are given below:

<table>
<thead>
<tr>
<th>Beginning</th>
<th>Middle step</th>
<th>End</th>
</tr>
</thead>
<tbody>
<tr>
<td>First, firstly,</td>
<td>second (ly), third(ly), lastly, finally</td>
<td></td>
</tr>
<tr>
<td>First of all</td>
<td>then, next, after this</td>
<td></td>
</tr>
<tr>
<td>Initially, To begin</td>
<td>subsequently, before</td>
<td></td>
</tr>
<tr>
<td>with</td>
<td>this</td>
<td></td>
</tr>
</tbody>
</table>

You must have noticed that the sequence words are usually placed at or near the beginning of a sentence. They work as signpost for the reader. But they are not always necessary. In general readers expect that a process description will follow natural order, in that case there is little need for explicit sequencers. However, there are cases where the use of sequencers is absolutely necessary. But if we use them too much and unnecessarily, our writing will look awkward and its flow will be disrupted.

Activity 3.5

Here is an article about British newspapers which has been jumbled up. Put the sentences in the correct order. You have to do two things:

a. Put the numbers 1-9 in the given column, and  
b. Write the words that helped you to decide the correct order in the given column. The first sentence of the article is 3, and it has been done for you.

<table>
<thead>
<tr>
<th>Number</th>
<th>Important words</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>First, they have a lot of news about sport and T.V.</td>
</tr>
<tr>
<td>2</td>
<td>These five serious papers have about 1,500,000 readers between them.</td>
</tr>
<tr>
<td>3</td>
<td>There are three reasons for this popularity.</td>
</tr>
<tr>
<td>4</td>
<td>The first type-are usually called 'serious' and include The Times, Financial Times, Guardian, Daily Telegraph and The Independent.</td>
</tr>
<tr>
<td>5</td>
<td>Finally, they often include photographs of good looking young women.</td>
</tr>
</tbody>
</table>
7. The second type are often called 'tabloid' newspapers because of their small size, and include The Sun and the Daily Mirror, which are the most popular papers in Britain.

8. They can be divided into two types.

9. Second, they do not have many long or serious articles.

Activity 3.6
Here is a simple story in three parts. Each part has been cut into pieces. But the pieces in the correct order. Words like then, so, and, next, first, and finally will help you. Pay attention to the punctuation, too.

PART ONE
a. So I telephoned my friend Julie
b. I didn't want to go by myself.
c. and asked her if she wanted to go, too.
d. Yesterday morning I was very bored and fed up.
e. So I decided to go and see a football match.
f. I always feel like this on Saturday morning.

PART TWO
a. I was ready at last and at 1.15 I left the house.
b. Then I went upstairs.
c. We arrived at the football ground at 2.30.
d. and Julie bought a hamburger and chips.
e. and put on my blue and white hat, my blue and white scarf, and my blue and white jumper.
f. Before going in I bought a newspaper.

PART THREE
a. First, we bought six cream cakes;
b. and after that to a Chinese restaurant
c. we decided to celebrate
d. Finally, we got home at about 10.30, just in time to watch the match on the TV.
e. next, we went to a pub for a drink.
f. The match finished at twenty to five: our team won 2–0,

[Sequence of individual sentences indicating correct order]
Activity 3.7

Put these sentences in order to make a story.
Note the words which helped you. The first one is done for you.

- During the interval the audience and cast drank together in one of these.
- When we got home, we told all our friends about it.
- One afternoon, my husband and I walked into a little Andalusian town in a romantic valley.
- We felt the same way; it was all so spontaneous.
- We walked around the picturesque streets and liked it. So much we decided to come back in the evening.
- We sat down there, underneath the majestic walnut trees and watched all the old men sitting outside the cafes.
- They said the town was called San Dolosa and it was a famous Spanish tourist centre. It was like saying we had discovered Big Ben.
- At about 8.30, we came to the town square, where the locals were performing 'Carmen' in the open air.
- The opera started again, and the old man sitting next to me started to cry when the heroine died.

Write the words which helped you order the above jumbled text:

_______, __________, __________, ________

_______, __________, __________, ________
Material Used by Teacher 'F'

Unit 1
Strategy Two
Predicting Meaning

What do you think this strategy will be about? Guess the meaning of the word ‘predicting’ from the given explanation.

We do not read everything that we see. We do not read every story in a newspaper, or every book that comes into our hands. Often we look at the title and decide if we want to read it. How is it possible? Yes, again from ‘guessing’. Here we are not guessing the meaning of the words from their context or from their form, rather we are guessing the content of a book or a newspaper article from its title/heading/headline. Let us take up the following experiment in the classroom.

Activity 2.1
Can you guess the content of the books from their titles given below?

- SIMPLE GRAMMAR OF MODERN GREEK
- PICASSO
- How To Play Squash
- Roman Fire
- INNOCENT BLOOD
- A DICTIONARY OF ART AND ARTISTS
- THE GREEN GUIDE TO NORTHERN SPAIN

Activity 2.2
What about the news items? Can you guess their content from their headings? Let us try. Discuss in pairs the following headings and predict the content:

a. Miracle Escape
b. Channel Champion
c. Pilotless Jet Crashes
d. English for Class I
e. Time Ripe for Mango

Now read the following articles quickly. Which of the above headlines goes with which article? Discuss the suitability of the title for the news items. Put the verb below each article into the appropriate gap using the correct form.

1. Four-year-old Mark Harris from Bristol ___ 60 feet from a bridge into the River Avon. The river carried him towards a waterfall and ___ him into some rocks. Fortunately, three older boys ___ Mark. They quickly pulled him out and ___ the police.
   - fall
   - ring
   - see
   - throw

2. An American jet pilot ___ from Fort Worth, but the jet’s engines ___ wrong. The pilot ejected himself, but the plane didn’t crash. The engines ___ working again. The jet ___ for more than one hour over three states. Finally it crashed near Lincoln, Nebraska. It ___ some trees in a field. Fortunately no one was hurt.
   - begin
   - fly
   - hit
   - take off
   - go
3. Twelve-year-old Thomas Gregory from London is the youngest person to swim the English channel. He swam the 31 miles in just 11 hours 55 minutes. He drank hot tomato soup because he felt so cold in the water. Often he could not see anything and that was the worst thing. He was very pleased when he finally arrived on the beach in France.

4. The court has set for the 'king of fruits' to reign supreme in the capital. The three-day-long festivities will begin at the Talkatora Stadium here this coming Friday where Delhiites will get the opportunity to bow to the "king".

5. Over 2.5 lakh students of MCD run schools are in for a pleasant surprise this morning when they received English primers. The colorful books have been given to students of Class I. An estimated 8 lakh children will receive these primers free of cost in the next 10 days.

Note: Sometimes, of course, you can not say from the title, what is there in the book or article. But this is rare. However once a librarian classified *The Magic Plant* as a book on Botany. It turned out to be a study of Shelley's poetry.

Activity 2.3
Imagine you are going to read an article with the title *some rules for living longer*. Think and list six points the article will make.

- Don't eat too many fatty or greasy foods.
- Try to take regular exercise - swimming is particularly good.
- Try and build up a network of friends and acquaintances - people who have a lot of friends generally live longer.
- Doctors say that smoking (and drinking in excess) is bad for you. If you smoke a lot, try to reduce, if you smoke a little, try to give up.
- Avoid stress (live in the country rather than the city).
- In general, stop worrying. People who are cheerful and relaxed live longer.

Some Rules for Living Longer

1. Don't eat too many fatty or greasy foods such as butter, the fat on meat or fried foods.
2. Try to take regular exercise - swimming is particularly good.
3. Try and build up a network of friends and acquaintances - people who have a lot of friends generally live longer.
4. Doctors say that smoking (and drinking in excess) is bad for you. If you smoke a lot, try to reduce, if you smoke a little, try to give up.
5. Avoid stress (live in the country rather than the city).
6. In general, stop worrying. People who are cheerful and relaxed live longer.
Activity 2.4

Supposing the missing punctuation of an unedited text depends a lot on your ability to predict. In such a situation you have to predict where the sentences are likely to stop and look for certain words functioning as signals of a new sentence or paragraph.

In the text below, all marks of punctuation have been removed. Can you put it back? Start a new paragraph when you think it is necessary. Would you mind correcting spellings and putting capitals where required. Take care the text may be a dialogue and will have to be punctuated as such.

- 11 -

a) In the street are two cars a bicycle a lorry and a taxi a woman is getting out of the taxi on the left of the street is a restaurant a man sitting at a table is having a cup of tea on the right two men are coming out of a bank there is a bus stop behind them some people are waiting for a bus a man is crossing the street with a small boy.

b) He emerged wearing black trousers and a brown-and-white shirt he put on black shoes and slicked his hair with oil from a bottle on the dresser Flora gave Gabi a clean pair of jeans a red-striped shirt and sneakers as they went downstairs Flora said let’s go to the A and P things are cheaper there all right I don’t care but those people don’t sell on credit so what Flora answered crossly we have to economize they passed a record shop Flora gave me a dollar I said I want to buy La Mano de Dios are you crazy Flora burst out we are not going to have any money left over and you want to buy a record besides you broke the arm of the record player and that is expensive so don’t think we can get it fixed right away I hope it is never fixed because when it works all you do is play records so loud the whole neighbourhood can hear ah Flora gave it to me Flora opened her purse and threw a dollar bill at her husband.

(From Oscar Lewis: Days with Simplicio in New York (Random House, 1965))

c) I don’t agree with you said their host the banker I think the death penalty is more humane than imprisonment for life capital punishment kills a man at once but life long imprisonment kills him slowly which executioner who is more humane he who kills you in a few minutes or he who drags the life out of you in the course of many years both are equally immoral observe one of the guest for they both have the same object to take away life the state is not god it has not the right to take away what it can not restore when it wants to.

(From Anton Chekov’s The Bet)
Activity 2.5

Understanding Phrases

Before You Proceed:

Language is a living thing. Living things grow and change, and so does language. One can easily recognize differences between Shakespeare's English and English of modern authors, but present-day English is also growing and changing. Since the general tendencies of present-day English are towards more idiomatic usage, it is important that one learns English idioms as one learns English words. Idioms are not a separate part of the language which one can choose either to use or to omit, but they form an essential part of the general vocabulary of English.

New ideas need new labels to name them. Without new labels, communication of these new ideas to others would be impossible. Given below are some ways, by which new words are formed:

1. Words which already exist can also take on a particular meaning in a particular situation. For example, 'to lock someone out' usually means 'to lock a door in order to prevent someone from entering'. However, the verb has a special meaning in the context of industrial relations. It means that the employers refuse to let the worker return to their place of work until they stop protesting. Similar words are 'to sit in', 'a sit-in', 'to walk out' where these words take on a new meaning in the context of industrial strike and protest.

2. New ideas can be expressed by the combination of two or three existing words. For example, the words 'wage' and 'to freeze' are well known, but the idea of a 'wage-freeze' came into the language only a few years ago. 'To freeze wages' means 'to stop increase in wages'; the same idea is found in 'to freeze prices' and 'a price-freeze'.

3. A new word can be formed by changing a verbal phrase into a noun, e.g., a lock-out, or by changing a noun into verb. Here are some nouns formed from verbal phrases: 'a stop-over', 'a check-up', 'a walk-over', 'a hand out', 'a sit up', etc.

4. Here are some verbs formed from nouns: 'to radio' (a message), 'to service' (a motor car), 'to air freight' (a parcel), 'to Xerox' (a document), 'to pressure' somebody. Not only nouns but also adjectives are made into verbs to show a process; as in 'to sound-proof', 'to skid-proof', 'to streamline'.

5. Verbs can also be made from the root of a noun, e.g., 'to house keep' from noun 'house keeper', 'to babysit' from 'babysitter', 'to barkeep' from 'barkeeper'. To house sit is a new word which has been copied from 'to babysit' because it includes the same idea, namely to look after someone's house, while he is away.

6. Another short-cut way joins words together in order to form one adjective instead of a long phrase, e.g., 'round-the-clock' service instead of 'a service which is offered round the clock'.

7. New words are made by adding endings such as '-ise' or '-isation' to adjectives or nouns. For example, 'to decimalise' instead of a long phrase 'to change into the decimal system', 'to departmentalise' instead of 'to organise into different departments', etc.

8. Prefixes such as mini-, super-, uni-, max, extra, etc. are put in front of words (mainly nouns & adjectives to indicate the quality or quantity of something in the shortest possible way). Here are some examples: supergrade petrol (the best quality), unisex (in fashion, the same design in clothes for men & women), a nonstick frying pan, non skid tyres, extra-mild cigarettes, etc.
New words can be made by combining two words that already exist, for example, 'smog' (smoke + fog), 'brunch' (breakfast + lunch), 'television' (television + cast), 'motel' (motorist + hotel), 'cablegram' (cable + telegram), 'medicare' (medical + care) and 'stagflation' (stagnation + inflation), etc.

Activity 2.6

Q1 Mark the option closest in meaning to the words underlined idioms

1. If you don’t take my advice now, mark my words, you’ll live to regret what you are doing
   - disregard my words
   - write down my words
   - take note of what I say
   - my words are remarkable

2. When I got through the exams with flying colours, I was on top of the world
   - to go to the north pole
   - to be in the tallest tower
   - to feel very happy
   - to scale the Everest

3. You’re telling me nothing new; I’ve known that all along
   - as other people know
   - the whole story
   - the story is a lengthy one
   - from the start

4. We are sure he’ll say yes, but we should ask him first all the same
   - he always says yes
   - his yes or no is of little importance
   - nevertheless, yet
   - therefore

5. I wouldn’t like to be in his position, for all his wealth!
   - except for his wealth
   - he’s not a wealthy man
   - in spite of
   - if he was not wealthy

6. I don’t think many people will be able to come that day; I, for one, have to be in Delhi
   - for some strong reason
   - for a single day
   - for example
   - only

7. I do think Omar will beat Irfan, Irfan is one too many for him.
   - with his entire gang
   - defeated others too many times
   - to be worse than
   - to be better than

8. The long and short of it is that Jack and Jane have broken their engagement
   - Jane has long & short hair
   - it was a longtime engagement
   - all that need be said
   - a very bad news

9. The old man asked the children to take the ball and clear off
   - clean the floor
   - take a bath
   - play a fair game
   - go away

10. He pulled a face when his mistake was pointed out to him.
    - twisted his jaw
    - slapped someone’s face
    - held his head high
    - showed dislike

11. I’ve been studying throughout the day and I’m going to call it a day now
    - a day worthwhile
    - to enter night
    - continue with studies
    - to stop studying
12. I reached Zeb's house at an unearthly hour and felt bad about disturbing him & his family a. when his family was having food  b. when they were out  
c. When the earth does not face the sun  d. when the time is not convenient

13. I don't see much of him. He comes here once in a blue moon. a. when the sky is clear blue  b. fortnightly  
c. monthly  d. seldom

14. Despite our frequent reminders the work has not been done. The authority has turned a deaf ear to us. a. has become deaf  b. pretended to be deaf  
c. refuses to listen  d. become attentive

15. By investing all her money, Seema has put all her eggs in one basket. a. started a new poultry business  b. developed a liking for eggs  
c. risked everything on one thing  d. spoilt her chances of being successful

Activity 2.7

Here are some words which are used in particular idiomatic expressions. Use them in your sentences.

i. a dead language

ii. a dead letter

iii. the dead of night or winter

iv. to do someone a good turn

v. a good deal of

vi. to make good

vii. hard cash

viii. hard line

ix. to be hard of hearing

x. high life or living

xi. thick & fast

xii. a thin audience

xiii. to go short

xiv. odds & ends

xv. on end (do something on end)
My grandmother, like everybody’s grandmother, was an old woman. She had been old and wrinkled for the twenty years that I had known her. People said that she had once been young and pretty and had even had a husband, but that was hard to believe. My grandfather’s portrait hung above the mantelpiece in the drawing-room. He wore a big turban and loose-fitting clothes. His long, white beard covered the best part of his chest and he looked at least a hundred years old. He did not look the sort of person who would have a wife or children. He looked as if he could only have lots and lots of grandchildren. As for my grandmother being young and pretty, the thought was almost revolting. She often told us of the games she used to play as a child. That seemed quite absurd and undignified on her part and we treated it like the fables of the Prophets she used to tell us.

She had always been short and fat and slightly bent. Her face was a criss-cross of wrinkles running from everywhere to everywhere. No, we were certain she had always been as we had known her. Old, so terribly old that she could not have grown older, and had stayed at the same age for twenty years. She could never have been pretty; but she was always beautiful. She hobbled about the house in spotless white with one hand resting on her waist to balance her stoop and the other telling the beads of her rosary. Her silver locks were scattered untidily over her pale, puckered face, and her lips constantly moved in inaudible prayer. Yes, she was beautiful. She was like the winter landscape in the mountains, an expanse of pure white serenity breathing peace and contentment.
My grandmother and I were good friends. My parents left me with her when they went to live in the city and we were constantly together. She used to wake me up in the morning and get me ready for school. She said her morning prayer in a monotonous sing-song while she bathed and dressed me in the hope that I would listen and get to know it by heart; I listened because I loved her voice but never bothered to learn it. Then she would fetch my wooden slate which she had already washed and plastered with yellow chalk, a tiny earthen ink-pot and a red pen, tie them all in a bundle and hand it to me. After a breakfast of a thick, stale chapatti with a little butter and sugar spread on it, we went to school. She carried several stale chapattis with her for the village dogs.

My grandmother always went to school with me because the school was attached to the temple. The priest taught us the alphabet and the morning prayer. While the children sat in rows on either side of the verandah singing the alphabet or the prayer in a chorus, my grandmother sat inside reading the scriptures. When we had both finished, we would walk back together. This time the village dogs would meet us at the temple door. They followed us to our home growling and fighting with each other for the chapattis we threw to them.

When my parents were comfortably settled in the city, they sent for us. That was a turning-point in our friendship. Although
we shared the same room, my grandmother no longer came to school with me. I used to go to an English school in a motor bus. There were no dogs in the streets and she took to feeding sparrows in the courtyard of our city house.

As the years rolled by we saw less of each other. For some time she continued to wake me up and get me ready for school. When I came back she would ask me what the teacher had taught me. I would tell her English words and little things of western science and learning, the law of gravity, Archimedes' principle, the world being round, etc. This made her unhappy. She could not help me with my lessons. She did not believe in the things they taught at the English school and was distressed that there was no teaching about God and the scriptures. One day I announced that we were being given music lessons. She was very disturbed. To her music had lewd associations. It was the monopoly of harlots and beggars and not meant for gentlefolk. She said nothing but her silence meant disapproval. She rarely talked to me after that.

When I went up to University, I was given a room of my own. The common link of friendship was snapped. My grandmother accepted her seclusion with resignation. She rarely left her spinning-wheel to talk to anyone. From sunrise to sunset she sat
by her wheel spinning and reciting prayers. Only in the afternoon
she relaxed for a while to feed the sparrows. While she sat in the
verandah breaking the bread into little bits, hundreds of little birds
collected round her creating a veritable bedlam of chirrupings.
Some came and perched on her legs, others on her shoulders.
Some even sat on her head. She smiled but never shoo'd them
away. It used to be the happiest half-hour of the day for her.

When I decided to go abroad for further studies, I was sure my
grandmother would be upset. I would be away for five years, and
at her age one could never tell. But my grandmother could. She
was not even sentimental. She came to leave me at the railway
station but did not talk or show any emotion. Her lips moved in
prayer, her mind was lost in prayer. Her fingers were busy telling
the beads of her rosary. Silently she kissed my forehead, and when
I left I cherished the moist imprint as perhaps the last sign of
physical contact between us.

But that was not so. After five years I came back home and
was met by her at the station. She did not look a day older. She
still had no time for words, and while she clasped me in her arms
I could hear her reciting her prayers. Even on the first day of my
arrival, her happiest moments were with her sparrows whom she
fed longer and with frivolous rebukes.

In the evening a change came over her. She did not pray. She
collected the women of the neighbourhood, got an old drum and
started to sing. For several hours she thumped the sagging skins of the dilapidated drum and sang of the home-coming of warriors. We had to persuade her to stop to avoid overstraining. That was the first time since I had known her that she did not pray.

The next morning she was taken ill. It was a mild fever and the doctor told us that it would go. But my grandmother thought differently. She told us that her end was near. She said that, since only a few hours before the close of the first chapter of her life she had omitted to pray, she was not going to waste any more time talking to us.

We protested. But she ignored our protests. She lay peacefully in bed praying and telling her beads. Even before we could suspect, her lips stopped moving and the rosary fell from her lifeless fingers. A peaceful pallor spread on her face and we knew that she was dead.

We lifted her off the bed and, as is customary, laid her on the ground and covered her with a red shroud. After a few hours of mourning we left her alone to make arrangements for her funeral. In the evening we went to her room with a crude stretcher to take her to be cremated. The sun was setting and had lit her room and verandah with a blaze of golden light. We stopped half-way in the courtyard. All over the verandah and in her room right up to where she lay dead and stiff wrapped in the red shroud, thousands of sparrows sat scattered on the floor. There was no chirruping. We felt sorry for the birds and my mother fetched some bread for them. She broke it into little crumbs, the way my grandmother used to, and threw it to them. The sparrows took no notice of the bread. When we carried my grandmother's corpse off, they flew away quietly. Next morning the sweeper swept the bread crumbs into the dustbin.

KHUSHWANT SINGH

Khushwant Singh (1915 –  ), has written a number of books on Sikh history and religion. He has also translated a number of books from the Urdu and the Punjabi into English. Apart from being a writer, he has been a lawyer, a public relations officer, and the editor of The Illustrated Weekly of India. Two of his well-known novels are Train to Pakistan (1956) and I Shall Not Hear the Nightingale (1961).
Glossary

mantelpiece: shelf projecting from the wall above a fireplace

criss-cross: crossed lines forming a kind of pattern

hobble: walk as when lame

rosary: a string of beads used for prayer

expanse: wide and open area

monotonous: unchanging, (here) with almost no change of pitch

scriptures: sacred book, (here) the Granth Sahib, holy book of the Sikhs

Archimedes' principle: "A body immersed in liquid loses as much weight as the weight of the volume of liquid which it displaces." This was the law discovered by Archimedes, a Greek mathematician who lived from 287 to 212 BC.

lewd: indecent

monopoly: sole right

veritable: real

bedlam: noisy confusion

shroud: a piece of cloth or a sheet wrapped round a dead body

Comprehension

1. Answer the following questions in about 40–50 words each.

   (i) Why was it hard for the author to believe that his grandmother was once young and pretty?

   (ii) Grandmother has been portrayed as a very religious lady. What details in the story create this impression?

   (iii) The grandmother had a divine beauty. How does the author bring this out?

   (iv) What proofs do you find of the friendship between grandmother and grandson in this story?

   (v) The grandmother was a kind-hearted woman. Give examples in support of your answer.

   (vi) "That was a turning point in our friendship." What was the turning point?

   (vii) Draw a comparison between village school education and city school education.

   (viii) What was the happiest moment of the day for the grandmother?

   (ix) What was "the last sign" of physical contact between the author and the grandmother? Why did the author think that to be the last physical contact?

   (x) Everybody including the sparrows mourned the grandmother's death. Elaborate.
2. Answer the following in 100 words each.
   (i) Write a character sketch of the author's grandmother using the following words: affectionate, caring, kind and benevolent, religious, a strong woman.
   (ii) The grandmother herself was not formally educated but was serious about the author's education. How does the text support this?
   (iii) Gradually the author and the grandmother saw less of each other and their friendship was broken. Was the distancing in the relationship deliberate or due to the demands of the situation?

3. Discuss
   (i) It's time to adopt a grandparent.
   (ii) Old and retired people should be made aware of productive ageing.

**Words and Usage**

1. The suffix 'mania' refers to a specified type of mental abnormality or obsession. The suffix 'phobia' refers to an extreme or irrational fear of or aversion to something.

   - **Kleptomania** is a recurrent urge to steal, typically without regard for need or profit.
   - **Megalomania** is obsession with the exercise of power, especially in the domination of others.
   - **Claustrophobia** is extreme or irrational fear of confined places.
   - **Xenophobia** is intense or irrational dislike or fear of people from other countries.

   Now use these words in sentences of your own. Find more such words.

2. Some adjectives from the text are given below. These are used in particular contexts. Underline the appropriate meaning of the words. If the given meanings of the words are not suitable then consult a Thesaurus for more words.

   (i) **dilapidated**: tumbled down, broken-down, in disrepair, shabby, battered
   (ii) **wrinkled**: creased, lined, crinkled, grooved, ridged
   (iii) **inaudible**: indistinct, imperceptive, faint, soft, low
   (iv) **frivolous**: foolish, silly, light-hearted, superficial, shallow
   (v) **monotonous**: tedious, boring, dull, uninteresting, unexciting

3. There are some beautiful descriptions in this piece like "an expanse of pure white serenity breathing peace and contentment" and "sagging skins of the dilapidated drums". Find some more such descriptions in the text.
Composition

1. When you describe an object, a person or a place, the following points should be kept in mind.

   (i) The passage is not just a collection of sentences. The sentences are linked together to make a continuous passage.

   (ii) One should start by giving the most general point in the description.

   (iii) One should logically deal with the main features of the person/place.

   (iv) Then move on to more particular information/specific details.

   (v) The description should move from the more general points to the particular features. Go step by step from one phase of description to the next.

2. The word 'portrait' generally means a painting, a drawing or a photograph but here it implies a representation or impression of someone in language. Write a pen picture of your grandparents describing the qualities you admire and appreciate most.

Writing a Short Story

• A short story is a brief prose narrative.

• It is restricted in characters and situations.

• The concentration is on a single character evolved in a single episode.

• The background against which the characters move is generally sketched lightly.

• A brief outline (skeleton) of the story is prepared.

The outline of a story ('Der Erfinder' by Peter Bichsel in Kindergegeschichten) is given below. Improvise a short story using the outline.

An outline

• stores material for story writing;
• is a plot outline;
• has background information wherever necessary;
• has a certain amount of character detail;
• records all the elements that are essential to the story.

The Inventor

Inventor
Lived in country
Drew plans, tore them up, started again
For 40 years never spoke, read newspaper, or received letters
Didn't know radio existed
One day realised he had made an invention
Day and night checked plans, calculations
He went to town.

Cars instead of horses; electric instead of steam trains
Escalators, refrigerators
Quickly understood – saw telephone and said: “Aha”
Told people in street, “I have made a great invention”.
They did not care.

He entered a café and explained to a man
“I have invented a machine which shows what’s going on miles away.”
“Oh the television — there’s one in the corner — shall I turn it on?”

The inventor went home
At desk for a month — re-invented car
Same with escalator, telephone, refrigerator
The really hard thing is to invent things that already exist.
The Drought

Sarat Chandra Chatterjee (1876–1938) is one of the best-known Bengali novelists. He has also written a number of exquisite short stories. The present story offers social criticism as well as psychological insight into a character under stress. Besides, there is a very sensitive and moving portrayal of a bull.

The village was called Kashipur. It was a small village, but its zamindar was smaller still. Yet his tenants dared not stand up to him. He was so ruthless.

It was the birthday of his youngest son. It was noon. Tarkaratna, the priest, was on his way home from the landlord's house, where he had been offering prayers. It was nearing the middle of May, but not a patch of cloud could be seen in the sky. The rainless firmament poured fire.

The field in front, stretching out to the horizon, had broken up into tens of thousands of fissures in the burning blaze, and it looked as though the life-blood of Mother Earth was unceasingly flowing out through them as smoke. If one gazed long at its rising, flame-like sinuous movement, it left him, as it were, dazed with drunkenness.

At the end of the field, beside the road, there stood the house of Gafur, the weaver. Now that the mud walls were in ruins, the courtyard touched the public highway, and the inner privacy was thrown on the mercy of the passers-by.

"Hey! Gafur! Is anybody in?" called out Tarkaratna, standing in the shade of a tree by the roadside.

"What do you want? Father is down with fever," answered Gafur's little daughter, aged ten, appearing at the door.
"Fever! Call the scoundrel!" Tarkaratna shouted.

The noise brought Gafur out, shivering with fever. A bull was tied to the old acacia that leaned against the broken wall.

"What do I see there?" demanded Tarkaratna, indicating the bull. "Do you realise that the landlord will not tolerate this?" His face was crimson with indignation and the heat of the sun. It was to be expected that his words should be hot and harsh. But Gafur simply looked at him, unable to follow the import of his words.

"Well," said Tarkaratna, "I saw it tied there in the morning and it's still there. If the bull dies, your master will flay you alive!"

"What shall I do, Father? I'm helpless. I have had fever for the last few days. I can't take him out to graze. I feel so ill."

"Can't you let him graze by himself?"

"Where shall I let him go, Father? People haven't threshed all their paddy yet. It's still lying in the fields. The straw hasn't been gathered. Everything is burnt to cinders — there isn't a blade of grass anywhere. How can I let him loose, Father? He might start poking his nose into somebody's paddy even or eating somebody's straw."

Tarkaratna softened a little. "But you can at least tie him in the shade somewhere and give him a bundle of straw or two to munch. Hasn't your daughter cooked rice? Why not give him a tub of boiled rice water? Let him drink it."
Gafur made no reply. He looked helplessly at Tarkaratna, and a deep sigh escaped him.

"I see; you haven't even got that much? What have you done with your share of straw? I suppose you have gone and sold it to satisfy your belly? Not saved even one bundle for the bull! How callous you are!"

At this cruel accusation Gafur seemed to lose the power of speech. "This year I was to have received my share of straw," said Gafur slowly after a moment's hesitation, "but the master kept it all on account of my last year's rent. 'Sir, you are our lord and master,' I implored, falling at his feet: 'Where am I to go if I leave your domain? Let me have at least a little straw. There is no straw on my roof, and we have only one hut in which we two—father and daughter—live. We'll patch the roof with palm leaves and manage this rainy weather, somehow, but what will happen to our Mahesh without food?'

"Indeed! So you're fond enough of Mahesh! This is a joke!"

But his sarcasm did not reach Gafur. "But the master took no pity on me," he went on. "He gave me paddy to last only two months. My share of straw was added to his own stock—Mahesh didn't have even a wisp of it."

"Well, don't you owe him money?" said Tarkaratna, unmoved. "Why shouldn't you have to pay? Do you expect the landlord to support you?"

"But what am I to pay him with? We till four bighas of land for him, but the paddy has dried up in the fields during the droughts in the last two years. My daughter and I have not even enough to eat. Look at the hut! When it rains, I spend the night with my daughter huddled in one corner; we can't even stretch our legs. Look at Mahesh! You can count his ribs. Do lend me a bit of hay for him so that he can have something to eat for a day or two." And Gafur sank down on the ground at Tarkaratna's feet.

"No, no! Move aside! Let me go home, it's getting late." Tarkaratna made a movement as though to depart, smiling. "Good God! He seems to brandish his horns at me! Will he hurt?" he cried out with fright and anger, stepping hurriedly back from the bull.

Gafur staggered to his feet. "He wants to eat a handful," he said, indicating the wet bundle of rice and fruit in Tarkaratna's hand.

"Wants to eat? Indeed! Like master, like animal. Hasn't even a bit of straw to eat and must have fruit and rice. Take him
away and tie him somewhere else! What horns! He will gore somebody to death one of these days." Edging away, the priest made a quick exit.

Looking away from him, Gafur silently watched Mahesh, whose two deep, brown eyes were full of pain and hunger. "Didn't even give a handful," he muttered, patting the bull's neck and back. "You are my son, Mahesh," he whispered to him. "You have grown old and served us for eight years. I can't even give you enough to eat — but you know how much I love you, don't you?"

Mahesh only stretched out his neck and closed his eyes with pleasure.

"Tell me," went on Gafur, "how can I keep you alive in this dreadful year? If I let you loose, you will start eating other people's paddy or munching their banana leaves. What can I do with you? You have no strength left in your body — nobody wants you. They ask me to sell you at the cattle market....." At the very idea his eyes filled with tears again. Wiping his tears on the back of his hand and looking this way and that, he fetched a tiny bunch of discoloured old straw from behind the hut. "Eat it quickly, my child, otherwise....." he said softly, placing it before Mahesh.

"Father....."

"What is it?"

"Come and eat," answered Gafur's daughter looking out of the door. "Why, have you again given Mahesh straw from the roof?"

He had feared as much. "It's old straw — it was rotting away," he answered, ashamed.

"I heard you pulling it, father."

"No, darling, I wasn't exactly....."

"But you know, father, the wall will crumble....."

Gafur was silent. He had nothing left but this hut. Who knew better than he that unless he was careful it would not last another rainy season. And yet what good was it really?

"Wash your hands and come and eat. I have served your food," said the little girl.

"Give me the rice water; let me feed him."

"There is none, father — it has dried up in the pot."

Nearly a week had passed. Gafur was sitting in the yard, sick of body and anxious. Mahesh had not returned since the day before.

He himself was helpless. Amina had been looking for the bull everywhere from early morning. The evening shadows were already
falling when she came home. "Have you heard, Father, Manik Ghose has sent Mahesh to the police pen," she said.

"Nonsense!"

"Yes, father, it's true. His servant said to me, 'Tell your father to look for the bull at Dariapur'."

"What did he do?"

"He entered their garden, father."

Gafur made no answer.

"At the end of three days, they say, the police will sell him at the cattle market."

Amina did not know what the 'cattle market' meant. She had often noticed her father grow restless whenever it was mentioned in connection with Mahesh, but today he went out without saying another word.

Under the cover of night, Gafur secretly came round to Banshi's shop.

"Uncle, you'll have to lend me a rupee," he said, putting down a brass plate under the seat. Banshi was well acquainted with this object. In the last two years he had lent a rupee at least five times on this security. He made no objection today either.

The next morning Mahesh was seen at his usual place again. An elderly man was examining him with very sharp eyes. Not far away, on one side, Gafur sat on the ground, all hunched up. The examination over, the old man untied a ten-rupee note from a corner of his shawl, and, smoothing it again and again, said, "Here,
take this. I shan't take anything off. I'm paying the full price."

Stretching his hand, Gafur took the money, but remained silent. As the two men who came with the old man were about to take the rope round the animal's neck, he suddenly stood bolt upright. "Don't touch that rope, I tell you. Be careful, I warn you!" he cried out hoarsely.

They were taken aback. "Why?" asked the old man in surprise. "There's no why to it. He's my property — I shall not sell him; it's my pleasure," he answered in the same tone, and threw the note away.

"But you accepted the deposit yesterday," all three said in a chorus.

"Take this back," he answered, flinging the two rupees across to them.

Gafur begged for rice water from the neighbours and fed Mahesh. Patting him on the head and horns, he whispered vague sounds of endearment to him.

It was about the middle of June. Nobody who has not looked at an Indian summer sky will realise how terrible, how unrelenting, the heat can be. Not a trace of mercy anywhere! Today even the thought that some day this aspect of the sky would change, that it would become overcast with soft, moisture-laden clouds was impossible. It seemed as though the whole blazing sky would go on burning day after day endlessly, to the end of time.

Gafur returned home at noon. He was not used to working as a hired labourer, and it was only four or five days since his temperature had gone down. His body was still weak and tired. He had gone out to seek work, but in vain. He had had no success. Hungry, thirsty, tired, everything was dark before his eyes. "Is the food ready, Amina dear?" he called out from the courtyard.

Without answering, his daughter quietly came out and stood leaning against the wall.

"Is the food ready?" Gafur repeated without receiving an answer. "What do you say? No? Why?"

"There's no rice, father."

"No rice? Why didn't you tell me in the morning?"

"Why, I told you last night."

"I told you last night," mimicked Gafur. "How am I to remember what you told me last night?" His anger grew more and more violent at the sound of his own voice. "Of course, there's no rice!" he growled, with his face more distorted than ever. "What does it
matter whether your father eats or not? But the young lady must have her three meals! In the future I shall lock up the rice when I go out. Give me some water to drink — I'm dying of thirst. So you haven't any water either!"

Amina remained standing with bowed head as before. Realising that there was not even a drop of water in the house, he lost all self-control. Rushing at her, he slapped her face noisily. "Wretched girl! What do you do all day? So many people die — why don't you?"

The girl did not utter a word. She took the empty earthen pitcher and went out into the afternoon sun, quietly wiping her silent tears.

The moment she was out of sight, her father was overwhelmed with remorse. He alone knew how he had brought up that motherless girl. He knew that this affectionate, dutiful, quiet daughter of his was not to blame. They had never had enough to eat even while their little store of rice lasted. It was impossible to eat three times a day. Nor was he unaware of the reason for the absence of water. The two or three tanks in the village had all dried up. The little water that was still in the private tank of Shibu Babu was not for the public. A few holes had been dug at the bottom of the other tanks, but there was such crowding and jostling for a little water that this chit of a girl could not even approach them. She stood for hours on end and, after much begging if somebody took pity on her, she returned home with a little water. He knew all this. Perhaps there was no water today or nobody had found time to take pity on her. Something of the sort must have happened, he thought, and his own eyes, too, filled with tears.

"Gafur! Are you in?" somebody cried out from the yard. The landlord's messenger had arrived.

"Yes, I'm in. Why?" answered Gafur bitterly.

"Master has sent for you. Come!"

"I haven't had any food yet. I will come later," said Gafur.

Such impudence seemed intolerable to the messenger. "It's master's order to drag you to him and give you a good thrashing," he roared, calling the man ugly names. Gafur lost self-control for the second time. "We are nobody's slave," he replied, returning similar compliments. "We pay rent to live here. I will not go."

"But in this world it is not only futile for the small to appeal to authority, it is dangerous as well. Fortunately, the tiny voice seldom reaches big ears or who knows what might happen? When Gafur returned home from the landlord's and quietly lay down, his face and eyes were swollen. The chief cause of so much suffering was
Mahesh. When Gafur left home that morning, Mahesh broke loose from his tether, and, entering the grounds of the landlord, had eaten up flowers and upset the corn drying in the sun. When finally they tried to catch him, he had hurt the landlord’s youngest daughter and had escaped. This was not the first time this had happened, but Gafur was forgiven because he was poor. If he had come round and as on other occasions, begged for the landlord’s forgiveness, he would probably have been forgiven, but instead he claimed that he paid rent, and that he was nobody’s slave. This was too much for Shibu Babu, the zamindar, to swallow. Gafur had borne the beatings and torture without a protest. At home, too, he lay in a corner without a word. Hunger and thirst he had forgotten, but his heart was burning within him like the sun outside. He kept no count of how time passed.

He was suddenly shaken out of his listlessness by the shriek of a girl. She was prostrate on the ground. The pitcher which she had been carrying tumbled over, and Mahesh was sucking up the water as it flowed on the earth. Gafur was completely out of his mind. Without waiting another moment he seized his plough-head which he had left yesterday for repair, and with both hands struck it
violently on the bent head of Mahesh. Once only Mahesh attempted to raise his head, but immediately died, his starving, lean body staggering to the ground. A few drops of blood rolled down from his ears. His whole body shook once or twice and then stretching the fore and hind legs as far as they would reach, Mahesh fell dead.

“What have you done father? Our Mahesh is dead.” Amina burst out weeping.

Gafur did not move nor answer her. He remained staring without blinking at a pair of motionless beady black eyes.

Before two hours were out, the tanners living at the end of the village came crowding in and carried off Mahesh on a bamboo pole. Shuddering at the sight of the shining knives in their hands, Gafur closed his eyes but did not speak.

The neighbours informed him that the landlord had sent for Tarkaranta to ask for his advice. How would Gafur pay for the penance which the killing of a sacred animal demanded?

Gafur made no reply to these remarks, but remained squatting with his chin resting on his knees.

“Amina, dear, come, let’s go,” said Gafur, rousing his daughter at the dead of night.

She had fallen asleep in the yard. “Where, father?” she asked, rubbing her eyes.

“To work at the jute mill at Fulbere,” said the father.

The girl looked at him incredulously. Through all his misery he had declined to go to Fulbere. “No religion, no respect, no privacy for womenfolk there,” she had often heard him say.

“Hurry up, my child; we have a long way to go,” said Gafur.

Amina was going to collect the drinking bowl and her father’s brass plate. “Leave them alone, darling. They’ll pay for the penance for Mahesh,” said Gafur.

In the dead of night Gafur set out, holding his daughter by the hand. He had nobody to call his own in the village. He had nothing to say to anybody. Crossing the yard, when he reached the acacia, he stopped stock-still and burst out crying loudly. “Allah” he said, raising his face towards the black star-spangled sky, “punish me as much as you like — Mahesh died with thirst on his lips. Nobody left the tiniest bit of land for him to feed on. Pray never forgive those their guilt who never let him eat the grass nor drink the water you have given.”

SARAT CHANDRA CHATTERJEE
Glossary

**ruthless**: merciless; cruel  
**firmament**: sky  
**acacia**: a tree from which gum is obtained  
**cinders**: a small piece of ash or partly burnt coal, wood, etc. that is no longer burning but may still be hot  
**thresh**: to beat out grains of corn from the rest of the plant  
**sarcasm**: remarks that imply the opposite of what they appear to mean and are intended to mock or upset somebody  
**bigha**: a measure of land  
**pen**: a small enclosure for cattle, sheep, etc.  
**chorus**: something said or shouted by many people together  
**tanner**: a person who collects animal skins and makes them into leather

Comprehension

1. Why did Tarkaratna reprimand Gafur?  
2. Do you think that Tarkaratna’s concern for the bull was genuine? If not, why?  
3. Describe the horrors of the drought?  
4. Do you find Amina’s role important in the story? How?  
5. What forced Gafur to kill Mahesh?  
7. Why did Gafur ask Amina to leave behind their drinking bowl and brass plate?  
8. What were Gafur’s feelings when he reached the acacia tree while leaving for Fulbere?

Appreciation

1. Gafur was emotional, but Amina was more balanced. Do you agree? Substantiate your answer.  
2. At the end, for Gafur, Kashipur became the most undesirable place to live in. Comment.  
3. What impression of village life do you get from this story?

Discussion

Adversities play havoc with human relationships.
Mulk Raj Anand (born 1905) is one of the most celebrated Indian novelists writing in English. He was born in Peshawar, and educated at the universities of Lahore, London and Cambridge.

His novels include *The Untouchable*, *Coolie*, *The Sword and the Sickle*, *Private Life of an Indian Prince*, *Seven Summers* and *Morning Face*. He has also published a number of short stories which reveal a lively sense of humour, a keen eye for the pretensions of the people, and a feeling of warm compassion.

There are various kinds of mustachios worn in my country to mark the boundaries between the various classes of people. Outsiders may think it stupid to lay down, or rather to raise, lines of demarcation of this kind, but we are notorious in the whole world for sticking to our queer old conventions, prides and prejudices, even as the Chinese or the Americans, or for that matter, the English.... And, at any rate, some people may think it easier and more convenient to wear permanent boundary-lines like mustachios, which only need a smear of grease to keep them bright and shiny rather than to wear frock coats, stiped trousers and tap hats, which constantly need to be laundered and dry cleaned, and the maintenance of which is already leading to the bankruptcy of the European ruling classes. With them clothes make the man, but to us mustachios make the man so we prefer the various styles of mustachios to market differences between the classes.

And very unique and poetical symbols they are took. For instance, there is the famous lion moustache, the fearsome upstanding symbol of that great order respondent Rajas, Maharajas, Nababs and English army generals who are so well known for their devotion to the King Emperor. Then there is the giger moustache, the uncanny, several-pointed moustache worn by the unbending,
unchanging survivals from the ranks of the feudal gentry who have nothing left but the pride in their greatness and a few momentos of past glory, scrolls of honour, granted by the former Emperors, a few gold trinkets, heirlooms, and bits of land. Next there is the goat moustache—a rather unsure brand, worn by the nouveau riche, the new commercial bourgeoisie and the shopkeeper class who somehow don’t belong—an indifferent, thin little line of a moustache, worn so that its tips can be turned up or down as the occasion demands—a show of power to some coolie or humility to a prosperous client. There is the Charlie Chaplin moustache worn by the lower middle class, by clerks and professional men, a kind of half-and-half affair, deliberately designed as a compromise between the traditional full moustache and the clean-shaven Curzon cut of the Sahibs like them to keep mustachios at all. There is the sheep moustache of the coolies and the lower orders, the mouse moustache of the peasants, and so on.

In fact, there are endless styles of mustachios, all appropriate to the wearers and indicative of the various orders, as rigorously adhered to as if they had all been patented by the Government of India or had been sanctioned by special appointment with His Majesty the king or Her Majesty the Queen. And any poaching on the style of one class by members of another is resented, and the rising ratio of murders in my country is interpreted by certain authorities as being indicative of the increasing jealousy with which each class is guarding its rights and privileges in regard to the mark of the mustachio.

Of course, the analysis of the expert is rather too abstract, and not all the murders can be traced to this cause, but certainly it is true that the preferences of the people in regard to their mustachios are causing a lot of trouble in our parts.

For instance, there was a rumpus in my own village the other day about a pair of mustachios.

It so happened that Seth Ramanand, the grocer and moneylender, who had been doing well out of the
recent fall in the price of wheat by buying up whole crops cheap from the hard-pressed peasants and then selling grain at higher prices, took it into his head to twist the goat moustache, integral to his order and position in society, at the tips, so that it looked nearly like a tiger moustache.

Nobody seemed to mind very much, because most of the mouse-moustached peasants in our village are beholden to the local moneylender, either because they owe him interest on a loan or an instalment on a mortgage of jewellery or land. Besides, the Seth had been careful enough to twist his moustache so that it seemed nearly though not quite like a tiger moustache.

But there lives in the vicinity of our village, in an old, dilapidated Moghul style house; a Mussulman named Khan Azam Khan, who claims descent from an ancient Afghan family whose heads were noblemen and councillors in the Court of the Great Moghuls. Khan Azam Khan, a tall, middle-aged man, is a handsome and dignified person, and he wears a tiger moustache and remains adorned with the faded remnants of a gold-brocaded waistcoat though he hasn't even a patch of land left.

Some people, notably the landlord of our village and the moneylender, maliciously say that he is an impostor, and that all his talk about his blue blood is merely the bluff of a rascal. Others, like the priest of the temple, conceded that his ancestors were certainly attached to the Court of the Great Moghuls, but as sweepers. The landlord, the moneylender and the priest are manifestly jealous of anyone's long ancestry, however, because they have all risen from nothing, and it is obvious from the stately ruins around Khan Azam Khan what grace was once his and his forefathers. Only Khan Azam Khan's pride is greatly in excess of his present possessions, and he is inordinately jealous of his old privileges and rather foolish and headstrong in safeguarding every sacred brick of his tottering house against vandalism.

Khan Azam Khan happened to go to the moneylender's shop to pawn his wife's gold nose-ring one morning and he noticed the upturning tendency of the hair on Ramanand's upper lip which made the moneylender's goat moustache look almost like his own tiger moustache.
'Since when have the lentil-eating, shopkeepers become noblemen? he asked sourly.

'I don't know what you mean, Khan', Ramanand answered.

'You know what I mean, seed of a donkey!' said the Khan. Look at the way you have turned the tips of your moustache upwards. It almost looks like my tiger moustache. Turn the tips down to the style proper to the goat that you are! Fancy the airs of people nowadays!

'Oh, Khan, don't get so excited,' said the moneylender, who was nothing if he was not amendable, having built up his business on the maxim that the customer is always right.

'I tell you, turn the tip of your moustache down if you value your life!' raged Khan Azam Khan.

'If that is all the trouble, here you are', said Ramanand, brushing one end of his moustache with his only hand so that it dropped like a dead fly. 'Come, show me the trinkets. How much do you want for them?

Now that Khan Azam Khan's pride was appeased, he was like soft wax in the merchant's sure hand. His need, and the need of his family for food, was great, and he humbly accepted the value which the moneylender put on his wife's nose-ring.

But as he was departing, after negotiating his business, he noticed that though one end of the moneylender's moustache had come down at his behest, the other end was still up.

'A strange trick you have played on me, you swine', the Khan said.

'I have paid you the best value for your trinket, Khan, that any money lender will pay in these parts,' he said, 'especially in these days when the Sarkars of the whole world are threatening to go off the gold standard'.

'It has nothing to do with the trinket', said Azam Khan, 'but one end of your moustache is still up like my tiger moustache though you have brought down the other to your proper goat's style. Bring that other end down also, so that there is no aping by your moustache of mine'.

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'Now, Khan,' said the moneylender, 'I humbled myself because you are doing business with me. You can't expect me to become a mere worm just because you have pawned a trinket with me. If you were pledging some more expensive jewellery I might consider obliging you a little more. Anyhow, my humble milk-skimmer doesn't look a bit like your valiant tiger moustache.

'Bring that tip down!' Khan Azam Khan roared, for the more he had looked at the moneylender's moustache the more the still upturned tip seemed to him like an effort at an imitation of his own.

'Now, be sensible, Khan,' the moneylender said, waving his hand with an imperturbable calm.

'I tell you, turn that tip down or I shall wring your neck,' said the Khan.

'All right, the next time you come to do business with me. I shall bring that tip down', answered the moneylender cunningly.

'That is far', said Chaudri Chottu Ram, the landlord of the village, who was sitting under the tree opposite.

'To be sure, to be sure!' some peasants chimed in sheepishly.

Khan Azam Khan managed to control his murderous impulses and walked away. But he could not quell his pride, the pride of the generations of his ancestors who had worn the tiger moustache as a mark of their high position. To see the symbol of his honour imitated by a moneylender—this was too much for him. He went home and fetched a necklace which had come down to his family through seven generations and, placing it before the moneylender, said:

"Now will you bring that tip of your moustache down?"
"By all means, Khan', said the moneylender, 'but let us see about this necklace. How much do you want for it?"

'Any price will do, so long as you bring the tip of your moustache down,' answered Azam Khan.

After they had settled the business the moneylender said: 'Now Khan, I shall carry out your will.' And he ceremoniously brushed the upturned tip of his moustache down.
As Azam Khan was walking away, however, he noticed that the other tip of the moneylender's moustache had now gone up and stood dubiously like the upturned end of his own exalted tiger moustache. He turned on his feet and shouted:

'I shall kill you if you don't brush that moustache into the shape appropriate to your position as a lentil-eating moneylender!'

'Now, now, Khan, come to your senses. You know it is only the illusion of a tiger's moustache and nowhere like your brave and wonderful adornment,' said the greasy moneylender.

'I tell you I won't have you insulting the insignia of my order!' shouted Azam Khan. 'You bring that tip down!'

'I wouldn't do it, Khan, even if you pawned all the jewellery you possess to me,' said the moneylender.

'I would rather lost all my remaining worldly possessions, my pots and pans, my clothes, even my house, than see the tip of your moustache turned tip like that!' spluttered Azam Khan.

'Acha, if you care so little for all your goods and chattels you sell them to me and then I shall turn that tip of my moustache down,' said the moneylender. 'And what is more, I shall keep it flat. Now, is that a bargain?'

'That seems fair enough,' said the landlord from under the tree where he was preparing for a siesta.

'But what proof have I that you will keep your word? said Azam Khan. 'You oily lentil-eaters never your promises'.

'We shall draw up a deed, here a now,' said the moneylender. 'And we shall have it signed by the five elders of the village who are seated under that tree. What more do you want?'

'Now, there is no catch in that,' put in the landlord. I and four other elders will come to court as witnesses on your behalf if he doesn't keep his moustache to the goat style ever afterwards.'
'I shall excommunicate him from religion if he doesn't keep his word', added the priest, who had arrived on the scene on hearing the hubbub.

'Acha,' agreed Azam Khan

And he forthwith had a deed prepared by the petition writer of the village, who sat smoking his hubble-bubble under the tree. And this document, transferring all his household goods and chattels, was signed in the presence of the five elders of the village and sealed. And the moneylender forthwith brought both tips of his moustache down and kept them glued in the goat style appropriate to his order.

Only, as soon as Khan Azam Khan's back was turned he muttered to the peasants seated near by: 'My father was a Sultan'.

And they laughed to see the Khan give a special twist to his moustache, as he walked away maintaining the valiant uprightness to the symbol of his ancient and noble family, though he had become a pauper.

MULK RAJ ANAND

GLOSSARY

mustachios- plural of 'mustachio', a moustache, especially when bushy or elaborately shaped (often used in plural)

resplendent-bright and colourful in an impressive way; splendid

uncanny-mysterious; not natural or usual

feudal gentry-people belonging to noble or aristocratic families, such as Nawabs

mementoes-things that remind one of a person, a place, or an event.

trinkets-small ornaments or pieces of jewellery

heirloom-an object that has belonged to the same family for several generations
nouveau riche—person who has recently become rich
bourgeoisie—the middle classes
Charlie Chaplin—British comedian, film actor, and
director (1889–1977)
Curzon—Lord Curzon (1859–1923), Viceroy of India from
1898 to 1905.

beholden—obliged
mortgage—transfer of the right of property as security
for repayment of a loan
vicinity—neighbourhood
dilapidated—in a state of disrepair
malicious—vicious or mischievous
imposter—a person who pretends to be somebody else
in order to deceive others
vandalism—wanton or deliberate destruction
pawn—to deposit an article as security for the
repayment of a loan
surlily—in a rude or ill-tempered manner
behest—orders
chimed in—voiced agreement
quell—suppress
greasy—intending to please
insignia—a distinguishing sign or mark
chattels—articles of personal movable property
siesta—rest or nap, taken in the early afternoon
excommunicate—exclude or expel from the
community.
COMPREHENSION

1. What purpose, according to the writer, do mustachios serve in India?

2. How many types of mustachios are mentioned? Which classes of people are they associated with?

3. Describe the Charlie Chaplin moustache in your own words.

4. Who was Khan Azam Khan? What was his social status?

5. Why did Khan Azam Khan go to the shop of Seth Ramanand?

6. Why was he annoyed by the look of Ramanand's mustachios?

7. Do you think that Ramanand deliberately upturned his mustachios to insult Khan Azam Khan? Or was there any other purpose behind it?

8. What did it cost Khan Azam Khan to get Ramanand's mustachios reverted to the goal style appropriate to his order?

APPRECIATION

1. 'With them clothes make the man, but to us mustachios make the man'. Explain.

2. Which of the two—Khan Azam Khan and Seth Ramanand—is more practical? And why?

3. Do you approve of Khan Azam Khan's action? Give your reasons.

4. Seth Ramanand mutters to the peasants when Khan Azam Khan turns back: 'My father was a Sultan'. What does this imply?

5. Would you laugh at or sympathize with the character of Khan Azam Khan? Give reasons for your answer.

DISCUSSION

1. Most of us live under one delusion or another. Discuss.

2. Give some instances of false pride people generally show off in society.
PART ONE

Long, long ago there lived a king who was crude and very much like a savage. He had learned some manners from his Latin neighbors, but mostly he was barbaric, loud, and gruff. He had none of the grace and polish of his neighbors. He was a man of great fancies and even greater enthusiasm. Because he had so much authority as a king, he was able to force some of these fancies into reality. Or at least he tried to.

His personality was normally calm when everything was in order. When there was a little hitch, however, he was exultant and happy. He loved it when things went wrong because that meant that he could then correct them. He loved to make the crooked straight, to crush down the uneven places in life.

He decided that there should be a way to add culture to the lives of his subjects. His method was the public arena. There, humans and beasts performed before audiences. But his fancies asserted themselves there. The arena that he built was not for the honour and glory of standard was not for beasts to fight each other to the finish. It was not even for throwing religious heretics to the lions. It was, he believed, for the purpose of widening and developing the mental energies of his people. It was a vast amphitheater with encircling galleries, mysterious vaults, and unseen passages. It was to be a means for poetic justice. It was to be a place where crime was punished or virtue rewarded— all by chance.

When the king was interested in people and their crimes, he would dictate that their fate should be decided in the arena. This king knew no traditions from other kingdoms. His only allegiance was to himself and his own fancies. This fancy, the chance-late decision in the arena, came about because of his romantic, yet barbaric, idealism.

When all the people had gathered in the galleries and the king was seated on his throne high up on one side
of the arena, he would give a signal. A door beneath him would open, and the accused person would step out into the amphitheater. Directly opposite the accused there were two doors, exactly alike and side by side. The person on trial had to walk over to these doors and open one of them. He could open whichever door he wanted; he was subject to no pressure from the king or his court. The only influence was that of fate or luck.

If the accused opened one door, a hungry tiger came out. It was the fiercest and most cruel that could be found, and it immediately jumped on him and tore him to pieces as a punishment for his guilt. When the fate of the criminal was thus decided, sad iron bells were rung, and great wails went up from the hired mourners who were posted outside the arena. The audience went home with bowed heads and dejected hearts, sad that one so young and fair (or so old and respected) should have merited such a fate.

If he opened the other door, a lady came out. The king always chose the ladies himself. He made sure that each was of the same age and station as the accused and that she was beautiful. The rule was that the accused was to marry her immediately. It didn't matter if he were already married and had a family. The lady was a sign of his innocence, so if the accused already loved another, that other was to be forgotten. It was the king's way. He allowed nothing to interfere with his design indicated immediately after the lady appeared, another door beneath the king opened, and out came a priest, musicians, singers, and a troupe of dancers. In a procession, they all cheerfully marched and sang for the couple standing in the middle of the arena. The bells rang, the audience shouted its approval, and the innocent man, preceded by children strewing flowers in the couple's path, led his new bride to his home.

This was the king's semibarbaric method of administering justice, and its fairness is obvious. The criminal could not know which door the lady was behind. He opened whichever door he wanted to without knowing whether in the next instant he was to be eaten or married. On some occasions the tiger came out of one door, and on other occasions it came out of the other. In this system, there was instant punishment for guilt and instant reward for innocence—whether the accused wanted the reward or not. There was no escape from the judgment of the king's arena.
The institution was a popular one. When the people gathered together on one of the trial days, they never knew whether they were to witness a bloody slaughter or a festive wedding. This element of uncertainty usually made the occasion more interesting than it would have been otherwise. The people were entertained, and no one doubted that justice was being served. All believed that the accused had his fate in his own hands.

Comprehension -
1. What was the king like?
2. How was he different from his neighbors?
3. Why did he build the arena? What did it look like?
4. How did the system begin on trial days?
5. How did the accused choose which door to open?
6. What was behind the two doors?
7. If the accused chose the door with the tiger, what happened? How did the people react?
8. If the accused chose the door with the lady, what happened? How did the people react?
9. Why did the king (and the people) think that this system was a fair one?
10. Did the people of the kingdom like the system?

PART TWO

The semibarbaric king had a daughter whom he loved deeply. She was a passionate, fanciful, and strong as her father and was devoted to him. As is the case in many fairy tales, this daughter, the apple of her father's eye, was in love with a young man who was below her in station. He was a commoner. He was also brave, handsome, and daring, and he loved the royal daughter with an his being. The Princess had enough barbarism in her that their love affair was dramatic... too dramatic. It was a secret for months, but then the king found out about it.

The king didn't hesitate for a minute. He sent the young man to prison and set a date for his trial in the arena. When the date arrived, everyone in the kingdom wanted to attend. They all knew of the king's interest in the case, and there was excitement in the air.

The king's men searched for the fiercest tiger in the land. They also searched for the fairest maiden in the land so that he could have a fitting bride in case he were found innocent. Of course, everyone knew that he had committed the "crime" of loving the princess, but the king did
not allow the facts of the case to alter his decision. The trial would go on a planned. The youth would be gone no matter what happened; he would either be dead or married. The king could enjoy the proceedings for the sport of it.

The day arrived. The people were standing in every corner of the arena. All was ready when the moment came. A signal was given and the door opened, allowing the princess lover to enter. The crowd gasped. He was handsome. Half the audience did not know that one so attractive had lived among them; no wonder the princess loved him! How terrible for him to be there!

The princess had thought about this trial day and night for a long time. She knew she couldn't bear to miss the spectacle, but there was another reason for her being there. She had such power, influence, and force of character (as well as plenty of gold) that she did what no one had ever done before; she found out the secret of the doors for that day. She knew in which room stood the hungry tiger and in which waited the lady. She knew, too, that the doors were so thick that there was no way anyone could ever hear some hint from behind them. If she were going to warn her lover, she would have to do it by signal.

She also knew something which made the whole process more complicated. She knew that the lady was one of the most beautiful maidens in the whole country, and the thought of her young man living with this woman enraged her. She hated the lady and hated what might happen.

When the accused bowed to the royal box, as was the custom, he looked only at the princess, and immediately he knew. He had expected her to find out the secret of the doors, and now he knew that she had the answer. It was only left for her to tell him.

His quick glance at her asked, "Which?" It was as plain as if he had shouted it. There was no time to lose; the quick question had to be answered just as quickly so that the king would not suspect.

Her right hand was resting on a pillow in front of her. She raised it slightly and made a small, fast movement to the right. No one but her lover saw her. Every eye in the arena was fixed on him.
He turned, and with a firm and rapid step he walked across the empty space. Every heart stopped beating, every breath was held, every eye was upon him. Without hesitation, he went to the door on the right and opened it.

Did the tiger come out of that door, or did the lady?

The more we think about this question, the harder it is to answer. It involves a study of the human heart which leads to mazes of passion, love, hate, and excitement. Do not answer this for yourself, but put yourself in the place of the princess.

She was hot-blooded and semi-barbaric, and her soul burned with the twin desires of longing and jealousy. She knew that she had already lost him. But to whom?

How often she had lain awake at night imagining the horror of her lover being killed by a tiger! Even in her dreams, she had covered her face with her hands to hide from the cruelty.

But how much more often had she seen him at the other door! In her mind she had screamed and torn her hair when she saw his happy face at opening the door to the lady. Her soul burned in agony as she saw him rush to that woman and then be wedded in the next moment, when all about her were joyous. She lived through the misery of the procession, the happy couple, the singing and dancing, the shouts of the crowd, the laughter of the wandering children. Her tears, of course, were lost in all the joy.

Would it be better for him to die at once? Then he could go to the place after death and wait for her.

And yet, that awful tiger, those shrieks, that blood!

Her decision had been made in the instant that she moved her hand. She had known that he would ask, but she had put off her decision until the last moment. She finally decided, and without hesitation, she indicated the right-hand door.
This is not a question to be taken lightly. Her decision was serious for her, so I do not presume to answer for her. I leave it to all of you. Which came out of the opened door—the lady or the tiger?

Comprehension—

1. What was the king's daughter like? How was she similar to her father?
2. Why did the king send his daughter's lover to prison?
3. Why did he think that he would be rid of the young man no matter what happened?
4. Why was the audience surprised when the young man entered the arena?
5. What had the princess discovered about the doors?
6. Describe the silent communication between the young man and the princess.
7. What emotions did the princess feel?
8. What did she feel when she imagined her lover opening the door that hid the tiger?
9. What did she feel when she imagined him opening the door that hid the lady?
10. How would the crowd have reacted if the tiger had come out? If the lady had come out?

Conversation and Vocabulary:

A. Conversation—

1. Why do you think the people liked this system of justice? What do you think of it?
2. Is fate the best way to decide guilt or innocence?
3. What deeper message do you think the author had which he was trying to communicate to us?
4. How do you like this style of writing, with the author speaking directly to the reader?

5. What do you think came out of the opened door? If you were the princess, which choice would you make?

B. Vocabulary -

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<tr>
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C. Expressions -

Use each of these expressions in sentence.

on trial, without hesitation, at least, by chance, be in one's own hands, the apple of someone's eye, put oneself in the place of, no matter what happened.

D. Pronunciation Drill -

In which of the following words is the final -s pronounced like z, and in which is it pronounced like s?

books        | comes       | caves       | pleases
eggs         | goes        | lessons     | breaks
does         | minds       | sits        | webs
takes        | berths      | sees        | drives

Grammar Review -

The Simple Tenses: Negatives and Questions

a. Present tense negatives are formed by placing do not (don't) or does not (doesn't) before the verb.
I do not swim. (I don't swim)
She does not work (She doesn't work)
They do not go to school. (They don't go to school)

b. Present tense questions are formed by placing do or does before the subject.

Do you swim?
Does she work?
Do they go to school?

c. Past tense negatives are formed by placing did not (didn't) before the verb.

You did not answer the question. (You didn't answer the question).
He did not look at me (He didn't look at me)

d. Past tense questions are formed by placing did before the subject.

Did you answer the question?
Did he look at me?

e. Future tense negatives are formed by replacing will with will not (won't).

We will not arrive until six o'clock.
(We won't arrive until six o'clock).
I will not rain today (It won't rain today).

f. Future tense questions are formed by placing will before the subject.

Will we arrive at five o'clock?
Will it rain today?

Exercises -

A. Change these present tense statements to questions, then give a negative answer. Use contractions where possible.

1. He decides which door to open. (Does he decide which door to open? He doesn't decide which door to open).

2. She points to the right-hand door.
3. The tiger kills the accused man.
4. The king learns manners.
5. I make the crooked straight.
6. The people gather in the galleries.
7. We have the grace and polish of our neighbors.
8. It usually snows in the winter.

B. Change the past tense statements to questions, then give a negative answer to each. Use contractions where possible.

1. He had a handsome son. (Did he have a handsome son? He didn't have a handsome son).
2. The beasts performed before audiences.
3. The king dictated their fate.
4. The people chose the right-hand door.
5. The door opened.
6. We attended the show.
7. They cheered for the handsome young man.
8. I listened to the bells.

C. Change these future tense statements to questions, then give a negative answer to each. Use contractions where possible.

1. It will happen soon (Will it happen soon? It won't happen soon).
2. He'll choose the correct door.
3. She'll point to the door with the lady behind it.
4. I'll point to the door with the tiger behind it.
5. The audience will be sad.
6. They'll entertain us.
7. The king will accept the young man.
8. You'll hear better if you sit closer to me.