CHAPTER SIX

BY WAY OF CONCLUSION: SOME EMERGING INSIGHTS

6.1 Conclusion

The earlier approach to second language reading viewed reading primarily as a decoding process involving reconstruction of the internal meaning of the author via recognition of letters and words and building up a semantic representation of meaning of the text from the smallest textual units at the bottom to the largest at the top. However, the most important result of work on reading comprehension is the stress which has been placed upon its active nature: one does not simply decode an utterance, one arrives at an interpretation through an active process of matching features of utterance at various levels with representations one has stored in one's long-term memory.

Researches on schema, which is an abstract structure representing concepts stored in memory, have pointed out that comprehension of a text depends upon the reader's background and experience. Based on prior knowledge, the reader samples the text, to the degree necessary, predicts meaning, confirms or rejects the prediction, integrates the author's information and continues to sample the text in order to construct meaning. Thus, readers bring
to a text a wide range of experiences with the word and with a discourse which they use in constructing a meaningful representation of a text. Their background knowledge provides a context for comprehension. To put it simply, reading comprehension is not just a straightforward act of extracting information from a text but it is an interactive process in which the text enables the reader to construct meaning from his own schemata which are formed by previously acquired knowledge. Thus, the meaning in the text remains in suspension, for the reader constructs meaning from a text relative to his ensemble of schemata.

The interplay of schemata in the construction of meaning is possible only if the text is literary, for by leaving certain things unexplained a literary text leaves much for the reader to conjecture and imagine. This makes the study of literature important because it demands the search for meaning and enables the reader to respond to the text in a much better way.

Since the differing cultural schemata of the reader and the writer may lead to confusion and communicational mismatch among ESL readers, the question of introducing native literature becomes important. The realization of introducing native literature in the ESL curriculum is not out of any nationalistic fervour but primarily because the need has been felt to introduce texts...
which share the cultural schemata of the learner so that they may be easily understood.

Besides literature and culture, there are other factors also which affect the ESL pedagogy and comprehension. In the context of ESL pedagogy and reading comprehension the role of vocabulary, simplification and translation cannot be overlooked.

The relationship of vocabulary to reading seems to be dialectical in nature. The effects of vocabulary knowledge may be seen on reading and reading in turn increases vocabulary knowledge. Although vocabulary is one of the factors affecting comprehension, it has for a long time been a neglected area in ESL pedagogy. If one goes into tracing the history of vocabulary teaching one may observe that it was only in the mid 1970s that the relationship between vocabulary and learning task was established and reading was viewed as being important in vocabulary development. Later in the 80s an aspect of communicative approach to vocabulary teaching developed which emphasized the importance of context in coping with the problem of vocabulary. Initially, context was not included in the vocabulary instructions and the difficult words were treated in isolation. However, it was later felt that derivation of word meaning through contextual guessing proved to be highly
productive in vocabulary development. Since the closeness of contextual information to the unknown words and the use of prior knowledge results in a significant increase in vocabulary knowledge, there is need to evolve a strategy for guessing from context. The exercises pertaining to words in context, context enrichment, and strategies incorporating certain steps like finding the parts of speech of the unknown word, looking into the immediate context of the unknown word, checking in the dictionary for confirming the correctness of the guess, etc., have proved extremely useful in developing the skill for inferring meaning from the context.

Simplification is the pedagogic method which takes us directly into the narrower reading field. In a situation where readers have difficulties with classroom texts, there was a tendency, motivated partly by the claimed superiority of "authentic text" to prepare the reader to cope with more difficult texts. There are signs, however, that the claim for "authenticity" are not taken as literally as they once were and the majority of reading course books make a strong case for simple texts or specially written text.

The need to use simple texts is increasingly felt in the ESL pedagogy, particularly, in view of the limited vocabulary and cultural inaccessibility of the ESL learners. Although simplification provides a way for solving the
problem of incomprehensibility, it has not been without criticism. Some look at the process of simplification as an act that rubs away the emotional and aesthetic appeal of the original literature and subsequently helps in bringing complacency and a false sense of insecurity among students. There are others who believe that simplification often results in distortion. No doubt, there is an ample evidence of distortion to be found if one compares the original literary works with the simple ones, but this does not necessarily condemn the process of simplification itself. Distortion can be minimized and whatever is unavoidable is surely a small price to pay for the access to literary works which simplification allows to the ESL learners. Simplification in ESL pedagogy is, in fact, no more than making a message available to an audience other than the one for whom it was first intended. Hence, in second language reading materials, the great spate of simple texts is often of literary material.

Inasmuch as simplification reduces incomprehensibility and facilitates readability of a text, the case for inclusion of simple texts in a reading programme becomes strong. To achieve comprehensibility and readability of a text, the process of simplification inevitably invokes simplification of language. Linguistic simplification may help achieve the readability aspect, but with regard to the
comprehensibility of the text, it needs to be seen whether simplification of linguistic items would lead to better comprehensibility. Reducing linguistic complexity of a text is not the same as increasing the comprehensibility of the text. It is not the language of the text that renders simplicity, but what is important is whether the information in the text can be related to the reader's background knowledge. The need is to have a schema-theoretic perspective of simplification of interactional text in which simplification of the knowledge or message should be seen as complementary to the simplification of the language of the text.

Translation may be looked at as a special case of simplifying because differences of cultural background make some messages very difficult to translate. In the methodology of language teaching, translation was viewed suspiciously. It was viewed differently during different periods depending on prevailing objectives and teaching preferences. Infact, the last few years mark a complete neglect or overlooking of the methodological usefulness of translation even by proponents of communicative approach to language teaching. In the recent past, however, lot of thinking has been given into the usefulness of translation. In the reconsideration of translation, efforts have been made to do-away with the tedious, grammatically structured
learning of the earlier years and attention has now been focussed on stimulating language learning by its presence. Justifications for the usefulness of $L_1$ in the ESL classroom have been accrued from both the field of psycho-linguistics of bilingualism and the linguistic studies of bilingual code switching. The 'bridge' function of translation not only helps in relating the form and function of $L_1$ to that of $L_2$ but also assists in equipping the cognitively oriented learners with linguistic competence before acquiring strategic competence. Inasmuch as there exists a communicative interaction between $L_1$ and $L_2$ and usefulness of $L_1$ in learning situation, there is a need to look into the techniques for using translation in the teaching of advanced learners. Of several techniques suggested by theorists and practitioners of translation, the technique of back translation has been found more effective and has subsequently been used in the exercises suggested towards the end (Exercise A and Exercise B).

6.2 Some Emerging Insights

As discussed in previous chapters, there are two fundamental goals of reading comprehension instructions namely, increasing comprehension from text and increasing ability to comprehend from text. The former goal relates to the efficacy of instructional interventions intended to
improve learners' ability to recall, understand and integrate information from a specific text or texts. The latter goal concerns improving general and specific reading comprehension abilities which will transfer to learners' reading of text which they later encounter on their own. The schema-theoretic view of reading comprehension prompts one to achieve these important goals of reading comprehension. For underlying implication of schema theoretic view for the classroom practices is that schema theory draws one's attention to the fact that learners' inability to comprehend texts might be caused not only by language deficits but also by knowledge deficits. Against the backdrop of these assumptions a three-phase approach to reading in the language classroom has been suggested:

(i) Pre-reading Phase: The pre-reading phase involves activities which are aimed at building a link between learners existing knowledge base and the text by building and/or activating appropriate knowledge prior to reading.

(ii) Reading Phase: The reading phase involves activities which are focussed on influencing learners' processing of a text in order to increase their comprehension of it.

(iii) Post-reading Phase: The post-reading phase involves activities which are consolidatory in nature. These activities imply anything from recall exercises tied
exclusively to explicit information represented by a text to long term projects of an applied nature which may only be partly related to what has been read. Consolidations in the form of retention, reinforcement and relating of the text to learners' own knowledge or opinions are the underlying assumptions of the post-reading activities.

6.3 Pre-Reading Phase:

The objectives of the pre-reading phase are:

(a) to enhance the interest among the learners in the subsequent reading phase, and

(b) to activate existing schemata or prior knowledge among the learners for bridging the gap between his prior knowledge and the text.

If the text is familiar, then the processing becomes reader-based with a greater recall of meaning. However, text-based processing, in case of unfamiliar text, makes recall of meaning less efficient. Such situations require strategies like the use of analogies, metaphors, advance organizers etc. By providing students cognitive understanding for new information analogies not only help learners to work with knowledge and ideas with which they are more secure, but also promote interest by connecting reader's prior knowledge with new information.
6.3.1 Enhancing interest among the learners

Learners' interest can be enhanced by invoking the following three tasks:

The first task is to initiate and arouse interest in the topic. This can be achieved by encouraging some anticipation of the content. Here the teacher may ask the following questions for stimulating interest among the learners:

(a) You are going to read things about "(name of the text). What things do you think you might read about?

The second task is to motivate learners by providing reasons for reading or helping them to specify their own reasons. This task, however, is a difficult one, for the motivation may arise out of both personal interest and instrumental need for information. The former is difficult to cater to in a situation where the whole class reads the same text. (Hence partly interest-promoting strategies like resolving a paradox, introducing novel or conflicting information, etc. may be used to compensate for a uninteresting dull text, if there is any). With regard to the latter, it is relatively easy to stimulate it by using information-giving texts.

The third task is to provide, when required, some language preparation for the text. This entails raising
certain introspective questions by the teachers themselves: Why should anyone want to read these texts? What knowledge, ideas or opinions might the students have about the text topics, and how might this knowledge be drawn out and used?

6.3.2 Activating existing schemata

Insufficient background knowledge is one of the primary causes of some comprehension problem. The second objective is, therefore, to bridge the gap between the reader's prior knowledge and the text. Hence activation of prior knowledge for bridging the gap becomes the second activity.

Suggested Activity: Bridging the gap

For bridging the gap, prior knowledge can be activated by giving some questions which are both text independent and text specific.

A: Questions independent of any text:

1. Which book have you read recently?
2. What other journals/magazines do you read?
3. What is it about books that you find most interesting?
4. What difficulties do you encounter on reading books?
5. After you finish reading a book, what steps do you take to remember it?
B: Questions specific to the text:

Before taking up questions from this perspective, one may take up Langer's prereading plan (PReP) where the teacher encourages initial associations with a key word, phrase or picture selected from the text and further asks learners to reflect on their initial associations.

1. Read the following sentences (…)
   a. Indicate any word that you do not know.
   b. What do you think it might mean?
   c. How did you come to understand its meaning?

2. Read the two sentences (…). Another sentence is missing
   a. What do you think the missing sentence is?
   b. Give reasons for your suggestions.

3. The following sentence is incomplete (…)
   a. suggest an ending.
   b. Give reasons for your suggestion.

4. Read the following sentence (…)
   a. Is it meaningful?
   b. If not, why?
   c. How would you change it to make it meaningful?
6.3.2 (a) Strategies for activating existing schemata in case of unfamiliar text:

In case of unfamiliar text, certain strategies may be used for activating the existing schemata or bridging the gap between learner's prior knowledge and the text. Some of these strategies are:

6.3.2 (a.i) Analogies: It makes the 'strange familiar and the familiar strange' (Hayes and Tierney 1982)\(^1\) and provides 'cognitive hooks' (Ausubel 1968)\(^2\) upon which to hang new information. Analogical thinking help students make critical schemata connections that might otherwise be difficult to establish. Analogies have pedagogical efficacy because as 'cognitive hooks' they allow learners to initially work with knowledge and ideas with which they are more secure, and at the same time, they cause learners to look at their past experiences and knowledge in different and new ways.

6.3.2. (a.ii) Advance Organizers: Some written aid may be used as an advanced organizer to supplement in an

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explanatory manner the reading and studying of the text (e.g. using a simplified vocabulary, explaining major concepts etc.).

6.3.2. (a. iii) Introducing novel and conflicting information or situations.\footnote{3}

6.3.2. (a. iv) Relating personal anecdotes

6.4 Reading Phase:

The reading phase draws directly on the text by engaging the reader with the text. Its main aim is to enable the reader to extract relevant information from the text. The reading phase, therefore, involves adopting certain activities which may be used as strategies for responding to both language and reading\footnote{4} and literature and reading.\footnote{5} However, the latter is mostly consolidatory in nature and is, therefore, used in the post reading phase for consolidation and reinforcement.

\footnotesize{3. Mathison \textit{op. cit} 1990: 171


5. Moran, C. and E. Williams "Survey Review: Recent Materials for the teaching of Reading at the Intermediate level and above", ELT JOURNAL, 47.1, 1983: 67}
6.4.1 Language and Reading

The activities that may be used for responding to language and reading are vocabulary exercises, grammar building, discourse structure, translation, etc.

6.4.1.1 Word building

6.4.1.1 (a) Suffixes:

(i) A list of suffixes may be given to the students for memorization. Roots used here should be those which are familiar.

(ii) Practice in suffix recognition i.e. simple exercises in isolation of suffixes (e.g. goodness, famili (ar) (ly)).

(iii) Lesson and practice in noting grammatical changes affected by suffixes (e.g. good (Adj.)+ness= goodness (N); gloomy (adj) + ly= gloomily (adv).

(iv) Practice in word formation through exercises in which the student adds and substracts suffixes. The student fills in the appropriate forms of a word by manipulating suffixes.

6.4.1.1 (b) Prefixes: These are more varied and less regular and, therefore, should not be presented until after suffixes have been mastered. A list of these can also be memorized.

(i) Practice in prefix recognition (e.g. unclear, replay).
(ii) Lesson and practice in meaning changes resulting from the use of prefixes (e.g. in+ formal= not formal= casual).

(iii) Practice in word formation by adding prefixes (e.g. make a word meaning 'not natural' (unnatural) by adding both prefixes and suffixes (e.g. re employment)).

6.4.1.1 (c) Roots

(i) Recognizing roots i.e. isolation of root forms.

(ii) Effect of prefixes and suffixes on root forms.

6.4.1.2 Difficult words in context

6.4.1.2 (a) Practice in recognizing clues (e.g. What is the meaning of **principal** in the sentence: The principal reason for wearing clothes is to keep warm).

6.4.1.2 (b) Synonyms and Antonyms (it may be recognized by the formula X is Y or X that is Y e.g. A birthday party is an observance, that is, a remembrance of someone's day of birth).

6.4.1.3 Contextual guessing Exercises

Here the aim is not to guess the exact meaning. This may be impossible. This is simply to make students aware of the surrounding information in which a word is embedded and which both influences and points to its memory. (see pp. 248, 267-68)
6.4.1.4 Sentence structure and Substitution Exercises

This simply provides framework at sentence level for the student's own imagination and also helps in consolidating some use of tense, prepositions, pronouns, etc. (see pp. 250-51, 270-71)

6.4.1.5 Rephrasing Exercises

It improves awareness of different ways of expressing something and also teaches the use of grammatical items such as prepositions, word order, adjectives, etc. (see pp. 251, 271-72)

6.4.1.6 (a) Discourse Recognition: Conjunction Relationships

Certain conjunction relationships are established through linguistic markers. The students may be asked to identify the relationship with the help of these markers. For example:

<table>
<thead>
<tr>
<th>Relationship</th>
<th>Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Inclusion</td>
<td>and, furthermore, besides, also, in addition, similarly</td>
</tr>
<tr>
<td>(b) Alternative</td>
<td>or, nor, alternatively</td>
</tr>
<tr>
<td>(c) Time, arrangement</td>
<td>when, before, after, subsequently, while, their, first, finally, secondly</td>
</tr>
</tbody>
</table>

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(d) Explanation
in other words, that is to say, I mean

(e) Amplification
to be more specific, thus, therefore, consists of, can be divided into

(f) Exemplification
for example, such as, thus, for instance

(g) Summary/Conclusion
to sum up, in short, in a word, to put it briefly

(h) Cause-effect
because, since, thus, so that, consequently

(i) Contrast
but, although, despite, yet, however, still, on the other hand

(j) Exclusion
instead, rather than, on the contrary

6.4.1.6 (b) Discourse recognition: Formal links

6.4.1.6 (b.i) Exercises on Referring expressions

Here meaning of certain words can be discovered by referring to other words or to elements of the context e.g. third person pronouns like she/her/hers/herself, they/them/their/their/theirs/themselves, he/him/his/himself etc.

It involves a common procedure called endophora.

6.4.1.6 (b.ii) Substitution

It establishes formal links between sentences through words like do or so for a word or group of words which have appeared earlier in the sentence.

7. Here most of the exercises are based on the explanation given by Cook (1989).
6.4.1.6 (b.iii) Ellipsis

Simple omission of some part of sentences on the assumption that an earlier sentence or the context will make the meaning clear, e.g. Would you like to go to the market? Yes, I would.

(For exemplification on Discourse recognition see pp. 252-54, 272-74)

6.4.1.7 Translation Exercises

6.4.1.7 (a) Context and Register

The context helps to determine our choice. It basically involves what, where, to whom in the communication—what we are writing or speaking about (subject matter), where the language occurs, and to whom, it is addressed. (see pp. 254-55, 274-75)

6.4.1.7 (b) Word Order

It marks certain fixity with regard to emphasis being placed on the selection and ordering of words. A word out of place can easily alter the meaning or lead to ambiguity. Therefore, word order in translation is vital to the meaning of the sentence. (see pp. 256, 275-76)

6.4.1.7 (c) Reformulation and repetition

Here the same thought is expressed in different words (through synonyms and close equivalents) or the same

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8. Here exercises in translation are based on the areas as suggested by Duff (1989).
words are repeated e.g. Rainfall is not the simple deluge of water drops that it appears. (see pp 256)

6.4.1.7 (d) Reference and Meaning

'This activity pertains to the use of referential words e.g., it, that, this etc. in different senses. For example, it as a referential word in the commonest sense refers to something already been said, as in Success, I don't believe it has any effect on me; or it may form part of a fixed expression, as in: It has long been noticed that...; or it may be used as an idiomatic expression, as in: What's it all about?; or it may provide disinterest signal by using impersonal constructions (where it behaves as 'the dummy subject') as in: it is known that..., it has been said that... etc. (see pp. 256-57, 276)

6.4.1.7 (e) Back translation

Here the teacher listens to the student's translation from L₁ to L₂ and then translates it (L₂) back to L₁. The teacher's back translation gives the student the clues of the weakness in his version of translation and the need to make appropriate changes. It has the advantage of temporarily reversing teacher/student roles and in the same way, therefore, involves and motivates students by requiring them to reconstruct the back translation.
6.5 Post-Reading Phase

The post reading phase merely aims at consolidating or reflecting upon what has been read and also relating the text to the learner's own knowledge or opinion.9.

6.5.1 Literature and Reading

The following questions presented in five activities may be used for responding to literature and reading:

6.5.1.1 Understanding

Understanding with a view to ascertaining whether students have understood the basic meaning i.e. the essence of the plot in a story or context in a poem (i.e formal schemata). (see pp 258, 277)

a. What is the text about?

b. Why do you think it suggests this?

c. What do you think the writer is saying in the first two lines?

d. Were there any parts which you did not understand?

9. Williams, E. "Classroom reading through activating context-based schemata", READING IN A FOREIGN LANGUAGE, 4.1, 1987: 2
6.5.1.2 Interpreting

Interpreting to help the students to explore the relationships within the text. (see pp 258-59, 278)

a. How do you think X felt?
b. What did Y mean when she said this?
c. Why do you think he reacted that way?
d. What evidence do you have which suggests that this was going to happen?
e. Why do you think the writer said this?
f. What do you think might have happened if the story had continued?

6.5.1.3 Relating

Relating with a view to helping students to bring their own values and experiences (i.e. cultural schemata) to the text. (see pp 260-278)

a. How did you like X?
b. Do you think you would want this character for a friend?
c. What would you have done?
d. Has anything like this ever happened to you?
e. What did you do? Why?
f. Would you do it the same way again?
6.5.1.4 Exploring

Exploring beyond the text. (see pp. 260-61, 278-79)

a. What other questions does this bring to mind?

b. What additional issues would you like to discuss?

c. What should we do about it?

6.5.1.5 Recognizing

Recognizing the writer's purpose and attitude (this can be applied in case of advanced learners). (see pp. 261, 279)

6.6 Exemplification
EXERCISE-A

The Accompanist
by Anita Desai
(for full text, please see Appendix-A).

A.1 Summary of the text:

The Accompanist deals with the relationship between a musician and his 'ustad'. The narration is in the first person and is an attempt at conveying the impact which the ustad has on Bhaiyya, the tanpura player. The ustad for bhaiyya represents a god like figure and therefore when he is offered a chance of playing the tanpura for him, he accepts it readily and becomes totally devoted and committed to him. At one point of time, Bhaiyya's childhood friends come to him and question him about why he has been relegated to being in the background and that he needed to project himself and come to the limelight. Bhaiyya becomes disturbed and undergoes mental trauma. He undergoes this crisis but overcomes it and realizes that it is the love, affection and anchorage provided by the usatd which had made him what he was. His crisis is resolved when he realizes that his place was always with ustad.

A.1.1 Reasons for choosing the text:

1. Text is culturally familiar.

2. The language used is simple, yet challenging enough to present some unknown vocabulary to the students.
3. The theme of the story based on the relationship between the master and his disciple will be easy for the students to understand.

A.2. Pre-Reading Phase

Activity I: What does the title 'The Accompanist' suggest to you?

Activity II: What do you think the text is about?

Activity III: Given below are some possible relations that indicate the idea of the title. Tick the ones which you consider to be correct:
(a) mother and child
(b) two friends
(c) disciple accompanying the musician
(d) people attending a musical evening

Activity IV: (Invite the students to talk about music)
(a) What are the different kinds of music which you have heard? (Classical, semi-classical, modern, etc.)
(b) What are the instruments used in all these? Name some. (Invite them to discuss some differences between classical and modern music).

Activity V: (a) What is the role of a teacher in music?
(b) In the context of music, what do you mean by the word 'ustad'?
(c) What qualities do you associate with that word?

Activity VI: Association with key words
(The teacher writes a number of familiar words or key words on the board and the students are invited to recount associations which the words evoke).
sitar, tanpura, halwa, jalebi, alap, gat, bhai, mohalla, tonga, kurta, raga, sarod, veena.

Activity VII: Students may be asked to give a single line definition of the above words followed by a brief factual description of some of them.

A.3. Reading Phase

A.3.1. Language and Reading

A.3.1.1. Vocabulary: Difficult words in context

Activity I: Make a list of difficult words (assembled, hovered, exaggerate, garish, organize, feckless, aisle, reference, plunge, haphazardly, obvious, etc).

Activity II: Look at the word feckless in a sentence:
("Even a backward, feckless boy from the streets had recognised...")

(a) What part of speech does it belong to?

(Clues: (i) It is followed by a noun 'boy'.)
(ii) It is even preceded by a word which is an adjective.

(iii) It follows a pattern e.g. sleepless, restless in which '-less' is added to make sleep and rest as adjectives).

(b) If it is an adjective can you replace it by some other adjectives?
(c) What happens if you add '-ly' to it?
(d) Can you make different degrees of comparison?

Activity III: Look at the word **plunge** in a sentence:

("I found it difficult to plunge immediately...")

(a) What part of speech does it belong to?

(Clues: (i) It is followed by a word 'immediately' which is an adverb.
(ii) It follows a pattern like go immediately, walk slowly).

(b) If it is a verb then is it transitive or intransitive?

(c) Can you make present continuous and past forms from it?

(d) Can you replace it by some other verbs?

Activity IV: Look at the word `haphazardly in this sentence: "He was only tuning his sitar, casually and haphazardly..."
(a) What part of speech does it belong to?
(Clues: (i) It is suggesting some kind of manner because of its association with 'casually'.
(ii) A similar pattern can be seen in words like slowly, quickly, where '-ly' is added to make quick, slow as adverbs. Therefore, '-ly' appears as if it is added here to make it an adverb).
(b) If it is an adverb, what is the verb which it modifies?
(c) Can it be replaced by some other adverb?

Activity V: Let's take the word 'reverence' in the following sentence:
"I stood...gazing at the famous...of whom my father had spoken with such reverence."

(a) What part of speech does it belong to?
(Clues: (i) It is preceded by a preposition and an adjective ('with' + 'such') and both these are preceded by a verb phrase ('had spoken').
(ii) It has a similar pattern as that of clearance, existence, maintenance in which -ance/-ence is added to make the final product shown).
(b) If it is a noun, then is it countable or uncountable?
(c) Can you replace it by some other noun?
A.3.1.2 Arrival of Meaning through Contextual Guessing

Activity I: Let's take the word 'assembled' and try to identify it through contextual guessing.

(a) Clues:

(i) It is immediately followed by a preposition 'on' and a noun 'stage'.

(ii) Other nouns associated with it are 'curtain', 'concert'.

(iii) Other phrases/clauses associated with it are "on the night of the concert", "on stage behind drawn curtains".

(iv) The use of "we" here is suggestive of coming together, gathering together.

(b) Look up a dictionary and check your guess.

A.3.1.3 Word Formation

Activity I: Given below are words taken from the text:

- contentment
- existence
- unaccompanied
- lightning
- preparation
- suddenly
- controlled
- surrounding
- truthful
- heroines
- aggressive
- companions
- restless
- purposeful
- uninviting
- unmusical
- nondescript
- accompanist
- inspiration
- greatness
- performance
- unobtrusively
- generations
- distinction
(a) Isolate the prefixes and suffixes from these words.

(b) Isolate the roots.

(c) What is the syntactic category of the form without these prefixes and suffixes (is it a V, N, Adj or Adv)?

(d) What is the syntactic category of the form after the suffixes have been attached?

(e) Do all the suffixation lead to change in the syntactic category?

(f) What kind of changes result from the use of prefixes?

(g) Does prefixation lead to change in the syntactic category?

Activity II: What other words can you make by adding the following suffixes:
- hood, -er, -ness, -ence/-ance, -less, -tion/-sion, -ly, -ful, -ous, -al, -ed, -s, -ment, -ing.

Activity III: Given below is a list of some prefixes:
ex-, anti-, dis-, pre-, re-, in-, non-, un-, de-, mis-, out-, under-, half-, im-.

(a) Use the above prefixes in word formation.

(b) Indicate the meaning suggested by these prefixes.

Activity IV: Complete the following table (Some of the blocks may remain empty). The first one has been done for you.
<table>
<thead>
<tr>
<th>Adjective</th>
<th>Noun</th>
<th>Verb</th>
<th>Adverb</th>
</tr>
</thead>
<tbody>
<tr>
<td>e.g. kind</td>
<td>kindness</td>
<td>satisfy</td>
<td>awkwardly</td>
</tr>
<tr>
<td></td>
<td>inspiration</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>performance</td>
<td>obtrude</td>
<td></td>
</tr>
<tr>
<td></td>
<td>compensational</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>complacency</td>
<td>exist</td>
<td></td>
</tr>
<tr>
<td></td>
<td>thoughtfulness</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>accompany</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>thunderous</td>
<td></td>
<td>affectionately</td>
</tr>
</tbody>
</table>

A.3.1.4 Sentence Structure and Substitution Exercise

1. The examples given below have been taken from the text. Using the prompts, produce other sentences with the same pattern.

(a) "His fingers were the fingers of a god, absolutely in control of his instrument"

Completely / reach
wholly / command
fully / influence
(b) "After running his fingers over the tanpura strings he put it down on the carpet and suddenly stretched out his hand."

- playing/ awkwardly
- moving / slowly
- relaxing/ quietly

c) "The audience certainly enjoys the gat more than the alap"

- boy/ surely/ talk/ play
- people/ definitely/ newspaper/ magazine
- teacher/ positivity/ discussion/ lecture

A.3.1.5 Rephrasing Exercises

The sentence below are taken from the text. Reword each sentence using opening phrase given below. Your sentence should mean the same as the original one.

(a) "In everything, he led me, I followed."

He...

(b) "For fifteen years now, this has been our way of life".

Our way...

(c) "The Ustad was tuning his sitar, pausing to laugh and talk to his companions every now and then."

Every now and then while...

(d) "when I was a boy many other things existed on earth for me."

There were...
1. It is only towards the beginning of the second paragraph that the relationship of co-reference has been established between a full lexical expression *Ustad Rahim Khan* and a pronominal expression *he*. Is this relationship:
   (i) anaphoric
   (ii) cataphoric
   (iii) exophoric.

2. "Meena Kumari and Nargis were to me the greens of heaven. I put myself in the place of their screen lovers and felt myself grow great,...active and aggressive as I sat on the straw-stuffed seat, my feet tucked up under me,...as I stared at these glistening,...queens with my mouth open. Their attractions, their graces filled up the empty spaces of my life and gave it new colours, new rhythms."
   (i) What are those lexical expressions with which the underlined expressions establish their co-referential relationship?
   (ii) What types of co-reference relations are they?

3. "I even married. That is, my mother managed to marry me to some neighbour's daughter of *whom* she was found. The girl lived with *her*. I seldom visited *her*."
(i) Establish the coreferential relationship between lexical and underlined expressions.

(ii) What types of a co-reference relations are they?

(iii) That is and the girl in the second and the second last sentences, respectively, mark the conjunctive relations of the type:

(a) explanation and amplification
(b) inclusion and alternation
(c) exemplification and causal relation.

4. Identify the conjunctive relationship marked by the linguistic markers so that in the passage given below:

"'Let the child play', and immediately he picked up his sitar and began to play, bowing his head over the instrument, a kind of veil of thoughtfulness and concentration falling across his face so that I knew I could not interrupt with the questions I wished to ask."

(i) Contrast
(ii) Cause-effect
(iii) Alternative

5. What kinds of relationships are marked by although, as in the passage given below:

"In every other matter they differed totally from me, it was plain to see we had travelled in opposite directions. The colours of their cheap bush-shirts and
their loud voices immediately gave me a headache and I found it hard to keep smiling although I knew I ought to be modest and affectionate to them as my art and my position called for such behaviour from me."

6. What kind of relationship is indicated by the punctuations mark (:) used in the passage below:
"As I came closer to the stage, I could see his face beneath the long locks of hair, and the face, too, was that of a god: it was large, perhaps heavy about the jaws but balanced by a wide forehead and with blazing black eyes that were widely spared."

7. What do the underlined words in these sentences refer to?
(a) "It began the day... (line 18)
(b) "Music vibrated there constantly... (line 144).
(c) "He could play them all and wished to see for which I had an aptitude" (lines 151-153).

8. What is the linking idea between second and third paragraphs?

A.3.1.7 Translation Exercises
A.3.1.7 (a) Context and Register
I. Activity 1: Pick out the unusual expressions or colloquial expressions (e.g. bring himself to do it, hovered around him, to plunge immediately, without
pause or preparation). Work in pairs and try to give suitable translations for these.

Activity 2: Compare your translation with others in the pair, and choose the better suited translation for the purpose.

II. Activity 1: Pick out words, phrases or expressions which familiarize you to an Indian setting and are essentially culture specific. (e.g. tuning his sitar, preparing his betel leaves, tanpura strings, fingers were the fingers of a god, fine white muslin sleeve of his kurta, embroidered his raga, sat cross-legged on the mat before him, spat betel juice, played gullidanda and kho, unaccompanied alap, mohalla, halwa, jalebis, pulao, sarod, veena, rickshaw).

Activity 2: Of the above selected culture-specific words give a one sentence definition in $L_1$ of each and then translate it into $L_2$.

Activity 3: In pairs, pick out the above phrases and expressions and translate them into $L_1$. Provide more than one equivalent and then compare with others. Choose the one most suitable.
A.3.1.7 (b) Word Order:
Activity 1: Pick out some sentences and ask the students to suggest an alternative word order in L2 (e.g. "It was only on the night of the concert when we assembled on the stage behind drawn curtains, that he gave me the notes to be played").

Suggest two translations, one closely matching the given word order and the other free. The students, in pairs, compare this and choose what they think is the best.

A.3.1.7 (c) Repetition and Reformulation
Activity 1: Pick out the words/phrases which have been repeated or reformulated. Translate this paying close attention to the words/phrases:
(e.g. "...his hosts and the organizers of the concert, his freinds and well wishers and disciples...".
"I find it difficult to plunge immediately, like lightning, without pause or preparation..."
"...all the time gazing at the man in the centre of that restless, chattering group, himself absolutely in repose, controlled and purposeful".)

A.3.1.7 (d) Reference and Meaning
Activity I: Look carefully at the word it underlined in the passage below. Decide in each case what
would be the most appropriate way of translating the underlined words.

(a) It began the day when I was fifteen years old and took a new tanpura,...

(b) I was not hurt: this was his way with me, I was used to it.

(c) I whispered, kneeling before him and still looking into his face, unable to look away from it, it drew me so to him...

(d) What else is it that weaves us together as we play...

(e) It was on the night of the concert...

(f) It is quite obvious that the tabla player, who accompanies him plays an 'important' role...

(g) It made me smile to think anyone could be such a fool.

A.3.1.7. (e) Back Translation

Activity I: Give a small passage for translation from L₁ to L₂. Close the book and retranslate L₂ into L₁. Compare the translations with the original version in the book. Check to see the differences.
A.4 Post-Reading Phase

A.4.1 Literature and Reading

A.4.1.1 Understanding

(a) What is the text about?
(b) What is the role of an accompanist in this text?
(c) What is he referred to? At what age was he first initiated into music?
(d) How did he become an accompanist?
(e) What is the age of the narrator?
(f) What kind of background did the narrator have?
(g) What were the other passions of the narrator besides music?
(h) Who is the tabla player in the text?
(i) What is the incident which had shaken the accompanist.
(j) Narrate the experience of the accompanist.
(k) Was there any part in the text which you did not understand?

A.4.1.2 Interpreting

(a) Discuss the relationship between the accompanist and his usatd?
(b) Why does the narrator always refer to ustad as 'my usatd'?
(c) What is the role of a tanpura player?
(d) What do you think the narrator believes that he is a 'true accompanist'?

(e) In what way does the ustad 'give birth' to the narrator?

(f) Discuss the importance of the experience of the narrator with his old friends.

Or

What light does the experience of the narrator with his old friends throw on the development of the story?

(g) How did the father realize or come to know that the narrator would turn out to be a 'musician, not a maker, but a performer of music'?

(h) What kind of relationship exists between the tanpura player and the tabla player?

(i) Why wasn't the narrator able to refuse the role of an accompanist?

(j) What does the handing over the tanpura to the ustad suggest symbolically?

(k) How do you think the narrator justifies his position as an accompanist?

(l) How does the narrator feel about his background?

(m) Bring out the contrasts between the father's and ustad's sense of music.

(n) Is the end convincing? Why/Why not?
A.4.1.3 Relating

(a) What is your reaction to the adulation of the accompanist towards his ustad?
(b) Do you think there was some element of truth in what the friends said?
(c) Do you think it would have made a difference if the friends had been educated?
(d) What would you have suggested to Bhaiyya, the accompanist?
(e) Do you agree with the following statement of the accompanist: "Yes, it was my destiny to play the tanpura for a great ustad, to sit behind him where he cannot even see me..."
(f) Would you have reacted the same way had you been in his place? Why/Why not?

A.4.1.4 Exploring

(a) What values are being highlighted in this text? How far have values undergone a change in recent times?
(b) Do you recall any other story where the 'ustad-shishya' relationship has been brought about? Discuss.
(c) Suggest other endings to this story?
(d) Have you read any other text by an Indian writer in any other language? Discuss what the
writer tries to say there.

(e) "...I sit down behind him, on the bare floor..."

What does sitting "behind him" suggest to you? In what way is it a reflection on Indian society?

A.4.1.5 Recognizing

(a) What do you think the writer is trying to say in this story?

(b) What are his view regarding the following: marriage, relationship, background?

(c) Do you think the writer simply wants to highlight the relationship between the ustad and the disciple?
EXERCISE-B

The Man with the Scar
by Somerset Maugham
(for full text, please see APPENDIX-B)

B.1 Summary of the text:

The following short story has been written by one of the world famous short story writers. The story has been set in Guatemala City and is a first person account of an exile from Nicaragua who has been sentenced for execution. Before being hanged he was asked for his last wish to which he replied that he wanted to meet his wife. When she came he flung his arms around her and stabbed her to death because he loved her and couldn't let her face the world alone. The general on the spot thought this a noble gesture and exempted him from being executed. The ending is an anti-climax because on being asked about the scar on the exile's face, the narrator relies that that was due to a bottle which had burst.

B.1.1 Reasons for choosing the Text

1. Culturally unfamiliar text has been chosen to present to the learners with a view that it would evoke some shared responses in certain areas and would also give them a chance to use certain guessing strategies.

2. The chosen text is suitable for ESL learners for the vocabulary and language level is simple yet challenging for
them. It is not too challenging so as to interfere with the storyline.

3. The story is gripping and creates suspense so that a reader is forced to read on.

B.2 Pre-Reading Phase

Activity I: What does the title suggest?
Activity II: What associations does the word 'scar' bring?
Activity III: How is a 'scar' different from a 'mark'?
Activity IV: Would it have made a difference if 'scar' were replaced by 'mark' here?
Activity V: Invite the students to talk about scars and to relate stories connected with it.
Activity VI: Invite them to talk about their own scars, if any, and relate how it happened?
Activity VII: How do people get scars? (fights, wounds, wartime)
Activity VIII: Have you read about wartimes? Which book/short story/article?
Activity IX: What is common/different with this piece of writing?
Activity X: Discuss the wartime conditions referred to here and compare it with any other writing on similar lines which you have read.
Activity XI: Association with key words.
Activity XII: What kind of feeling did the author have towards the man with the scar?

Activity XIII: Give a single line definition of some of the key words.

B.2.1 Strategies used for bridging the gap between learner's prior knowledge and the text:

B.2.1 (a) Advance Organizers:
Activity I: Simple account of story with simplified vocabulary is given to the students which explains certain concepts that are apparently difficult.

B.2.1 (b) Introducing new and conflicting situations

B.3 Reading Phase

B.3.1 Language and Reading

B.3.1.1 Vocabulary: Difficult words in context
Activity I: Make a list of the difficult words (e.g. scar, crescent, formidable, battered, affably, traverse, gaol, etc.).

Activity II: Look at the word "affably" in a sentence: "But my companion nodded affably"

(a) What part of speech does it belong to?
(Clues: (i) Look at the word before it? (if one is not able to identify that the preceding word is a verb then give some more examples of verbs in past tense showing
how tenseness in past is marked by -ed. And if -ed indicates past tense in a verb then -ed in nodded also suggests that it is a verb).

(ii) Is this word being modified by it?

(iii) A similar pattern can be seen in words like quickly, slowly etc. where -ly is added to make quick and slow as adverb. Therefore, -ly, appears as if it is added here to make it an adverb):

(b) If it is an adverb then suggest some other adverbs which may modify the verb is a similar way (e.g. mildly, gently etc.).

(c) Can you drop -ly (or -y) from this word? (Check up the dictionary to see if it is possible and what will be the part of speech after the suffix has been dropped).

Activity III: Look at the word battered in a sentence:
"I never saw him in anything but a very shabby grey suit, a khaki shirt and a battered sombrero."

(a) What part of speech is it?
(Clues: (i) It is followed by a word which means 'broad, brimmed hat'.
(ii) The construction pattern is almost like good hat, old man etc. in which good and old qualify the nouns hat and man).
(b) If it is an adjective then what kind of quality does it possess, that is, does it give a positive or negative attribute to the noun 'sombrero'?

(Clues: (i) The adjective-noun combination clue in the preceding words suggest that these descriptive words do not attribute anything positive to their respective nouns 'suit' and 'shirt'. 'Shabby' suggests worn out and 'khaki' suggest a colour worn in uniforms.

(ii) The conjunction 'but' also reconfirms this because the narrator says that he "never saw him in anything but...".)

(c) If it is not attributing something positive, then suggest some other adjective which gives a negative attribute (e.g. 'born', 'damaged', 'dejected', etc.).

(d) Can you make different degrees of comparison here?

Activity IV: Look at the word 'traverse' in the first paragraph.

(a) What part of speech does it belong to?

(Clues: (i) It is immediately followed by an adjective and a noun e.g. 'long distances'.

(ii) The clauses associated with it are 'threaded his way', 'with a sort of rolling walk', 'long distances on foot', 'paused at each table'.


(iii) Some kind of an activity related to movement is associated with it).

(b) If is is a verb then is it transitive or intransitive?
(c) Can you make past and present continuous forms of it?
(d) Can you replace it with some other verbs?

Activity V: Look at the word 'gaol' in a sentence: "He spent the night in gaol..."

(a) What part of speech does it belong to?
   (Clues: (i) It is immediately preceded by a preposition 'in'.
   (ii) It has a verb 'spent'
   (iii) This verb 'spent' is followed by an article and a noun 'night').

(b) If it is a noun, is it countable or uncountable?
(c) Can you replace it with some other nouns?

B.3.1.2 Arrival of Meaning through Contextual Guessing

Activity I: Let's take the word 'scar' and try to arrive at its meaning through contextual guessing.

(a) Clues:
   (i) It is described by the phrase 'broad and red' which is an adjective.
   (ii) The verb associated with it is 'noticed'. The man was noticed because of the scar.
(iii) Also, the phrase 'on account of' further suggests that the 'man' was noticed because of the scar.

(iv) Another clue is the word 'ran' which talks about the 'scar' and signifies its location between the temple and the chin.

(v) It suggests some feature to do with the man's face. It could be a mark on the man's face.

(vi) The word 'mark' is a noun and so is the word 'scar'.

(b) Check up this word in the dictionary. Does it rightly confirm your guess?

B.3.1.3 Word Formation

1. The words below have been taken from the text:
   reasonable    formidable    unexpected
   affably       undistinguished murderer
   possession    execution      condemned
   Guatemalan    suddenly      objection
   indifferent   loveliness    impossible
   revolutionary expression powerful
   arrival       government    leisurely

a. Isolate the prefixes and suffixes from these words.

b. Isolate the roots.

c. What is the syntactic category of the form without these prefixes and suffixes (i.e. is it a V, N, Adj, Adv?)
d. What is the syntactic category of the form after the suffixes have been attached?

e. Do all the suffixation lead to change in the syntactic category?

f. What kind of changes result from the use of prefixes?

g. Does prefixation lead to change in the syntactic category?

2. What other words can you make by adding the following suffixes:
   -er   -ful
   -ness  -al
   -able  -ed
   -tion/sion  -s
   -ly    -ment

3. Given below is a list of some prefixes;
   ex-    mis-
   pre-    un-
   re-    in-
   de-    dis-
   anti-

   (a) Use the above prefixes in word formation.

   (b) Indicate the meaning suggested by these prefixes.
4. Complete the following table (some of the blocks may remain empty):

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Noun</th>
<th>Verb</th>
<th>Adverb</th>
</tr>
</thead>
<tbody>
<tr>
<td>e.g. kind</td>
<td>kindness</td>
<td>kindly</td>
<td>execute</td>
</tr>
<tr>
<td></td>
<td>expression</td>
<td></td>
<td>aimlessly</td>
</tr>
<tr>
<td>different</td>
<td>possess</td>
<td>suddenly</td>
<td>expectation</td>
</tr>
<tr>
<td></td>
<td>revolt</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5. Substitute the underlined words with any synonym:

(i) Strolling _leisurely_
(ii) _terrific_ scar
(iii) _reasonable_ man
(iv) _great_ crescent

B.3.1.4 Sentence structure and Substitution Exercises

1. The examples given below have been taken from the text. Using the prompts produce other sentences with the same pattern.
(a) "It was on account of the scar that I first noticed him, for it ran, broad and red, in a great crescent from his temple to his chin."

indoctrinated / forehead
wound / head
injury / temple

(b) "He had small and indistinguishable features, and his expression was artless."

indiscoverable / innocent
uncharacteristic / guileless
indiscriminate / unsophisticated

(c) "He threaded his way among the tables with a sort of rolling walk as though he were accustomed to traverse long distances on foot."

familiar / travelling
habituated / cruising
used to / touring

B.3.1.5 Rephrasing a sentence

The sentences below are taken from the text. Reword each sentence using opening phrase given below. Your sentence should mean the same as the original one.

(a) "He is a ruffian, of course, and a bandit, but not a
bad fellow."

Of course...

(b) "The officer said that the general commanding the government troops wished to attend the execution and they awaited his arrival."

They are waiting...

(c) "It was a noble gesture, he said at last"

At last...

B.3.1.6 Discourse Recognition

1. What type of co-referential relationship does the story begin with? Why?
   (i) anaphoric
   (ii) cataphoric
   (iii) exophoric

2. Identify the conjunctive relationships marked by the linguistic markers (but, for, although, then, when) in the passage given below:

   "He was a powerful man of more than common height. I never saw him in anything but a very shabby grey suit, a khaki shirt and a battered sombrero. He was far from clean. He used to come into the Palace Hotel at Guatemala City every day at cocktail time and strolling
leisurely round the bar offer lottery tickets for sale. If this was the way he made his living it must have been a poor one, for I never saw anyone buy, but now and then I saw him offered a drink. He never refused it. He threaded his way among the table with a sort of rolling walk as though he were accustomed to traverse long distances on foot, paused at each table, with a little smile, mentioned the numbers he had for sale and then when no notice was taken of him, with the same smile passed on."

3. What kind of relationship is indicated by the punctuation mark (-) used in the passage below:

"The rebel advanced a step or two to meet her. She flung herself into his arms and with a hoarse cry of passion, he pressed his lips to hers. And at the same moment, he drew a knife from his ragged shirt - I haven’t a notion how he managed to retain possession of it- and stabbed her in the neck."

4. In the passage given above whom does the rebel refer to?

5. "What will you have, general? A brandy." (lines 26-27)

(a) Indicate the link suggested in the above sentence:

(i) Ellipsis

(ii) Referential
(iii) Conjunction

(b) How would you write the above sentence without using a formal link?

6. What /Whom do the underlined words in these sentences refer to?

(a) "I was standing at the bar one evening, my foot on the rail, with an acquaintance..." (lines 20-21).

(b) "The officer said that the general commanding the...awaited his arrival." (lines 49-51).

(c) "It happened so quickly that..." (line 90).

(d) "I loved her" (line 101).

(e) "I never liked it, said I." (line 118).

B.3.1.7 Translation Exercises

B.3.1.7 (a) Context and Register

I. Activity 1: Pick out the unusual expressions or colloquial expressions (e.g. I think he was for the most part a trifle the worst for liquor; Not so bad; everyday at cocktail times; he threaded his way among the tables with a sort of rolling walk; with hoarse cry of passion, etc.) Work in pairs and try to give two suitable translations for these.

Activity 2: Compare your translation with others in the pair and choose the better suited translation for the purpose.
II. Activity 1: Pick out the words, phrases which are essentially culture-specific (you have already been introduced to these during the pre reading phase) in this text (e.g. cocktail time, a few pesos now and then, he spent the night in gaol, they were led into the patio of the gaol, dyed his shirt, etc.).

Activity 2: Provide your own definition/explanation for the above expressions in L₁ and then translate these into L₂.

III. Activity 1: In the passage below, the writer has used a number of unfamiliar words and has offered a brief explanation. Discuss the explanation and translate them as accurately as possible. You may use a dictionary.

(i) "It was on account of the scar, that I first noticed him, for it ran, broad and red, in a great crescent from his temple to his chin."

(ii) "It must have been due to a formidable wound and I wondered whether this has been caused by a sabre or by a fragment of shell".

B.3.1.7 (b) Word Order

Activity 1: Pick out some sentences and ask the students to suggest an alternative word order in L₂ (e.g. "They captured him, along with his staff, such as it was, and sentenced him to be shot at dawn"; "I shook
my head as for the twentieth time since my arrival he held out for my inspection his lottery tickets.

Suggest two translations, one closely matching the given word order and the other free. The students, in pairs, compare this and choose what they think is the best.

B.3.1.7 (c) Reference and Meaning

Activity 1: Look at the word it underlined in the passage below. Decide in each case what would be the most appropriate way of translating the underlined words.

(a) It was on account of the scar that I first noticed him, for it ran, broad and red, in a great crescent from his temple to his chin.

(b) It must have been due to a formidable wound and I wondered whether...

(c) It was unexpected on that round, fat and good humoured face.

(d) It doesn't add to his beauty, does it?

(e) It happened so quickly that...

(f) And at the same moment he drew a knife from his ragged shirt- I haven't a notion how he managed to retain possession of it- and stabbed her in the neck.
B.3.1.7 (d) Back Translation

Give a small passage for translation from $L_1$ to $L_2$. Close the book and retranslate $L_2$ into $L_1$. Compare the translations with the original version in the book. Check to see the differences.

B.4 Post-Reading Phase

B.4.1 Literature and Reading

B.4.1.1 Understanding

(a) Who is being talked about in the first paragraph?

(b) Who was the man with the scar?

(c) Why did the author think that the scar on the man's face must have been caused by a sword or an exploding shell?

(d) "They captured him (the General) along with his staff." Who captured the General? How did he come to be captured? What was the sentence passed on him?

(e) "If this was the way he (the man with the scar) made a living it must have been a poor one." What was the way? Why did the author think it was a poor way?

(f) Was the general upset by the sentence passed on him?

(g) What was the name of the general commanding the government troops?

(i) Pick out the words and phrases which describe the man with the scar.
B.4.1.2 Interpreting

(a) Why did the soldiers gasp in surprise when they looked at the general’s wife?

(b) Why did the General kill his wife?

(c) Why did the officer in command, supervising the execution, spare the life of the General?

(d) Do you think the officer was influenced by some code of honourable conduct?

(e) "He’s a ruffian, of course, and a bandit, but not a bad fellow." How would you justify this statement?

(f) What does the phrase 'formidable wound' suggest to you? Why was it unexpected on his face?

(g) What do you mean by 'undistinguished features' and 'expression was art less'?

B.4.1.3 Relating

(a) How did you like the man with the scar?

(b) Do you think you would want this character for a friend?

(c) Do you justify the killing of his wife?

B.4.1.4 Exploring

(a) The writer has described two people in the story. What techniques can be used to describe a person (Sex, age, group, special feature, physical characteristics/behavioural characteristic). Describe a person in 4-5 sentences.
(b) The writer has used the technique of narration here. What are some of its features? (sequence of events, how and why it happened). Can you think of other stories written using this technique? What other techniques can the writer employ in writing? (first person narration, omniscient narration).

B.4.1.5 Recognizing

(a) What do you think is the purpose of the writer in this text?

(b) What do you think is the attitude of the writer with regard to revolution?
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APPENDICES
Roald Dahl

It was hard work, and it took several minutes before he had the whole thing more or less smashed to pieces.

'T'll tell you one thing,' he said, straightening up, wipping his brow. 'That was a bloody good carpenter put this job together and I don't care what the parson says.'

'We're just in time!' Rummins called out. 'Here he comes!'

ANITA DESAI

Anita Desai (1937-) was born in Mussoorie and educated in Delhi where she lives. She has written several novels (Bye-Bye Blackbird, When Shall We Go This Summer). The substance of her stories is Indian, but this is incidental. Her central interest is in depicting aspects of life which she has observed. She explores character, personality, and relationships between human beings. 'The Accompanist' shows how devotion and love anchor and provide emotional security to a simple-minded musician.

The Accompanist

It was only on the night of the concert, when we assembled on stage behind drawn curtains, that he gave me the notes to be played. I always hoped he would bring himself to do this earlier and I hovered around him all evening, tuning his sitar and preparing his betel leaves, but he would not speak to me at all. There were always many others around him—his hosts and the organizers of the concert, his friends and well-wishers and disciples—and he spoke and laughed with all of them, but always turned his head away when I came near. I was not hurt: this was his way with me, I was used to it. Only I wished he would tell me what he planned to play before the concert began so that I could prepare myself. I found it difficult to plunge immediately, like lightning, without pause or preparation, into the music, as he did. But I had to learn how to make myself do this, and did. In everything, he led me, I followed.

For fifteen years now, this has been our way of life. It began the day when I was fifteen years old and took a new
Ami Desai

I tâmptara, made by my father who was a maker of musical instruments and also played several of them with talent, and distinction, in a concert hall where Ustad Habim Khan was to play that night. He had ordered a new tâmptara from my father who was known to all musicians for the fine quality of the instruments he made for them, with love as well as a deep knowledge of music. When I arrived at the hall, I looked around for someone to give the tâmptara to but the hall was in darkness as the management would not allow the musicians to use the lights before the show and only on stage was a single bulb lit, lighting up the little knot of musicians and surrounding them with elongated, restless and, somehow, ominous shadows. The Ustad was tuning his sitar, pausing to laugh and talk to his companions every now and then. They were all talking and no one saw me. I stood for a long time in the doorway, gazing at the famous Ustad of whom my father had spoken with such reverence. 'Do not mention the matter of payment,' he had warned me. 'He is doing us an honour by ordering a tâmptara from us.' This had impressed me and, as I gazed at him, I knew my father had been truthful about him. He was only tuning his sitar, casually and haphazardly, but his fingers were the fingers of a god, absolutely in control of his instrument and I knew nothing but perfection could come of such a relationship between a musician and his instrument.

I slowly walked up the aisle, bearing the new tâmptara in my arms and all the time gazing at the man in the centre of that restless, chattering group, himself absolutely in repose, controlled and purposeful. As I came closer to the stage, I could see his face beneath the long locks of hair, and the face, too, was that of a god: it was large, perhaps heavy about the jaws, but balanced by a wide forehead and with blazing black eyes that were widely spaced. His nostrils and his mouth, too, were large, royal, but intelligent, controlled. And as I looked into his face, telling myself of all the impressive points it contained, he looked down at me. I do not know what he saw, what he could see in the darkness and shadows of the unlit hall, but he smiled with sweet gentleness and beckoned to me. 'What do you have there?' he called.

Then I had the courage to run up the steps at the side of the stage and straight to him. I did not look at anyone else. I did not even notice the others or care for their reaction to me. I went straight to him who was the centre of the gathering of the stage and thereafter of my entire life, and presented the tâmptara to him.

'Ah, the new tâmptara. From Mishra-ji in the music lane? You have come from Mishra-ji?' 'He is my father,' I whispered, kneeling before him and still looking into his face, unable to look away from it, it drew me so to him, close to him.

'Mishra-ji's son?' he said, with a deep, friendly laugh. After running his fingers over the tâmptara strings, he put it down on the carpet and suddenly stretched out his hand so that the fine white muslin sleeve of his kuna fell back and bared his arm, strong and muscular as an athlete's, with veins finely marked upon the taut skin, and fondled my chin. 'Do you play?' he asked. 'My tâmptara player has not arrived. Where is he?' he called over his shoulder. 'Why isn't he here?'
Anita Desai

"All his friends and followers began to babble. Some said he was ill, in the hotel, some that he had met friends and gone with them. No one really knew. The Ustad shook his head thoughtfully, then said, "He is probably in his cups again, the old drunkard. I won't have him play for me any more. Let the child play," and immediately he picked up his sitar and began to play, bowing his head over the instrument, a kind of veil of thoughtfulness and concentration falling across his face so that I knew I could not interrupt with the questions I wished to ask. He glanced at me, once, briefly, and beckoned to me to pick up the tampura and play. 'Raga Dipak,' he said, and told me the notes to be played in such a quick undertone that I would not have heard him had I not been so acutely attentive to him. And I sat down behind him, on the bare floor, picked up the new tampura my father had made, and began to play the three notes he gave me—the central one, its octave and quintet—over and over again, creating the discreet background web of sound upon which he improvised and embroidered his raga.

And so I became the tampura player for Ustad Rahim Khan's group. I have played for him since then, for no one else. I have done nothing else. It is my entire life. I am thirty years old now and my Ustad has begun to turn grey, and often he interrupts a concert with that hacking cough that troubles him, and he takes more opium than he should to quieten it—I give it to him myself for he always asks me to prepare it. We have travelled all over India and played in every city, at every season. It is his life, and mine. We share this life, this music, this following. What else can there possibly be for me in this world?

Some have tried to tempt me from his side, but I have stayed with him, not wishing for anything else, anything more.

Ours is a world formed and defined, and enlivened not so much by music, however, as by a human relationship on solid ground level—the relationship of love. Not an abstract quality, like music, or an intellectual one, like art, but a common human quality lived on an everyday level of reality—the quality of love. So I believe. What else is it that weaves us together as we play, so that I know every movement he will make before he himself does, and he can count on me to be always where he wants me? We never diverge: we leave and we arrive together. Is this not love? No marriage was closer.

When I was a boy many other thing existed on earth for me. Of course music was always important, the chief household deity of a family musical by tradition. The central hall of our house was given over to the making of musical instruments for which my father, and his father before him, were famous. From it rose sounds not only of the craft involved—the knocking, tapping, planing and tuning—but also of music. Music vibrated there constantly, sometimes harmoniously and sometimes discordantly, a quality of the very air of our house: dense, shaped by infinite variation, and never still. I was only a child, perhaps four years old, when my father began waking me at four o'clock every morning to go down to the hall with him and take lessons from him on the tampura, the harmonium, the sitar and even the tabla. He could play them all and wished to see for which I had an
aptnitude. Music being literally the air we breathed in that
tall, narrow house in the lane that had belonged for
generations to the makers of musical instruments in that
city, that I would display an aptitude was never in ques-
tion. I sat cross-legged on the mat before him and played,
gradually stirring to life as I did so, and finally sleep
would lift from me like a covering, a smothering that had
belonged to the night, till the inner core of my being
stood forth and my father could see it clearly—I was a
musician, not a maker, but a performer of music, that is
what he saw. He taught me all the ragnas,
the raginis,
and tested my knowledge with rapid, persistent questioning
in his unmusical, grating voice. He was unlike my ustad
in every way, for he spat betel juice all down his ragged
white beard, he seemed to be aware of everything I did
and frequently his hand shot out to grab my ear and pull
till I yelped. From such lessons I had a need to escape and,
being a small, wily boy, managed this several times a
day, slipping through my elders' fingers and hurtling
down the steep stairs, into the lane where I played
gullidanda and kho and marbles with the luckier, more iddle
and less supervised boys of the mohalla.

There was a time when I cared more passionately for marbles
than for music, particularly a dark crimson,
almost black one in which white lines wrinkled like weeds,
or roots, that helped me to win every match I played till
the pockets of my kurta bulged and tore with the weight
of the marbles I won.

How I loved my mother's sweetmeats, too—rather more, I'm sure, than I did the nondescript, mumbling,
bald woman who made them. She never came to life for
me, she lived some obscure, indoor life, unhealthy and
curtained, undemanding and uninviting, but what halwa
she made, what jalebis, I ate them so hot that I burnt the
skin off my tongue. I stole my brothers' and sisters' share,
and was beaten and cursed by the whole family.

Then, when I was older, there was a time when only
the cinema mattered. I saw four, five, as many as six
cinema shows a week, creeping out of my room at night
barefoot, for silence, with money stolen from my father,
or mother, or anyone, clutched in my hand, then racing
through the night-wild bazaar in time for the last show.
Meena Kumari and Nargis were to me the queens of
heaven. I put myself in the place of their screen lovers and
felt myself grow great, hirsute, active and aggressive as I
sat on the straw-stuffed seat; my feet tucked up under
me, a cone of salted gram in my hand, uneaten, as I stared
at these glittering, sequined queens with my mouth
open. Their attractions, their graces filled up the empty
spaces of my life and gave it new colours, new rhythms.

So then I became aware of the women of our mohalla as
women: ripe matrons who stood in their doorways,
hands on hips, in that hour of the afternoon when life
paused and presented possible attractions before evening duties
choked them off, and the younger girls, always moving,
ever still, eluding touch. They were like reeds in dirty
water for however shabby they were, however unlike
the screen heroines, they never quite lacked the entice-
ments of subtle smiles, sly glances and bits of gold braid
and lace. Some answered the look in my eyes, promised
me what I wanted, later perhaps, after the late show, not
But all fell away from me, all disappeared in the shadows, on the side, when I met my Ustad and began to play for him. He took the place of my mother's sweet halwa, the cinema heroines, the street beauties, marbles and stolen money, all the pleasures and riches I had so far contrived to extract from the hard stones of existence in my father's house in the music lane. I did not need such toys any more, such toys and dreams. I had found my purpose in life and, by following it without hesitation and without holding back any part of myself, I found such satisfaction that I no longer wished for anything else.

It is true I made a little money on these concert tours of ours, enough to take care of my father during his last years and his illness. I even married. That is, my mother managed to marry me off to some neighbour's daughter of whom she was fond. The girl lived with her. I seldom visited her. I can barely remember her name, her face. She is safe with my mother and does not bother me. I remain free to follow my Ustad and play for him.

I believe he has the same attitude to his family and the rest of the world. At all events I have not seen him show the faintest interest in anything but our music, our concerts. Perhaps he is married. I have heard something of the sort but not seen his wife or known him to visit her. Perhaps he has children and one day a son will appear on stage and be taught to accompany his father. So far it has not happened. It is true that in between tours we do occasionally go home for a few days of rest. Inevitably the Ustad and I both cut short these 'holidays' and return to his house in the city for practice. When I return, he does not question or even talk to me. But when he hears my step, he recognizes it. I know, for he smiles a half-smile, as if mocking himself and me, then he rolls back his muslin sleeve, lifts his sitar and nods in my direction.

"The Raga Desi,' he may announce, or 'Malhar,' or 'Megh' and I sit down behind him, on the bare floor, and play for him the notes he needs for the construction of the raga. You may think I exaggerate our relationship, his need of me, his reliance on my trumpet. You may point out that there are other members of his band who play more important roles. And I will confess you may be right, but only in a very superficial way. It is quite obvious that the tabla player who accompanies him plays an 'important' role—a very loud and aggressive, at times thunderous one. But what is this 'importance' of his? It is not indispensable. As even the foremost critics agree, my Ustad is at his best when he is playing the introductory passage, the unaccompanied alap. This he plays slowly, thoughtfully, with such purity and sensibility that I can never hear it without tears coming to my eyes. But once Ram Nath has joined in with a tap and a run of his fingers on the tabla, the music becomes quick, bold and competitive and, not only in my opinion but also in that of many critics, of diminished value. The audience certainly enjoys the gat more than the quiet alap, and it pays more attention to Ram Nath than to me. At times he even draws applause for his performance, during a particularly brilliant passage when he manages to match or even outshine my Ustad. Then my Ustad will turn to him and smile, fainly, in approval, or even nod silently for he is so great-hearted and generous, my Ustad. He never does...
this to me. I sit at the back, almost concealed behind my master and his accompanist. I have no solo passage to play. I neither follow my Ustad's raga nor enter into any kind of competition. Throughout the playing of the raga I run my fingers over the three strings of my tanpura, again and again, merely producing a kind of drone to fill up any interval in sound, to form a kind of road, or track, for my Ustad to keep to so he may not stray from the basic notes of the raga by which I hold him. Since I never compete, neither ask for attention to be divided from him to me, never try to rival him in his play, I maintain I am his true accompanist, certainly his truer friend. He may never smile and nod in approval of me. But he cannot do without me. This is all the reward I need to keep me with him like a shadow. It does not bother me at all when Ram Nath, who is coarse and hairy and scratches his big stomach under his shirt and wears gold rings in his ear, like a washerman, puts out his foot and trips me as I am getting onto the stage, or when I see him helping himself to all the pulao on the table and leave me only some cold unleavened bread. I know his true worth, or lack of it, and merely give him a look that will convey this to him. Only once was I shaken out of my contentment, my complacency. I am ashamed to reveal it to you. It was so foolish of me. It only lasted a very little while but I still feel embarrassed and stupid when I think of it. It was of course those empty-headed, marble-playing friends of my childhood who led me into it. Once I had put them behind me, I should never have looked back. But they came up to me, after a rehearsal in our home city, a few hours before the concert. They had stolen into the dark hall and sat in the back row, smoking and cracking jokes and laughing in a secret, muffled way which nevertheless drifted up to the stage, distracting those who were not sufficiently immersed in the music to be unaware of the outside world. Of course the Ustad and I never allowed our attention to stray and continued to attend to the music. Our ability to simply shut out all distraction from our minds when we play is a similarity between us of which I am very proud.

As I was leaving the hall I saw they were still standing in the doorway, a jumbled stack of coloured shirts and oiled locks and garish shoes. They clustered around me and it was only because of the things they said, referring to our boyhood games in the alley, that I recognized them. In every other matter they differed totally from me, it was plain to see we had travelled in opposite directions. The colours of their cheap bush-shirts and their loud voices immediately gave me a headache and I found it hard to keep smiling although I knew I ought to be modest and affectionate to them as my art and my position called for such behaviour from me. I let them take me to the tea-shop adjoining the concert hall and order tea for me. For a while we spoke of home, of games, of our families and friends. Then one of them—Ajit, I think—said, 'Bhai, you used to play so well. Your father was so proud of you. He thought you would be a great Ustad. He used to tell us what a great musician you would be one day. What are you doing, sitting at the back of the stage, and playing the tanpura for Rahim Khan?' No one had ever spoken to me in this manner, in this voice, since my father died. I spilt tea down my lap. My
head gave an uncontrolled jerk, I was so shocked. I half-stood up and thought I would catch him by his throat and press till all those ugly words and ugly thoughts of his were choked, bled, white and incapable of moving again. Only I am not that sort of a man. I know myself to be weak, very weak. I only brushed the tea from my clothes and stood there, staring at my feet. I stared at my broken old sandals, streaked with tea, at my loose clothes of white homespun. I told myself I lived so differently from them, my aim and purpose in life were so different from anything those gaudy street vagabonds could comprehend that I should not be surprised or take it ill if there were such a lack of understanding between us.

"What sort of instrument is the tanpura?" Ajit was saying, still loudly. 'Not even an accompaniment. It is nothing. Anyone could play it. Just three notes, over and over again. Even I could play it," he ended with a shout, making the others clap his back and lean forwards in laughter at his wit.

Then Bhola leaned towards me. He was the quietest of them, although he wore a shirt of purple and white flowers and had dyed his moustache ginger. I knew he had been to jail twice already for housebreaking and theft. Yet he dared to lean close to me, almost touching me, and to say 'Bhai, go back to the sitar. You even know how to play the sarod and the vina. You could be a great Ustad yourself, with some practice. We are telling you this for your own good. When you become famous and go to America, you will thank us for this advice. Why do you spend your life sitting at the back of the stage and playing that idiot tanpura while someone else takes all the fame and all the money from you?"

It was as if they had decided to assault me. I felt as if they were climbing on top of me, choking me, grabbing me by my hair and dragging me down. Their words were blows, the idea they were throwing at me an assault. I felt beaten, destroyed, and with my last bit of strength shook them off, threw them off and, pushing aside the table and cups and plates, ran out of the tea-shop. I think they followed me because I could hear voices calling me as I went running down the street, pushing against people and only just escaping from under the rickshaws, tongas, and buses. It was afternoon, there were crowds on the street, dust and smoke blotted out the natural light of day. I saw everything as vile, as debased, as something amoral and ugly, and pushed it aside, pushed through as I ran.

And all the time I thought, Are they right? could I have played the sitar myself? Or the sarod, or the vina? And become an Ustad myself? This had never before occurred to me. My father had taught me to play all these instruments and disciplined me severely, but he had never praised me or suggested I could become a front-rank musician. I had learnt to play these instruments as the son of a carpenter would naturally have learnt to make beds and tables and shelves, or the son of a shopkeeper learnt to weigh grain and sell and make money. But I had practised on these instruments and played the ragas he taught me to play without thinking of it as an art or of myself as an artist. Perhaps I was a stupid, backward boy. My father always said so. Now these boys who had heard me play in the dark hall of our house in the music lane,
told me I could have been an Ustad myself, sat in the
centre of the stage, played for great audiences and been
applauded for my performance. Were they right? Was
this true? Had I wasted my life?

As I ran and pushed, half-crying, I thought these
things for the first time in my life, and they were fright­
tening thoughts—large, heavy, dark ones that
threatened to crush and destroy me. I found myself
pushed up against an iron railing. Holding onto its bars,
looking through tears at the beds of flowering cannas and
rows of imperial palms of a dusty city park, I hung
against those railings, sobbing, till I heard someone ad­
dress me—possibly a policeman, or a beggar, perhaps
just a kindly passer-by. 'In trouble?' he asked me. 'Got
into trouble, boy?' I did not want to speak to anyone and
shook him off without looking at him and found the gate
and went into the park, trying to control myself and
order my thoughts.

I found a path between some tall bushes, and walked
up and down here, alone, trying to think. Having cried, I
felt calmer now. I had a bad headache but I was calmer. I
talked to myself.

(When I first met my Ustad, I was a boy of fifteen—
stupid, backward boy as my father had often told me;I
was. When I walked up to the stage to give him the
tanpura he had ordered from my father, I saw greatness
in his face, the calm and wisdom and kindness of a true
leader. Immediately I wished to deliver not only my
tanpura but my whole life into his hands. Take me, I
wanted to say, take me and lead me, Show me how to
live. Let me live with you, by you, and help me, be kind
to me. Of course I did not say these words. He took the
tanpura from me and asked me to play it for him. This was
his answer to the words I had not spoken but which he
had nevertheless heard. 'Play for me'—and with these
words he created me, created my life, gave it form and
distinction and purpose. It was the moment of my birth
and he was both my father and my mother to me. He
bore the weight of my life on his shoulders and gave me
the tanpura. Bhaiyya, the tanpura player.

Before that I had no life. I was nothing: a dirty, hungry
street urchin, knocking about in the lane with other idlers
and vagrants. I had played music only because my father
made me, teaching me by striking me across the knuckles
and pulling my ears for every mistake I made. I had stolen
money and sweets from my mother. I was nothing. And
no one cared that I was nothing. It was Ustad Rahim
Khan who saw me, hiding awkwardly in the shadows of
an empty hall with a tanpura in my hands, and called me
to come to him and showed me what to do with my life. I
owe everything to him, my very life to him.

It was my destiny to play the tanpura for a great
Ustad, to sit behind him where he cannot even see me,
and play the notes he needs so that the may not stray from
the bounds of his composition when gripped by inspira­
tion. I give him, quietly and unobtrusively, the materials
upon which he works, with which he constructs the great
music for which the whole world loves him. Yes, anyone
could play the tanpura for him, do what I do. But he did
not take anyone else, he chose me. He gave me my
destiny, my life. Could I have refused him? Does a mortal
refuse God?

It made me smile to think anyone could be such a fool.
Even I, Bhaiyya, had known when the hour of my destiny had struck. Even a backward, feeble boy from the streets had recognized his god when he met him. I could not have refused. I took up the tuppas and played for my Ustad, and I have played for him since. I could not have wished for a finer destiny.

Leaving the park, I hailed a tonga and ordered the driver to take me to my Ustad. Never in my life had I spoken so loudly, as surely as I did then. You should have heard me. I wish my Ustad had heard me.

Graham Greene (1904–), an English novelist and playwright, was educated at Oxford University, and in 1926 converted to Catholicism. In much of his writing he combines elements of the spy thriller with serious religious, moral, and psychological issues. Brighton Rock and The Power and the Glory are two of his novels which exemplify this method best. "The End of the Party" also combines a serious problem—the irrational fear of a child—with the chilling atmosphere of a thriller.

The End of the Party

Peter Morton woke with a start to face the first light. Through the window he could see a bare bough dropping across a frame of silver. Rain tapped against the glass. It was January the fifth.

He looked across a table, on which a night-light had guttered into a pool of water. He was still asleep, and Peter lay down again with his eyes on his brother. He amused him to imagine that it was himself whom he watched, the same boy, the same eyes, the same lips and line of cheek. But the thought soon palled, and the mind went back to the fact which lent the day importance. It was the fifth of January. He could hardly believe that a year had passed since Mrs. Henne-Falcon had given her last children's party.

Francis turned suddenly upon his back and threw an arm across his face, blocking his mouth. Peter's heart began to beat fast, not with pleasure now but with uneasiness. He sat up and called across the table, 'Wake up.'

Francis's shoulders shook and he waved a clenched fist in
The Man with the Scar

This is a short story by one of the most popular short story writers of modern times, Somerset Maugham (pronounced mo), (1874-1965). Note the writer's ability at characterization, as giving an individuality to his characters.

It was on account of the scar that I first noticed him for it was broad and red, in a great crescent from his temple to his chin. It must have been due to a formidable wound and I wondered whether this had been caused by a sabre or by a fragment of shell. It was unexpected on that round, fat and good-humoured face. He had small and undistinguished features, and his expression was listless. He was a powerful man of more than common height. I never saw him in anything but a very shabby grey suit, a khaki shirt and a furled sombrero. He was as clean as clean. He used to come into the Palace Hotel at Guatemala City every day at cocktail time and saunter! leisurely round the bar offering lottery tickets for sale. If this was the way he made his living it must have been a poor one for I never saw anyone buy, but now and then I saw him offer a drink. He never refused it. He threaded his way among the tables with a sort of rolling walk as though he were accustomed to traverse long distances on foot, paused at each table, with a little smile.

Since painful

(Two) broad-brimmed hat (as worn in South American countries)
what the devil they were keeping him waiting for. The officer said that the general commanding the government troops wished to attend the execution and they assumed his arrival.

"Then I have time to smoke another cigarette" said our friend.

"He was always punctual."

But he had barely lit it when the general—it was San Ignacio he saw—drew from his pocket a loop of his cigarette. The usual formalities were performed and San Ignacio asked the condemned men whether there was anything they wished for before the execution took place. One of the five shook their heads, but our friend spoke.

"Yes, I should like to say good-bye to my wife."

"Breda," said the general, "I have no objection to that. Where is she?"

"She is waiting at the prison door."

"Then it will not cause a delay of more than five minutes."

"Hand that, Sefior General," said our friend.

"Have him placed on one side."

Two soldiers advanced and between them the condemned rebel was asked to go to the spot indicated. The officer in command of the firing squad, on a nod from the general gave an order, there was a ragged report, and the four men fell. The officer went up to them and into one who was still alive emptied two barrels of his revolver that friend finished his cylinder and threw away the stub.

"There was a little snif at the gateway. A woman came into the patio with quick steps, and then, her hand on her heart, stopped suddenly. She gave a cry and with outstretched arms ran forward.

"Canastilla," said the General.

"She was in black, with a veil over her hair, and her face was dead white. She was hardly more than a girl, a slim creature, with little regular features and enormous eyes. But they were clear through with anguish. Her liveliness was such that as she ran, her mouth slightly open and the agony of her face beautiful, a gasp of surprise was wrung from those indifferent soldiers who looked at her.

"The rebel advanced a step or two to meet her. She flung herself into his arms and with a hoarse cry of passion, he pressed his lips to hers. And at the same moment he drew a knife from his ragged shirt and stabbed her. The blood spurted from the cut—

Finally the rebel knew where he was standing, and it was impossible to support the blood. In a moment the A.D.C. who had been keeping an eye on her said:

"She's dead," he whispered.

"The rebel crossed himself.

"Who did you do it?" asked the general.

"I loved her."

"A sort of sigh pressed through those men crowded together and they looked with strange faces at the murder. The general stood at him for a while in silence.

"It was a noble gesture," he said at last. I cannot excuse this man. Take my car and have him led to the frontier. I offer you the homage which is due from one brave man to another."

"The A.D.C. tapped the rebel on the shoulder and between the two soldiers without a word he marched to the waiting car."

My friend stopped and for a while looked out into the stillness. He asked me:

"But how then did he get the way? I asked at length. Oh that was due to a bottle that burst when I was opening it. A bottle of ginger ale."

"I never liked it," said I.

SOMBRIT MARQUIM

COMPREHENSION

1. Why did the author think that the war on the many bar must have been caused by a word of an exploding shell?