

Higher Secondary Course
ENGLISH

CLASS - XI



Government of Kerala

DEPARTMENT OF EDUCATION

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

2016

THE NATIONAL ANTHEM

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

PLEDGE

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

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

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

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

Prepared by :

State Council of Educational Research and Training (SCERT)

Poojappura, Thiruvananthapuram 695012, Kerala

Website : www.scertkerala.gov.in e-mail : scertkerala@gmail.com

Phone : 0471 - 2341883, Fax : 0471 - 2341869

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FOREWORD

The objectives of teaching and learning English at the secondary school level have undergone radical changes. A paradigm shift in approach has given equal emphasis to the development of literary and communicative competence. Hence, the learners are to be provided with ample opportunity for the constructive use and further enrichment of language and literary skills.

The English Reader for Class XI has been developed on the basis of the Revised Curriculum introduced in the state of Kerala. This Textbook is activity-based, process-oriented and learner-centred. It is aimed at realizing and refining the language potential developed in the lower classes.

The basic premise of the Textbook is that the learners will read the materials provided, perform various language-learning activities individually and in groups and become well-equipped to use English most effectively in real life situations. To this end, the Textbook has been divided into six units, each of which explores a common theme and provides space for the desired outcome.

The individual literary pieces included in this Textbook have been selected judiciously to engage the imagination of the secondary school students and to enrich their aesthetic appreciation. Attempts have also been made to establish a link between the learning expectations and the learning outcomes.

The Textbook has been developed in a series of workshops organized by the SCERT in which a team of teachers from various Higher Secondary Schools, Colleges and Universities was involved. We extend our gratitude to them for their creative contribution and whole-hearted support.

Constructive criticism and creative suggestions regarding this book are most welcome.

Dr P. A. Fathima
Director
SCERT, Kerala

Textbook Development Team

Members

Dr Bindu S. V.

HSST (English), JPHSS, Ottasekharamangalam, Thiruvananthapuram.

Smt. Beena Sebastian K.

HSST (English), St. Joseph's Girls' HSS, Changanasserry.

Sri. Mohammed Shiyas M. V.

HSST (English), GHSS, Bepore, Kozhikode.

Smt. Jyolsna P. K.

HSST (English), Sree Ramakrishna Mission HSS, Kozhikode.

Sri. Rakesh R.

HSST (English), SRKGVMS HSS, Puranattukara, Thrissur.

Sri. Vasanthakumaran Nair K.

HSST (English), Govt. Girls HSS, Cotton Hill, Thiruvananthapuram.

Sri. Bitter C.

HSST, Govt. HSS for Girls, Nedumangad, Thiruvananthapuram.

Sri. Anand Kumar S.

HSST (English), Govt. Model HSS, Varkala, Thiruvananthapuram.

Sri. Satheesh

HSST (English), HSS Chempazhanthi, Thiruvananthapuram.

Sri. Haridasan N. K.

Art Teacher, GHSS, Azhiyoor, Kozhikode.

Experts

Dr K. Reghunathan Pillai

Professor of English (Rtd.), University College, Thiruvananthapuram.

Dr Thomas Kuruvilla

Principal, Govt. Victoria College, Palakkad.

Dr Beena Gopinath

Principal (Rtd.), Govt. College, Attingal.

Dr D. Radharamanan Pillai

Professor of English (Rtd.), NSS College, Nilamel.

Prof. S. Bindu Sasibhooshan

Professor of English (Rtd.), University College, Thiruvananthapuram.

Academic Coordinator

Dr S. Raveendran Nair

Head, Department of Curriculum, SCERT, Kerala

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Glimpses of Greatness

'Success is not final, failure is not fatal: it is the courage to continue that counts.'

- Winston Churchill

About the Unit

Success is undoubtedly the fruit of perseverance. The great achievements of others can inspire us, and we, in turn, can be an inspiration to many. The first unit of this textbook 'Glimpses of Greatness' highlights the personality traits of some great people. It throws light on the qualities that are to be developed so as to become successful in life.

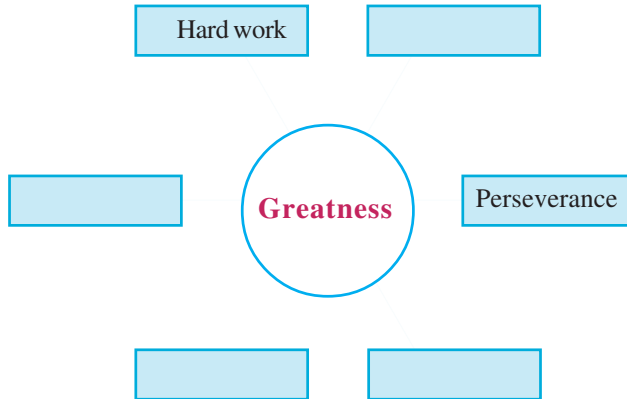
This unit includes an anecdote from the life of Abraham Lincoln – 'Abe's First Speech,' a story by Liam O' Flaherty – 'His First Flight,' a speech by Dr A. P. J. Abdul Kalam – 'I will Fly,' a profile of Stephen Hawking – 'Quest for a Theory of Everything' and a poem by Rudyard Kipling – 'If'. It aims at equipping the learners to face the challenges of life with courage, confidence and perseverance, and to become unique in their own ways. While doing so, they must uphold the values of life. The unit also aims at building confidence in learners to use English effectively and to help them acquire a strong linguistic foundation that will improve their application of the language in other contexts.

Let's begin

1. 'Some are born great; some achieve greatness; some have greatness thrust upon them.' – William Shakespeare (*Twelfth Night*).

Is greatness an innate trait? Is it acquired by the successful or thrust upon them? Discuss.

2. What qualities make people great? Discuss with your friends and write them in the boxes below.



3. We strive to reach heights, achieve greatness and be successful in life. But at times, it seems difficult.

Now, look at the picture given below.



- What thoughts and feelings does it evoke in you?
- Give a suitable caption to the picture.
- Have you had any similar experience? If so, share it with your friends.

4. Read and discuss:

- *Abraham Lincoln is one of the greatest of American statesmen. He is known for his celebrated speeches. Here is the story of his first speech as a little boy.*

ABE'S FIRST SPEECH

'Abe' made his first speech when he was a boy, going barefoot, his trousers held up by one suspender, and his shock of hair sticking through a hole in the crown of his cheap straw hat.

Abe, in company with his rail-splitting* companion Dennis Hanks, attended a political meeting, which was addressed by a typical stump speaker** – one of those loud-voiced fellows, who shouted at the top of his voice and waved his arms wildly.

At the conclusion of the speech, which did not meet the views either of Abe or Dennis, the latter declared that Abe could make a better speech than that. Whereupon, he got a dry goods box and called on Abe to reply to the campaign orator.



Little Abe threw his old straw hat on the ground, and, mounting the dry goods box, delivered a speech which held the attention of the crowd, and won him considerable applause. Even the campaign orator admitted that it was a fine speech and answered every point in his own 'oration'.

Dennis Hanks, who thought Abe was the greatest man who ever lived, was delighted, and he often spoke of how young Abe got the better of the trained campaign speaker.

(From 'Abe Lincoln's Anecdotes and Stories' by R. D. Wordsworth.)

Think and respond:

- What made little Abe stand on the dry goods box and deliver the speech?
- Do you think good dress, appearance, position in society, etc., are needed to present yourself before the public for a speech?
- What is the role of Dennis in bringing out the best in young Abe?
- Do you think that everybody has some potential in them? Some people take the initiative, while others do not dare to showcase their talents. What do you think are the reasons for this? Write down your views.
 - Lack of opportunity ○ Lack of confidence
 - _____ ○ _____

* Lincoln has often been portrayed as a 'rail-splitter,' wielding a heavy axe and splitting logs to make rail fences.

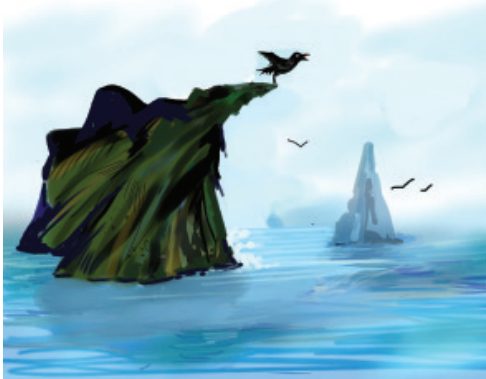
** A **stump speech** was a speech addressed to the general public during a political or social campaign, where political candidates stood upon tree stumps to deliver a speech – the custom in 19th century America.

I. Read and reflect:

Let's read the story of a young seagull that was afraid to make its first flight, and how its parents goaded it into action and thereby equipped it to face the challenges of life.

HIS FIRST FLIGHT

Liam O'Flaherty



The young seagull was alone on his ledge. His two brothers and his sister had already flown away the day before. He had been

- Why was the young seagull afraid to fly?

Somehow, when he had taken a little run

forward to the brink of the ledge and attempted to flap his wings, he became afraid. The great expanse of sea stretched down beneath, and it was such a long way down — miles down. He felt certain that his wings would never support him; so he bent his head and ran away back to the little hole under the ledge where he slept at night.

Even when each of his brothers and his little sister, whose wings were far shorter than his own, ran to the brink, flapped their wings, and flew away, he failed to muster up courage to take that plunge which appeared to him so desperate. His father and mother had come around calling to him shrilly, scolding him, threatening to let him starve on his ledge, unless he flew away. But for the life of him, he could not move.

- What did the parents do to motivate the young bird when it failed to muster up enough courage to fly?

That was twenty-four hours ago. Since then, nobody had come near him. The day before, all day long, he had watched his parents flying about with his brothers and sister, perfecting them in the art of flight, teaching them how to skim the waves and how to dive for fish. He had, in fact, seen his older brother catch his first herring and devour it, standing on a rock, while his parents circled around raising a proud cackle. And all the morning, the whole

- How did the parents support and encourage the young seagull's brothers and sister?

family had walked about on the big plateau midway down the opposite cliff, laughing at his cowardice.

The sun was now ascending the sky, blazing warmly on his ledge that faced the south. He felt the heat because he had not eaten since the previous nightfall. Then, he had found a dried piece of mackerel's tail at the far end of his ledge. Now, there was not a single scrap of food left. He had searched every inch, rooting among the rough, dirt-caked straw nest where he and his brothers and sister had been hatched. He even gnawed at the dried pieces of eggshell. It was like eating a part of himself.

- Cite an instance which shows the pathetic condition of the young bird.

He then trotted back and forth from one end of the ledge to the other, his long gray legs stepping daintily, trying to find some means of reaching his parents without having to fly. But on each side of him, the ledge ended in a sheer fall of precipice, with the sea beneath. And between him and his parents, there was a deep, wide crack.

- How did the bird try to reach its parents without having to fly?

Surely he could reach them without flying if he could only move northwards along the cliff face? But then, on what could he walk? There was no ledge, and he was not a fly. And above him, he could see nothing. The precipice was sheer, and the top of it was, perhaps, farther away than the sea beneath him.

- Why could the seagull not succeed in its attempt?

He stepped slowly out to the brink of the ledge, and, standing on one leg with the other leg hidden under his wing, he closed one eye, then the other, and pretended to be falling asleep. Still, they took no notice of him. He saw his two brothers and his sister lying on the plateau dozing, with their heads sunk into their necks. His father was preening the feathers on his white back. Only his mother was looking at him.

She was standing on a little high hump on the plateau, her white breast thrust forward. Now and again, she tore at a piece of fish that lay at her feet, and then scraped each side of her beak on the rock. The sight of the food maddened him. How he loved to tear food that way, scraping his beak now and again

- Do you think that the young seagull's parents were cruel?

to whet it! He uttered a low cackle. His mother cackled too, and looked at him.

‘Ga, ga, ga,’ he cried, begging her to bring him over some food. ‘Gawl-ool-ah,’ she screamed back mockingly. But he kept calling plaintively, and after a minute or so, he uttered a joyful scream. His mother had picked up a piece of fish and was flying across to him with it. He leaned out eagerly, tapping the rock with his feet, trying to get nearer to her as she flew across. But when she was just opposite to him, abreast of the ledge, she halted, her legs hanging limp, her wings motionless, the piece of fish in her beak almost within reach of his beak.

- Can you justify the attitude of the parents?
- Your parents sometimes behave in the same manner. They may seem cruel and unrelenting. Does it mean that they do not love you?

He waited a moment in surprise, wondering why she did not come nearer, and then maddened by hunger, he dived at the fish. With a loud scream, he fell outwards and downwards into space. His mother had swooped upwards. As he passed beneath her, he heard the swish of her wings.

- What prompted the young seagull to fly finally?

Then a monstrous terror seized him and his heart stood still. He could hear nothing. But it only lasted a moment. The next moment, he felt his wings spread outwards. The wind rushed against his breast feathers, then under his stomach and against his wings. He could feel the tips of his wings cutting through the air. He was not falling headlong now. He was soaring gradually, downwards and outwards. He was no longer afraid. He just felt a bit dizzy. Then, he flapped his wings once and he soared upwards.

- Why was the young bird terrified? How did it overcome its fear?

He uttered a joyous scream and flapped them again. He soared higher. He raised his breast and banked against the wind. ‘Ga, ga, ga. Ga, ga, ga.’ ‘Gawl-ool-ah.’ His mother swooped past him, her wings making a loud noise. He answered her with another scream. Then, his father flew over him screaming. Then, he saw his two brothers and sister flying around him, soaring and diving.

- How did the family support the seagull?

Then, he completely forgot that he had not always been able to fly, and commenced to dive and soar, shrieking shrilly.

He was near the sea now, flying straight over it, facing out over the ocean. He saw a vast green sea beneath him, with little ridges moving over it; he turned his beak sideways and crowed amusedly. His parents and his brothers and sister had landed on this green floor in front of him. They were beckoning to him, calling shrilly. He dropped his legs to stand on the green sea. His legs sank into it. He screamed with fright and attempted to rise again, flapping his wings. But he was tired and weak with hunger and he could not rise, exhausted by the strange exercise. His feet sank into the green sea, and then his belly touched it and he sank no farther.

- Why couldn't the young seagull stand on the green sea?

- Do you think that the bird's parents loved him? Why?

He was floating on it. And around him, his family was screaming, praising him, and their beaks were offering him scraps of dog-fish.

He had made his first flight.

Your teacher will help you watch the visualisation of the story.

Glossary:

ledge (n)	: a narrow horizontal projection from a vertical surface
muster up (v)	: gather
skim (v)	: glide
trot (v)	: run at a moderate pace
precipice (n)	: very steep rock face/cliff
preen (v)	: clean
whet (v)	: sharpen
plaintively (adv)	: sadly
monstrous (adj)	: frightening

About the Author



Liam O'Flaherty (1896-1984) was an Irish novelist and a short-story writer. His works are noted for their psychological insight into life's problems and the ways of overcoming them.

His First Flight relates the importance of independence and self-confidence, as well as the need to remain involved in family life. Through the story of the birds, the writer conveys the importance of self-esteem and self-reliance.

Activity I (Read and respond)

- What is the theme of the story?
- What do you think is the real crisis faced by the young bird?
- What is your impression of the reaction of the parents in the story?

- Identify the words or expressions used in the story to express thoughts, attitudes, movements, sounds, emotions, appearance, descriptions of the birds/ places, etc.

e.g. *description of the young seagull's legs as 'long gray,' the ledge as 'a sheer fall of precipice,' its walk as 'trotted back and forth,' etc.*

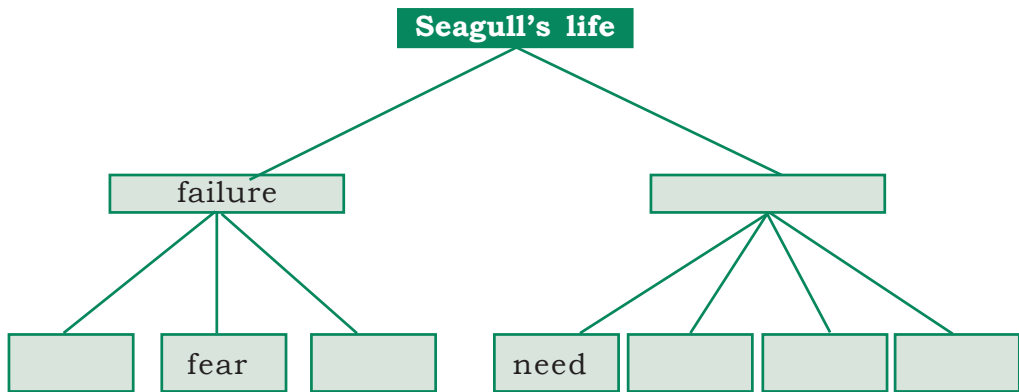
- Do you think such expressions make the narrative more effective and engage your interest and attention?
- What is the message of the story?

Activity II (Review)

- Based on the discussion, prepare a **review** of the story.

Activity III (Tree diagram)

- Read the story once again. Identify the factors that prevented the seagull from flying and those that favoured his flight. Now, complete the **tree diagram**.



Activity IV (Think and respond)

- Do you believe that you also can fly high in your life?
- What sort of support do you expect from your family?
- Can their support alone help you in fulfilling your ambition?
- What do you think are the requirements to attain success in life?
Write them below:

- | | |
|---------|---------|
| ○ _____ | ○ _____ |
| ○ _____ | ○ _____ |
| ○ _____ | ○ _____ |

II. Read and reflect:

Let's examine what Dr A. P. J. Abdul Kalam has to tell us about being successful and unique.

I WILL FLY

Dr A. P. J. Abdul Kalam

*When I wish upon a star,
Makes no difference who I am.
Anything my heart desires
Will come to me.*

Dear friends,

I realize how the contributions of the youth in the past have continuously contributed to the world of today in many fields. I would like to assert that no youth today needs to fear about the future. Why? The ignited mind of the youth is the most powerful resource on the earth, under the earth, and above the earth. Dear young friends, I would like to talk to you on the topic 'I am born with wings.'

- Why does Dr. Kalam say that 'No youth needs to fear about the future'?

Last year, I went to a village to inaugurate a programme called Sasthrayaan, which means 'the propagation of Science'. The mission of Sasthrayaan was to ensure the preparation of about two thousand students from different schools, towards making them eligible to be engineers, scientists, doctors, qualified managers, and civil servants. This action would, in turn, empower about two thousand families of the village. My inaugural address to a mixed audience, consisting of five thousand students and their family members, was on the topic, 'Science Empowers the Nation'.

- What was the mission of 'Sasthrayaan'?

- Dr Kalam's talk was on the topic 'Science Empowers the Nation.' How does science empower the nation?

After my address, hundreds of hands were raised for asking questions. Due to the limited availability of time, I selected twelve students at random, from the last row to the first, to ask questions. I would like to share with you one question of great concern which was asked by a student.

The question was from a teenager who had come from a far away village. He was nervous and a typical representative of the youth of India. The boy began

speaking, 'Sir, I don't know what I should ask. I am nervous. I have not asked any question in my class. I need to have confidence, but I have not gained any confidence through my education during all these years. I am afraid to talk to my teachers, I am afraid to talk to my friends. Whenever I talk, I compare myself with other students and their elegant dress. Please tell me. I want to become a marine engineer. I want to travel in a ship. I want to be the captain of the ship. I want to build the engine of the ship. Shall I be able to do all these, sir? How can I achieve this mission? What should I do?' When the boy completed the question, the entire audience and the dignitaries on the dais, including the Chief Minister, were looking at me wondering what Kalam was going to say to the sincere question of a young village boy.

I thought of it, and breaking the silence, I said, 'My dear friend, you have put the most difficult question among the many questions that I have received from millions and millions of students whom I have met. I value your question. I know you are echoing the fear of many. Let me recite a beautiful ancient poem named 'I will fly'.

*I am born with potential.
I am born with goodness and trust.
I am born with ideas and dreams.
I am born with greatness.
I am born with confidence.
I am born with wings.
So, I am not meant for crawling,
I have wings, I will fly
I will fly and fly.*

Young friends, let me discuss with you, how you can be unique. I have, so far, met fifteen million youth in a decade's time. I learnt, 'Every youth wants to be unique, that is YOU!' But the world all around you is doing its best, day and night, to make you just 'everybody else'. In your home, dear young fellows, you are asked by your parents to be like the neighbours' children for scoring good marks. When you go to school, your teacher

- Why couldn't the boy gather confidence?
- If you were there, would you dare to ask Dr Kalam a question?

- What was the boy's concern?

- Why did the audience look at Dr Kalam when the boy completed the question?

- Why did Dr Kalam value the boy's question?

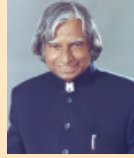
- How can you be unique?

says, 'Why don't you become like the first five rankers in the class?' Wherever you go, people say, 'You have to be somebody else or everybody else'. Now, dear young friends, how many of you would like to be unique yourself?

The challenge, my dear young friends, is that you have to fight the hardest battle which any human being can ever imagine, and never stop fighting until you arrive at your destined place, that is, a **UNIQUE YOU!**

(Adapted)

About the Author



Dr A. P. J. Abdul Kalam

Dr Kalam, the former President of India, is a distinguished scientist, well-known for his significant contribution to the field of space research. His vision is to transform India into a developed nation by 2020.

Born on 15 October, 1931, at Rameswaram in Tamil Nadu, Abdul Kalam specialised in Aeronautical Engineering from the Madras Institute of Technology. He became Professor of Technology and Societal Transformation at Anna University, and was involved in teaching and research.

Glossary: _____

dais (n)	:	platform/stage
propagate (v)	:	spread/ promote

Activity I (Think and respond)

- Are you confident enough to ask questions or express your views in public?
- Have you ever felt inferior to others in any way?
- How can you overcome your fear or inhibition?
- What is your ambition in life?
- Are you confident that you can fulfil your dream?
- How do you think you can attain your goal?

Activity II (Speech)

- Imagine that you get the opportunity to address Class X students before their public examination. On the basis of Dr Kalam's message, prepare a **speech** to motivate and prepare them for the examination.

Activity III (E-mail)

- You get inspired by Dr A. P. J. Abdul Kalam's message and decide to communicate your thoughts and ideas to your friend who is studying abroad. Draft an **e-mail** to your friend.

III. Read and reflect:

Dr Kalam exhorts everybody to be unique in his/her own way. There are many people who have proved their uniqueness even while fighting adversities and limitations. Stephen Hawking's profile reveals how he has overcome his disabilities to become the 'supernova' of physics.

QUEST FOR A THEORY OF EVERYTHING



Kitty Gail Ferguson

In the Cockcroft Lecture Room, on April 29, 1980, scientists and university dignitaries gathered in steep tiers of seats, facing a two-storey wall of chalkboard and slide screen. The occasion was the inaugural lecture by a new Lucasian Professor of Mathematics, the thirty eight-year-old mathematician and physicist, Stephen Hawking.

The title of the lecture was a question: 'Is the End in Sight for Theoretical Physics?' Hawking startled his listeners by announcing that he thought it was. He invited them to join him in a sensational escape through time and space to find the *Holy Grail** of science: the theory that explains the universe, and everything that happens in it.

Stephen Hawking sat silently in a wheelchair while one of his students read his lecture to the assembled company. Judged by appearance alone, Hawking didn't seem a promising choice to lead any adventure.

Stephen William Hawking was born on 8 January, 1942, in Oxford, England. It was exactly three hundred years after the death of Galileo, the father of modern science.

Frank and Isobel Hawking, Stephen's parents were not

- How did Hawking startle the audience?

- Stephen Hawking did not appear to be a promising choice to lead any adventure. Why?

- Can a person be judged by appearance alone? Justify your response.

* Holy Grail- (in medieval legend) the cup said to be used by Jesus Christ at the Last Supper

wealthy, but they believed in the value of education. So they planned for Stephen to go to Westminster, a famous public school in the heart of London. Unfortunately, Stephen was ill at the time of the scholarship examination for Westminster. Therefore, he attended the local Saint Alban's School.

By the time he was eight, he was thinking seriously about becoming a scientist. Frank Hawking encouraged his son to follow him into medicine, but Stephen found biology too imprecise. He wanted a subject in which he could look for exact answers and get to the root of things.

- What do you learn about Stephen Hawking's childhood?

Young Stephen was no prodigy. He was just an ordinary English school boy, slow in learning to read, his handwriting the despair of his teachers! He was ranked no more than halfway up in his class, though he now says in his own defence, 'It was a very bright class.'

At fourteen, Stephen knew that he would pursue mathematics and physics. His father called this impractical for there were no jobs in mathematics except teaching. Moreover, he wanted his son to attend his own college and Oxford offered no mathematics. He followed his father's advice and studied chemistry, physics and only a little mathematics, in preparation for the entrance into Oxford. He did well in physics and the interview was brilliantly accepted.

In 1959, at the age of seventeen, Hawking went to Oxford to study natural science and to specialize in physics. He joined University College, his father's college and the oldest at Oxford, founded in 1249 AD.

Nevertheless, for about a year and a half, Hawking was lonely and bored. He was not inspired to relieve his boredom by exerting himself academically. But halfway through his second year, he began enjoying Oxford.

- Comment on Hawking's life at Oxford.

He became popular and well-accepted among his peers. They remember him as lively, buoyant, and adaptable. He wore his hair long, was famous for his wit, liked classical music and science fiction, and took part in sports.

- What opinion did Hawking's peers at Oxford have about him?

However, at the end of the third year, Hawking almost floundered. He selected theoretical physics as his specialty. He had then applied to do a Ph.D. at Cambridge and was accepted on condition that he got a 'First' from Oxford. Hawking was confident that he could get through successfully. But as the examination day approached, his confidence failed. Hawking ended up disastrously on the borderline between a first and a second.

Faced with a borderline result, the examiners summoned Hawking for an interview and questioned him about his plans. In spite of the tenseness of the situation, Hawking managed to come up with the kind of remark for which he was famous among his friends. 'If I get a first, I shall go to Cambridge. If I receive a second, I will remain at Oxford. So I expect that you will give me a first.' He got his 'First' and he went to Cambridge.

- Cite an example to prove that Stephen Hawking was sharp-witted. Did his wit help him in any way?

His first year at Cambridge was worse than that at Oxford. His slipshod mathematical background caught up with him, and he found general relativity extremely tough. Another far more disastrous problem arose then. During his third year at Oxford, Hawking started getting clumsy. He'd fallen once or twice for no apparent reason. The following autumn, at Cambridge, he had trouble tying his shoes and sometimes, he had difficulty talking.

- Stephen's first year at Cambridge was worse than that at Oxford. Why?

Shortly after his twenty-first birthday in 1963, Hawking contracted a rare disease, *amyotrophic lateral sclerosis*, for which there was no known cure. It caused a gradual disintegration of the nerve cells in the spinal cord and the brain. At first, he went into a deep depression. He did not know what he ought to do, or what his future would be like.

- How did tragedy strike Hawking shortly after his twenty first birthday?

'My dreams at that time were rather confused,' he admitted. 'Before my condition was diagnosed, I had been very bored with life. There did not seem to be anything worth doing. But shortly after I came out of hospital, I dreamt that I was going to be executed. I suddenly realized that there were a lot of worthwhile things to do, if I were reprieved.'

- What drastic change came over Hawking after the diagnosis of the disease?

Another recurring dream was the idea of sacrificing my life to save others. After all, if I were going to die, I might as well do some good.'

- What trait of Hawking's character do you note here?

Hawking's doctors hoped that his condition would stabilize, but the disease aggravated rapidly. They soon informed him that he had only about two more years to live.

Two years passed. The progression of the disease had slowed. 'I didn't die. In fact, although there was a cloud hanging over my future, I found to my surprise that I was enjoying life in the present, more than before'. Total disability and death, though still a not-too-distant certainty, were postponed. Hawking had his reprieve, a precarious and a temporary one, but life was precious.

At a New Year's party at Saint Alban's, just before he entered the hospital for tests, Hawking met Jane Wilde. To her, this dishevelled graduate student seemed terribly intelligent, eccentric and rather arrogant. But he was interesting and she liked his wit.

- What was Jane's impression of Hawking?

When Jane met him again after his discharge from the hospital, he was really in a pathetic state. 'I think he's lost his will to live. He was very confused,' she commented. She was not, however, put off by his physical or mental condition. She was rather a shy teenager, serious-minded, with a strong faith in God ingrained from childhood by her mother, and a belief that good can come out of any adversity.

- Write a note on the character of Jane.

Hawking admired her optimism and their friendship developed slowly. After a while, the two began to realize, in Jane's words, 'that together, we could make something worthwhile.' For Stephen, that made 'all the difference.' He applied for a research fellowship at Caius, one of the colleges in Cambridge University.

- How did Jane's optimism influence Hawking?

In 1965, at the age of twenty-three, Hawking received his fellowship at Caius. And in July of the same year, Jane and he were married.

People who remember Hawking in the University in the late 1960s, recall him making his way around the corridors with a cane, supporting himself against the wall. He spoke with what sounded like a slight speech impediment. But

more than that, they remember his brashness in sessions involving some of the world's most distinguished scientists. While other young researchers kept a reverential silence, Hawking daringly asked unexpected and penetrating questions. He clearly knew what he was talking about. His reputation as 'a genius,' 'another Einstein,' began then.

- Is Stephen Hawking really a great mind on par with the likes of Einstein and Newton. Justify your answer.

In 1980, a practical need for funds launched him into a new enterprise that was to have a far reaching impact on the Hawkings and others all over the world. He thought of writing a book about the universe, about the most interesting questions that had made him want to study cosmology and quantum theory: Where did the universe come from? Is the universe infinite or does it have any boundaries? Will it come to an end; if so, how? Is there a complete theory of the universe and everything in it? Is there a beginning of Time? Could time run back? The book begins by rewinding the great theories of the cosmos from Newton to Einstein. He wrote the book to make science understandable to non-scientists.

- List the interesting facts dealt with in Hawking's book.

He completed the first draft in 1984. While the revision process was going on, he made a trip to Switzerland. There he was down with pneumonia and was left on a life-support system. Doctors gave a choice as to whether a tracheotomy operation which would remove his windpipe should be conducted or not. It might save his life, but afterwards he would never again be able to speak or make a vocal sound. With grave misgivings, Jane consented.

'The future looked very bleak,' Jane remarked. Hawking could no longer breathe through his mouth and nose, but only through a permanent opening made in his throat. After many weeks of intensive care, he went home to join Jane and his three children. He was still too weak and ill to continue his research. Walt Woltoz, a computer expert in California, sent him a programme he had developed, called the Equalizer, which allowed Hawking to select words from the screen.

- What could have been the misgivings of Jane?

- How could he overcome his difficulties after the tracheotomy operation?

He thought he would be unable to finish his book.

With the support of his student Brian Whitt, *A Brief History of Time* was published in 1988. September, 2005, saw the release of an abridged version of the original book. This version was updated to address the new issues that had arisen due to further scientific developments.

One will encounter a multitude of paradoxes in the book: 'In science and with people, things are often not what they seem, and pieces that ought to fit together refuse to do so. You'll learn that beginnings may be endings; cruel circumstances can lead to happiness, although fame and success may not; two great scientific theories taken together seem to give us nonsense; empty space isn't empty; black holes aren't black; and a man whose appearance inspires shock and pity takes us laughing to where the boundaries of time and space ought to be, but are not.'

- Mention some of the unique ideas and paradoxes put forward by Stephen Hawking.

It is of course a miracle that Hawking has been able to achieve everything he has; that he is still alive. However, when you experience his intelligence and humour, you begin to take his unusual mode of communication and his obviously catastrophic physical problems no more seriously than he seems to himself. That is exactly the way he wants it. He chooses to ignore the difficulty and he expects others to adopt the same attitude.

- What was Hawking's attitude to his disability? How do you estimate it in a wider social context?

Stephen Hawking has overcome his crippling disease to become the 'supernova' of world physics.

(Adapted)

Your teacher will help you watch the visualisation of the profile.

About the Author

Kitty Gail Ferguson is a science writer, lecturer and a former professional musician. She has authored numerous science books including books on biographical facts.

Ferguson's works are recognized for their degree of detail and accuracy. She is known for her ability to explain very complicated scientific concepts.

Glossary:

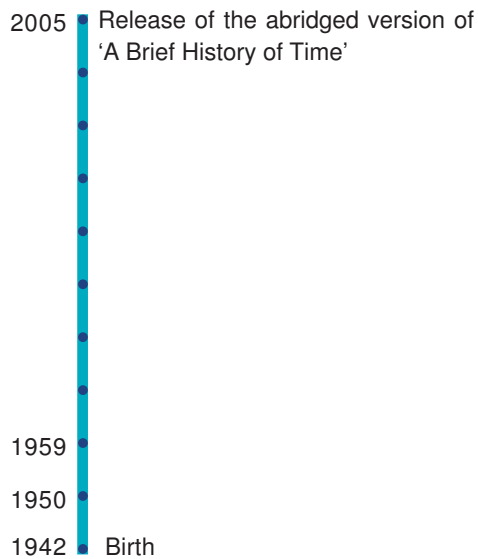
apparent (adj)	:	clear
brashness (n)	:	boldness
buoyant (adj)	:	cheerful
dishevelled (adj)	:	untidy
flounder (v)	:	struggle
imprecise (adj)	:	inexact
misgivings (n)	:	doubts
penetrating (adj)	:	sharp
precarious (adj)	:	unstable
prodigy (adj)	:	genius
reprieve (n)	:	release
slipshod (adj)	:	careless
summon (v)	:	call
supernova (n)	:	a star that suddenly becomes brighter (often, because of an explosion)

Activity I (Writing)

- Attempt an assessment of the personality of Hawking in a short **paragraph**.

Activity II (Timeline)

- List the facts you have learned about Stephen Hawking, in chronological order, in the **timeline** given below:



- Now, look at the list you have made. What facts do the readers expect in a profile?
 - Date of birth
 -
 -
 -
 -
 -
 - etc.

Activity III (Interview)

- Read the excerpt from the interview of Stephen Hawking by Kitty Gail Ferguson. She interviews him to collect details for his biography. Find out Stephen’s responses from the profile and complete the **interview**.

Interviewer : Shortly after your twenty-first birthday, your doctors diagnosed that you had amyotrophic lateral sclerosis, a rare disease for which there is no known cure. How did you react to the diagnosis? How did you manage to cope with the situation?

Interviewee :

Interviewer : What made you think that life was precious? Can you recollect any particular instance in your life that has become crucial?

Interviewee :

Interviewer : It is said that you wrote a book to make science understandable to non-scientists. Is that so?

Interviewee :

- Now, prepare a set of questions, and conduct an **interview** with a person who has become successful in any field in your locality. You can identify people who became successful in any walk of life, such as farming/ entrepreneurship/ the civil services/ competitive examinations, etc.

Activity IV (Profile)

Using the responses you received from the person you interviewed, prepare his/her **profile**.

Activity V (Speech)

- Read the following statements from the profile of Stephen Hawking.

‘Shortly after I came out of hospital, I dreamt that I was going to be executed. I suddenly realized that there were a lot of worthwhile things I could do.’

Can you find out similar incidents that happened in the lives of other great people (such as Helen Keller, Wilma Rudolf, Valentina Tereshkova, etc.). Prepare a short **speech** on any one of them so as to deliver it before the school assembly.

Activity VI (Group Discussion)

- Now, conduct a **group discussion** on the topic ‘Adversities in life should make you better, not bitter.’

Tips

The Group Discussion is a comprehensive tool for assessing a candidate’s personality. Most organizations today are very clear about the skills and knowledge that they look for in a candidate, while screening. The GD has become a part of the selection process for admission to any reputed institution.

Skills judged in Group Discussions

- how good you are at communication
- how you behave and interact with others
- how open-minded you are
- your listening skills
- the way you present your views
- your leadership and decision making capacity
- your knowledge of the subject and ability to analyze
- problem solving and critical thinking skills
- your attitude and confidence

Your teacher will help you watch the visualisation of model GDs

Activity VII (Cohesive devices)

- Note the use of words like ‘moreover’, ‘nevertheless’, ‘however’, etc. in the profile. These words which show the relationship between sentences and hold a text together, are known as **cohesive devices**. Identify a few such expressions/words and complete the following.

<i>Words used</i>	<i>Writer's purpose</i>	<i>Whether effective or not</i>
.....
.....
.....

A table showing commonly used Cohesive devices for different functions are given below. You may add more.

Function	Cohesive devices
Reason/ Cause and Effect	because of/ as/ since/ due to/ owing to/for/ ...
Result	so/as a result/ therefore/ consequently/ ...
Purpose	in order (not) to / so/so that/ so as (not) to/ ...
Contrast/ Qualify	even though/ but/ however/ while/ nevertheless/ yet/ although/ in spite of/ despite/ though/ whereas/ still/ ...
Contradicting	on the contrary/ even so/ ...
Adding	and/ too/ moreover/ also/ furthermore/ in addition to/ besides/ ...
Illustrating	for instance/ for example/in particular/ ...
Comparing	similarly/ in the same way/ likewise/ like/ equally/ ...
Generalising	on the whole/ in some cases/ in general/ in all / many/ most/ broadly speaking/ ...
Sequencing / Structuring	firstly/ secondly/ lastly, etc./ first of all/ finally/ to begin with/ to start with/ meanwhile/ then/ after/ subsequently/ ...

Let's practise

- Choose the correct cohesive devices from the box given to complete the sentences. Each one is to be used only once.

moreover	firstly
on the other hand	whereas
at last	then
however	actually
besides	though

- I had a terrible day at work and lost my umbrella too. _____ I spoke to that nice guy who works in the coffee shop.
- Television turns people into lazy couch potatoes. _____, there are some educational programmes on.
- _____, I would like to welcome you all to the conference today.
- _____ the film was a little boring, we still had a nice evening out.
- I've always known Caroline as a miser. _____, she lent me ₹ 1000 yesterday without my having to ask twice!
- I got up at 9 o'clock yesterday and had a cold shower. _____, I had breakfast and left for work.
- My brother works in a large office _____ I work on my own at home.
- Why do you think I don't want to go out tonight? _____, I would be delighted to get out of the house.
- You should participate in the school youth festival as it gives you a chance to meet many people. _____, it gives you an opportunity to showcase your talents.
- I don't want to go to the football game. Football bores me and I don't want to pay ₹40 for a ticket. _____, look at the weather! All that rain!

Activity VIII (Collocation)

□ Look at the expressions used in the biography of Stephen Hawking.

‘Stephen Hawking has overcome his *crippling disease* to become the supernova of world physics.’

The words in italics go together. In other words, *crippling* collocates with *disease*.

Given below are a set of **collocations** which can be used to express ‘success’:

crowning achievement/ dramatic improvement/ made a breakthrough/ brilliant success/ enjoy the fruits of hard work/ brought out the best/ won the respect of/ remarkable achievement

Let’s practise

Arun’s teacher is talking about his merit and achievement to his parents while giving the end-of-term report. Imagine what the teacher would say, and complete the sentences using suitable collocations from those given in the box above.

Arun has _____ in Maths this year, doing excellent work compared to last year. It is, of course, a _____ on his part.

This year has seen a _____ in Arun’s English.

His _____ is his performance in the school’s staging of ‘Othello’.

He has found some effective ways of working with natural materials this year, and his self-portrait is a _____

He is now able to _____. Playing for the school cricket team has certainly _____ in him and he rightly _____ of all his teammates.

Collocation is the way in which some words are used together or in combination. e.g. ‘commit a crime’ is a standard collocation in English. (‘Did a crime’ is not.)

IV. Read and enjoy:

We have read about a few great personalities and identified some of the qualities of greatness. 'If' is a didactic poem which suggests the idea of conditional fulfillment, where the poet describes the traits of the perfect man. Enjoy reading the poem.

IF

Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings,
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings – nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much:
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

Glossary: _____

build 'em up	:	build them up
impostor (n)	:	a person who pretends to be someone else
knave (n)	:	a dishonest man
making allowance for		
their doubting	:	understand their doubts
sinew (n)	:	(here) something that gives strength or support

Your teacher will help you to listen to the recitation of the poem.

About the Author

Joseph Rudyard Kipling (1865–1936), an English short-story writer, poet, and novelist, is chiefly remembered for his tales and poems of British soldiers in India and his tales for children.

Kipling's 'If,' perhaps his most famous poem, attracted immediate nationwide attention, and it soon became a popular anthem.

Activity I (Read and respond)

- The first stanza of 'If' speaks about the need for self-confidence. Do you agree? Why?
- What does the poet say about patience?
- Explain the poet's views on honesty and fortitude of character.
- Lines 5-7 speak about the need for righteous behaviour in the face of unrighteousness. How far do you agree?
- What is the poet's approach to dreams and longings?
- The poet believes that success comes from self-control and a true sense of the value of things. Express your views on this.
- 'Never breathe a word about your loss.' What impression do you get about the poet when you read this?
- What is the message conveyed in the last stanza of the poem?

Activity II (Read and reflect)

- What is the central theme of the poem?
- What, according to the poem, are the two impostors in life?
- What, according to the poet, should be one's attitude to unexpected loss?
- What is the poem about? (Consider the speaker, theme, symbols, comparisons, contrasts and conflicts)
- Identify the poetic forms, figurative language and poetic structure.
- When the poet says, 'If you can dream – and not make dreams your master,' he is **personifying** dreams. i.e. dreams are spoken of as masters who can control our lives. In this case, dreams assume a human role/quality.

Pick out the other expressions where the poet uses personification.

- 'Unforgiving minutes' is a metaphoric expression as it refers to time that waits for no man; it is like a race where every second is important.

Now, identify other metaphoric expressions used in the poem.

- What do knaves represent?
What other symbols are used in the poem 'If'?

Personification means giving human traits and qualities to an inanimate object.

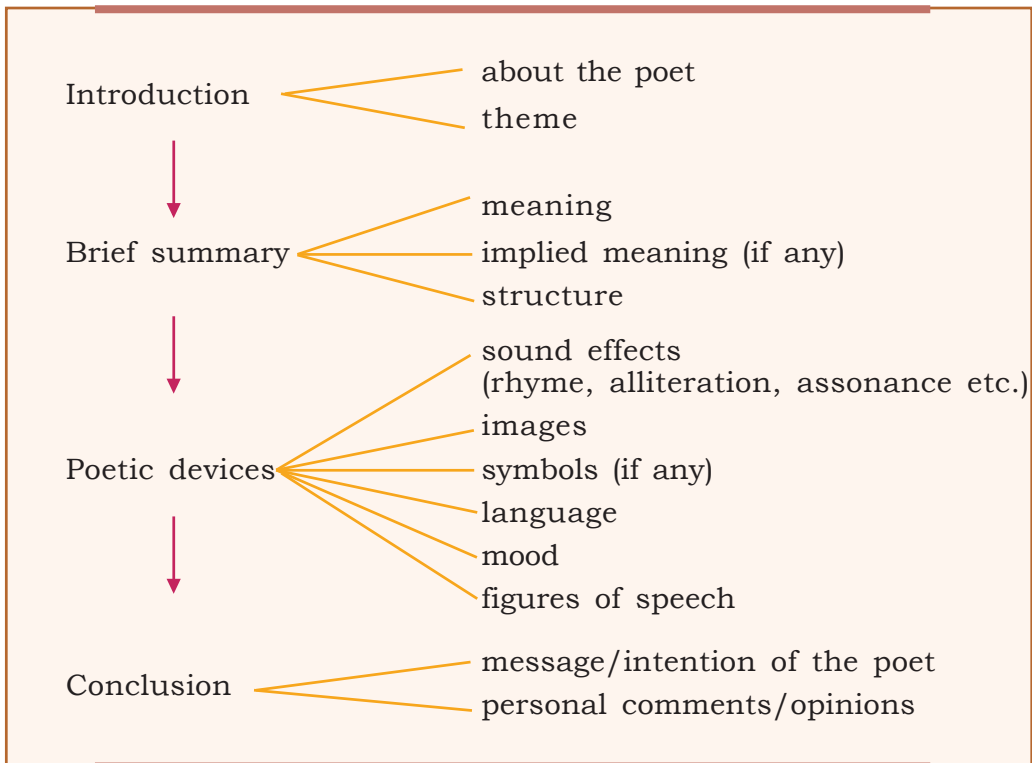
Metaphor is a figure of speech that describes a subject by asserting that it is, at some point of comparison, the same as another, otherwise, unrelated object.

Symbol is an object that represents an idea, image or an action.

Activity III (Appreciation)

- Based on the responses you have got, prepare an appreciation of the poem 'If' (Consider theme, language, style, figures, symbols, relevance, etc.).

The following tips will help you prepare an appreciation of the poem.



Activity IV (Conditionals/ If clause)

- The poem 'If' is explicitly an exploration of the 'If clause.' As the 'If clauses refer to condition, they are called conditional clauses. You may examine the If clauses in the poem and write them below.

If clause (Subsidiary clause)	Main clause
<ul style="list-style-type: none"> • If you can keep your head when all about you are losing theirs..... 	<ul style="list-style-type: none"> • Yours is the earth and everything that is in it. .....You'll be a man, my son.
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •

Usually there are three common patterns with 'If' which are often called first, second and third conditionals.

Conditional clauses	Tense		Nature	Example
	If clause	Main clause		
First conditional	If + present	Will / shall / can / may + infinitive	Open condition	<ul style="list-style-type: none"> • If you work with confidence, you will succeed. • If you get here before eight, we shall catch the early train.
Second conditional	If + past	Would / should / could / might + infinitive	Unlikely to be fulfilled	<ul style="list-style-type: none"> • If I worked with confidence I would succeed. • If I knew her name, I would tell you.
Third conditional	If + past perfect	Would / should / could / might + have + past participle	Unreal past situation	<ul style="list-style-type: none"> • If you had gone there, you could have met him. • If I had worked with confidence, I would have succeeded.

Let's practise

Would you like to know the story of 'The Cat and the Mouse.' Complete the conditional sentences to get the full story.

Once upon a time, a cat bit a mouse's tail off. 'Give me back my tail,' said the mouse. And the cat said, 'Well, I **would give** (give) your tail back, if you **fetched** me some milk. But that's impossible for a little mouse like you.'

The mouse, however, went to a cow. 'The cat *will only give* (give/ only) me back my tail if I fetch her some milk.'

And the cow said, 'Well, I would give you some milk, if you ____ (get) me some hay. But that's impossible for a little mouse like you.'

The mouse, however, went to a farmer. 'The cat will only give my tail back if the cow ____ (give) me some milk. And the cow ____ (only/ give) me some milk if I get her some hay.'

And the farmer said, 'Well, I would give you some hay if you ____ (bring) me some meat. But that's impossible for a little mouse like you.'

The mouse, however, went to a butcher. 'The cat will only give my tail back if the cow ____ (give) me some milk. And the cow will only give me some milk if she ____ (get) some hay. And the farmer ____ (only/ give) me some hay if I get him some meat.'

And the butcher said, 'Well, I would give you some meat if you ____ (make) the baker bake me a loaf of bread. But that's impossible for a little mouse like you.'

The mouse, however, went to a baker. 'The cat ____ (give/ only) my tail back if I fetch her some milk. And the cow ____ (give/ not) me some milk if I don't get her some hay. And the farmer will only give me some hay if the butcher ____ (have) some meat for him. And the butcher will not give me some meat if you ____ (bake/ not) him a loaf of bread.'

And the baker said, 'Well, I ____ (give) you a loaf of bread if you promise never to steal my corn or meal.'

The mouse promised not to steal, and so the baker gave the mouse a loaf of bread; the mouse gave the butcher the bread. The butcher gave the mouse some meat; the mouse gave the farmer the meat. The farmer gave the mouse some hay; the mouse gave the cow the hay. The cow gave the mouse some milk; the mouse gave the cat the milk. And the cat gave the mouse her tail back.

But imagine what would have happened otherwise:

If the mouse *had not promised* (promise/ not) never to steal the corn or meal, the baker *would not have given* (not/ give) the mouse the bread.

If the baker ____ (not/ give) the mouse the bread, the butcher ____ (refuse) to give her the meat for the farmer.

If the butcher _____ (refuse) her any meat, the farmer _____ (not be) willing to give the mouse the hay.

If the farmer _____ (not/ be) willing to give the mouse the hay, the mouse _____ (not/ receive) the milk from the cow.

If the mouse _____ (not/ receive) the milk from the cow, she _____ (not/ get) back her tail.

Extended Activities

Activity I (Read and respond)

- Read the extract from the newspaper article.

TEACHER'S PRIDE

Many of the old teachers of the University College in the city would have felt a thrill of pride and joy, on reading in the newspapers the news that their old student Arun M. Kumar has been selected by President Obama to a very important post in his government. Arun is now Assistant Secretary and Director General of the United States and Foreign Commercial Service, International Trade Administration, in the Department of Commerce. The President has spoken appreciatively of the new team he has chosen.

A rare honour, indeed, and a well-deserved recognition of merit. Arun did his three-year undergraduate course in Physics in the University College. I taught that class their English prose. It was a very bright class, with some of the students brilliant without any self-consciousness of their brilliance. And Arun was among the most brilliant. Well-read in many subjects, keen in understanding, quick, sensitive, and cultured beyond his years in his responses, it was a privilege and a pleasure to have him in my class, and sometimes, to discuss things with him outside the class. Over the years, as his mind matured, his sense of language had become fine – a sure pointer to deeper changes. Confined to my academic pursuits, I know little about the wider world of Arun's enterprises. To see him trusted with the intricate problems of international finance is enough to make me feel that his choices and decisions were right.

Arun and his friends were responsible for starting the Science Society of Trivandrum for the benefit of school children. It has done a lot of good to school students, both in terms of financial help and academic training.

You have now read an extract from the article written by Prof. B. Hridayakumari about Mr Arun M. Kumar, her former student, who was nominated by Mr Barack Obama, (the President of USA) to a key administrative post.

- This is an unusual excerpt wherein a teacher makes an assessment of a student after several years. Don't you think that each of your classmates has his/ her own special qualities? List out the qualities that you have noticed.
- Now, based on your findings, prepare an article on your views of an ideal person, for your school magazine.

Activity II (Cohesive devices – Practice)

- Fill in the blanks using the appropriate cohesive device from the ones given in brackets.
1. All the assignments should be submitted on time. _____, they will not be evaluated.
(therefore, otherwise, on the contrary)
 2. The price of petrol has gone up considerably in the last few years. _____, the sale of cars has not seen any decrease.
(in addition to, therefore, however)
 3. Cycling is a good exercise. _____, it helps you to save money.
(however, moreover, consequently)
 4. Desktop computers are cheaper and more reliable than laptops; _____, they last longer.
(whereas, furthermore, alternatively)
 5. There is a stiff competition between mobile phone companies to win customers. _____, they are slashing prices to attract customers.
(as a result, in contrast, in conclusion)

Activity III (Documentary)

- Watch the documentary on Stephen Hawking and prepare a **presentation** on the life and works of an eminent person who has overcome many obstacles/difficulties and become successful in life.

Activity IV (Collection)

- Collect inspiring speeches (both script and audio/video) of great persons like Martin Luther King, Swami Vivekananda, Winston Churchill, Jawaharlal Nehru, etc. Make a **presentation** based on the common factors in the speeches.

The major learning outcomes of this unit are listed below.

Thematic outcomes

Students demonstrate the ability to

- face challenges and emerge successful even against limitations and hardships.
- Overcome hardships.
- present their views to others.
- develop qualities needed for an ideal personality.

Linguistic outcomes

Students demonstrate the ability to

- speak and express their views in a speech, group discussion, etc.
- write reviews, appreciations, profiles, newspaper and magazine articles, letters, e-mails, etc.
- prepare questions and interview others.
- participate actively in group discussions.
- read and comprehend a given story or reading material and prepare notes on it in the form of a tree diagram, timeline, short points, etc.
- use cohesive devices and collocations appropriately.
- use conditionals effectively.
- browse the Internet for additional information.



Unit

2

Words and Deeds

*Keep your thoughts positive
because your thoughts become your words.
Keep your words positive
because your words become your behaviour.*

- Mahatma Gandhi

About the Unit

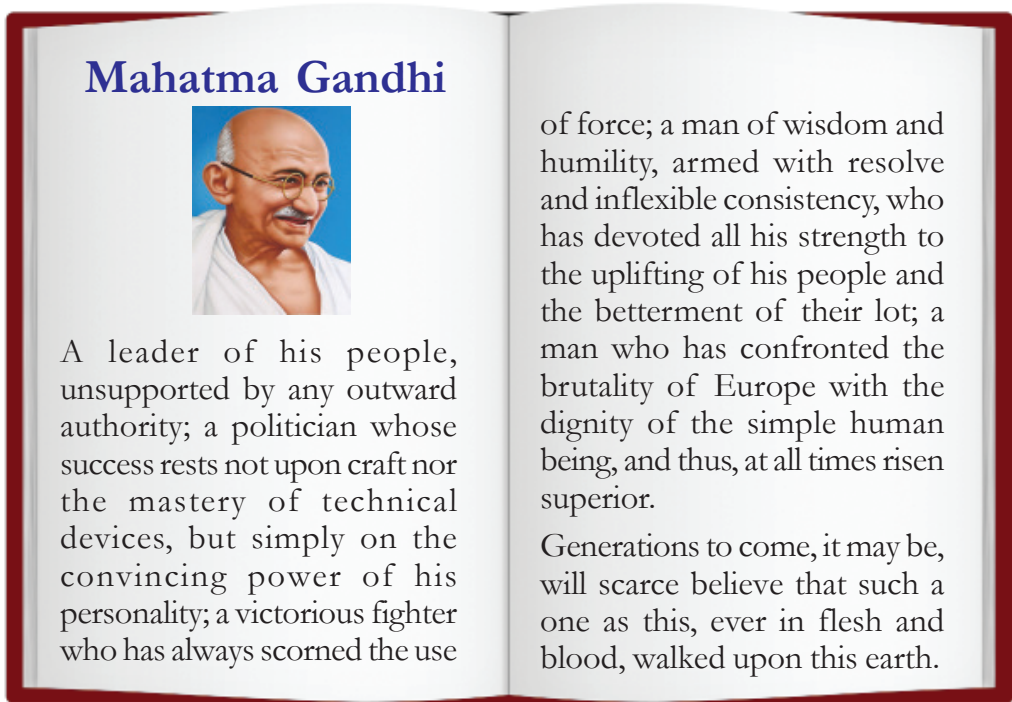
The theme of this unit is the necessity of the symbiotic relationship between words and deeds. The unit aims at inculcating the right values through a few examples. It consists of the essay 'And Then Gandhi Came' by Jawaharlal Nehru; the story 'The Price of Flowers', written by Prabhat Kumar Mukhopadhyay, and translated by Lila Ray; and the poem 'Death the Leveller', by James Shirley.

The texts and the activities are designed to help the learners imbibe the values of good citizenship. They enable them to acquire a strong linguistic foundation that will improve their application of the language in other contexts.

Let's begin:

- Deeds must be an execution of words. Mahatma Gandhi, the Father of our Nation, was true to his words in his deeds. His life was, in fact, his message.

In 1939, Albert Einstein wrote thus about Gandhiji, on his seventieth birthday:



Let's discuss

- What impression of Gandhiji do you get from the brief description given above? Discuss.
- What kind of a 'fighter' is Gandhiji?
- 'One must practise what one preaches'. How far is the statement true of Mahatma Gandhi?

I. Read and reflect:

Jawaharlal Nehru writes about the timely arrival of Gandhiji to Indian politics, when the country was in dire need of such a leadership. Gandhiji was like a beam of light that removed the darkness. Jawaharlal Nehru makes a right assessment of Gandhiji in his 'Discovery of India'. Read the excerpt.

AND THEN GANDHI CAME

Jawaharlal Nehru

...World War I ended at last, and the peace, instead of bringing us relief and progress, brought us repressive legislation and martial law in the Punjab. A bitter sense of humiliation and a passionate anger filled our people. We had become a derelict nation. Yet what could we do, how to change this vicious process? We seemed to be helpless in the grip of some all-powerful monster; our limbs were paralysed, our minds deadened. Large numbers of people, cut off from the land and incapable of any kind of manual or technical work, joined the swelling army of the unemployed, and helpless, hopeless, sank ever deeper into the morass. They did not know where to look, for neither the old nor the new offered them any hope.

- What is referred to as the 'all powerful monster'?

- What was the impact of the First World War?

What could we do? How could we pull India out of this quagmire of poverty and defeatism? Not for a few years of excitement and agony and suspense, but for long generations our people had offered their 'blood and toil, tears and sweat.' And this process had eaten its way deep into the body and soul of India, poisoning every aspect of our life....

And then Gandhi came. He was like a powerful current of fresh air that made us stretch ourselves and take deep breaths; like a beam of light that pierced the darkness and removed the scales from our eyes; like a whirlwind that upset many things, but most of all the working of people's minds. He did not descend from the top; he seemed to emerge from the millions of India, speaking their language.

- What does Nehru mean by 'And then Gandhi came'...?

'Get off the backs of these peasants and workers', he told us, 'all of you who live by their exploitation; get rid of the system that produces this poverty and misery'. Political

freedom took a new shape then and acquired a new content. Much that he said we only partially accepted or sometimes did not accept at all. But all this was secondary. The essence of his teaching was fearlessness and truth, and action allied to these, always keeping the welfare of the masses in view. The greatest gift for an individual or a nation, so we had been told in our ancient books, was *abhaya* (fearlessness), not merely bodily courage but the absence of fear from the mind. The dominant impulse in India under British rule was that of fear – pervasive, oppressing, strangling fear; fear of the army, the police, the widespread secret service; fear of the official class; fear of laws meant to suppress and of prison; fear of the landlord's agent; fear of the moneylender; fear of unemployment and starvation, which were always on the threshold. It was against this all-pervading fear that Gandhi's quiet and determined voice was raised: Be not afraid.

- What was the essence of Gandhiji's teaching?

- What does the word 'abhaya' mean?

- What did Gandhiji exhort the people to do?

Was it so simple as all that? Not quite. And yet, fear builds its phantoms which are more fearsome than reality itself, and reality, when calmly analysed and its consequences willingly accepted, loses much of its terror.

So, suddenly, as it were, that black pall of fear was lifted from the people's shoulders, not wholly of course, but to an amazing degree. As fear is close companion to falsehood, so truth follows fearlessness. The Indian people did not become much more truthful than they were, nor did they change their essential nature overnight; nevertheless, a sea change was visible as the need for falsehood and furtive behaviour lessened. It was a psychological change, almost as if some expert in psycho-analytical methods had probed deep into the patient's past, found out the origins of his complexes, exposed them to his view, and thus rid him of that burden.

- What did Gandhiji do to remove fear from the minds of the people?

There was the psychological reaction also, a feeling of shame at our long submission to an alien rule that had degraded and humiliated us, and a desire to submit no longer, whatever the consequences might be. We did not grow much more truthful perhaps than we had been previously, but

- Why was Gandhiji compared to a psychologist?

Gandhi was always there as a symbol of uncompromising truth to pull us up and shame us into truth.

What is truth? I do not know for certain, and perhaps our truths are relative and absolute truth is beyond us. Different persons may and do take different views of truth, and each individual is powerfully influenced by his own background, training, and impulses. So also Gandhi. But truth is, at least for an individual, what he himself feels and knows to be true. According to this definition, I do not know of any person who holds to the truth as Gandhi does. That is a dangerous quality in a politician, for he speaks out his mind and even lets the public see its changing phases.

- What, according to Gandhiji, was truth?

Gandhi influenced millions of people in India in varying degrees. Some changed the whole texture of their lives, others were only partly affected, or the effect wore off; and yet not quite, for some part of it could not be wholly shaken off. Different people reacted differently and each will give his own answer to this question.

- How did Gandhiji influence the people of India?

His call of action was two-fold. There was, of course, the action involved in challenging and resisting foreign rule; there was also the action which led us to fight against our own social evils. Apart from the fundamental objective of the Congress – the freedom of India – and the method of peaceful action, the principal planks of the Congress were national unity, which involved the solution of the minority problems, and the raising of the depressed classes, and the ending of the curse of untouchability.

- What was the two-fold action involved in Gandhiji's exhortation?

Realizing that the main props of British rule were fear, prestige, the co-operation of the people, and certain classes whose vested interests were centred in British rule, Gandhi attacked these foundations. Titles were to be given up and though the title-holders responded to this only in small measure, the popular respect for these British-given titles disappeared. New standards and values were set up and the pomp and splendour of the viceregal court and the princes suddenly appeared supremely ridiculous. Rich men

- What was the visible change in the value system of the country?

were not so anxious to flaunt their riches; outwardly at least, many of them adopted simpler ways, and in their dress, became almost indistinguishable from humbler folk.

He sent us to the villages, and the countryside hummed with the activity of innumerable messengers of the new gospel of action. The peasant was shaken up and he began to emerge from his shell. The effect on us was different but equally far-reaching, for we saw, for the first time as it were, the villager in the intimacy of his mud-hut, and with the stark shadow of hunger

- What was the influence of Gandhiji in the villages?

always pursuing him. We learnt our Indian economics more from these visits than from books and learned discourses. The emotional experience we had already undergone was emphasized and confirmed, and henceforward, there could be no going back for us to our old life or our old standards.

What was the idea of India which he was setting out to mould according to his own wishes and ideals?

'I shall work for an India in which the poorest shall feel that it is their country, in whose making they have an effective voice, an India in which there shall be no high class and low class of people, an India in which all communities shall live in perfect harmony.... There can be no room in such an India for the curse of untouchability or the curse of intoxicating drinks and drugs.... Women

- What was the India of Gandhiji's dream?

will enjoy the same right as men.... This is the India of my dreams.' Proud of his Hindu inheritance as he was, he tried to give to Hinduism a kind of universal attire and included all religions within the fold of truth. He refused to narrow his cultural inheritance. 'Indian culture,' he wrote, 'is neither Hindu, Islamic, nor any other, wholly. It is a fusion of all.' Again he said: 'I want the culture of all

- What, according to Gandhiji, was the essential culture of India?

lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any. I refuse to live in other peoples' houses as an interloper, a beggar, or a slave.' Influenced by modern thought currents, he never let go of his roots and clung to them tenaciously.

It is not surprising that this astonishingly vital man, full of self-confidence and an unusual kind of power, standing

for equality and freedom for each individual, fascinated the masses of India and attracted them like a magnet. He seemed to them to link up the past with the future and to make the dismal present appear just as a stepping-stone to that future of life and hope.... Thus he effected a vast psychological revolution not only among those who followed his lead but also among his opponents and those many neutrals who could not make up their minds what to think and what to do.

(Adapted)

(An excerpt from Jawaharlal Nehru's 'The Discovery of India')

- What was the psychological revolution that Gandhiji brought about?

Glossary:

agony (n)	: extreme physical or mental pain
derelict (adj)	: not cared for
dismal (adj)	: gloomy
flaunt (v)	: to show something you are proud of to others
furtive (adj)	: secret
interloper (n)	: intruder
monster (n)	: a creature that is very ugly and frightening
morass (n)	: a complicated situation that is difficult to escape from
phantom (n)	: frightening vision
prop (v)	: support
quagmire (n)	: a difficult and dangerous situation
repressive (adj)	: controlling people by force
strangle (v)	: to kill by pressing on the throat
threshold (n)	: door step

About the Author



Jawaharlal Nehru (14 November 1889 - 27 May 1964) was the first Prime Minister of India. Jawaharlal Nehru promoted democracy, socialism, secularism and unity, while adapting modern values to Indian conditions. Nehru was a prolific writer in English and wrote a number of books, such as *The Discovery of India*, *Glimpses of World History*, and *An Autobiography*. In 1955, Nehru was awarded the Bharat Ratna, India's highest civilian honour.

Activity I (Note making)

Make a note of the above passage. Read the passage again and complete the following.

- **The uncertain condition of India**
 - humiliation
 -
 -
 -
- **The arrival of Gandhiji**
 - saw political freedom taking a new shape
 - removed the black pall of fear
 -
 -
 -
- **His teachings and methods**
 - fearlessness
 - truth
 -
 -
 -
- **His two-fold action**
 - challenging and resisting foreign rule
 -
 - minority problem
 -
 -
- **The moulding of India, according to Gandhiji's wishes and ideas**
 - even the poorest shall feel that it is their country
 - all communities shall live in perfect harmony
 -
 -
- **The amazing qualities of Gandhiji**
 - full of self confidence
 - unusual kind of power
 -
 -

Have you completed the note? Now, prepare a **summary** of the passage.

Activity II (Think and write)

- How did Gandhiji enlighten the freedom fighters? What kind of a leadership did Gandhiji take? What was the effect of his leadership?

Answer in a **paragraph** of about 100 words.

Activity III (Speech)

- In connection with Gandhi Jayanthi, your school is organizing a programme to propagate the relevance of Gandhian values in the present day. Prepare and deliver a **speech** before the class.

Hints

- Peace
- Fearlessness
- Truthfulness
- Influence
-
-
-

Tips for public speaking

- body language/posture
- eye contact
- voice modulation
- pause
- gesture
- pronunciation
- logical development
- clarity of presentation
- illustrations and examples
- comprehensiveness of content

Activity IV (Group discussion)

'Women will enjoy the same right as men...

This is the India of my dreams', Gandhiji said.

There is a role for each individual citizen, society and political party to ensure equal rights to women. Conduct a **group discussion** on the topic.

Activity V (Letter to the editor)

Here is the sample of a letter to the editor expressing an individual's concern over a common issue. Examine it carefully.

A Letter to the Editor

From
Nandini P.
Nilakkal House
MRA - 347, Jawahar Lane
Bangalore -3

Date → 15 June 2014

Addressee → To
The Editor
The Xanadu
Hyderabad

Salutation → Sir,

Reason for writing the letter → I am writing this letter to express my concern about the article, 'English should not be taught up to Class X' (May 25th), by Mr. Santha Rao. I wonder what made him write such an article. How can one ignore the role of English in a fast developing world? From his article, I understand that he has some hidden agenda. In this fast developing world, even an ordinary person thinks about giving better education to his or her children. English is being taught in the *Saksharatha* classes as well. The medium of instruction for various courses at a higher level of education is English. I strongly believe that English is the only global language and the language of science and technology. It should be taught right from the lower classes.

Feelings and arguments →

Suggestion/opinion →

Subscription → Yours truly
(Sd/-)
Nandini P.

- Now, refer to three national dailies of a week, and collect reports on instances where women are deprived of their rights, and analyse how the issues related to women are presented.

Write a **letter to the editor** of a newspaper, about the way in which women's issues are presented.

Note : For the management of space, the editor may edit your letter, omitting the address and other unnecessary details. But when you draft a letter to the editor, you should write your full name and address.

Activity VI (Concord)

- Look at the following sentence from the given passage.
‘Different people react differently and each gives his/her own answer to the question.’

Here, ‘each’ agrees with a singular verb.

Generally, a singular subject agrees with a singular verb and a plural subject agrees with a plural verb. However, a deeper understanding of agreement (concord) will help us to write correctly when certain nouns, phrases or combinations of nouns come in the subject position.

Language Tips

- When a singular subject and a plural subject are joined by either...or, neither...nor, etc., the verb agrees with the subject nearer to it.
e.g. Ram or his brothers go home every month.
- When two subjects are joined by ‘as well as,’ ‘more than,’ and ‘as much as,’ the verb agrees with the first subject.
e.g. The girls, as well as their teacher, have left.
- When two subjects are joined by ‘with,’ ‘along with,’ ‘together with,’ ‘in the company of,’ ‘in addition to,’ ‘besides,’ ‘accompanied by,’ etc., the verb agrees with the first subject.
e.g. My friend, with all his students, has arrived.
- One of/each of/everyone of/either/neither of + plural noun (pronoun) carries a singular verb.
e.g. One of the players was selected for the national team.
- When *every* or *each* is used with two singular subjects connected by *and*, we use a singular verb.
e.g. Every school and college has a playground.
- A (good/great) deal (of) + singular noun + singular verb.
e.g. A good deal of time was wasted on this case.
- When ‘one’ means ‘anyone,’ ‘everyone,’ it is called the ‘indefinite one.’ The indefinite one is not usually replaced by any other pronoun.
e.g. One should do one’s duty for one’s country.
- Expressions like ‘five pounds,’ ‘ten rupees,’ ‘two weeks,’ ‘three miles,’ etc. are singular when they are thought of as indicating a single amount, period or distance.
e.g. Five rupees is not a big sum.
Three weeks is not a long time.

- 'A lot (of)' takes a singular verb when it denotes amount, and a plural verb when it denotes number.
e.g. A lot of money is spent on construction.
A lot of petitions have been received.
- Nouns like 'furniture, machinery, equipment, traffic, luggage, crockery, cutlery, clothing', etc. are called class collectives. Though plural in meaning, they are singular in form, and are followed by singular verbs.
e.g. The furniture was bought from Italy.
- Plural words and phrases used as the titles of books take singular verbs.
e.g. *Great Expectations* is one of Dickens' great novels.
- The determiners 'this' and 'that' go with singular nouns, and 'these' and 'those' with plural nouns.
e.g. This girl speaks English better than these boys.

Choose the correct alternative.

1. Either Rajesh or his friends _____ come. (has, have)
2. Neither of us _____ coffee. (likes, like)
3. The boy, along with the tourists, _____ gone. (has, have)
4. Five miles _____ not a short distance. (are, is)
5. Everyone of you _____ to attend the meeting. (have, has)

Correct the following sentences.

1. Each of the employees are working hard.
2. One of the students are absent today.
3. Neither Lal nor his relatives has arrived.
4. One of us have brought a globe.
5. Neither the man nor his wife are very careful.
6. The books placed on the table needs binding.
7. There is a lot of people waiting outside.
8. The police is closely watching all his movements.
9. The price of vegetables are going up.
10. Keep all the luggages in the cloak room.

Activity VII (Wordfinder)

- Look at the following sentence from the passage:

Gandhiji was 'like a beam of light that pierced the darkness and removed the scales from our eyes....'

Do you know the exact meaning of the word 'pierce'?

Let's see how the meaning of this word is given in the *Oxford Advanced Learner's Dictionary*.

pierce/pɪəs; AmE pɪrs/ verb 1~ **(through) sth** to make a small hole in sth, or to go through sth, with a sharp object: [VN] *The arrow pierced his shoulder.* † *He pierced another hole in his belt with his knife.* † *to have your ears/ nose pierced* (= to have a small hole made in your ears /nose so that you can wear jewellery there) † *(figurative) She was pierced to the heart with guilt.* † [V] *The knife pierced through his coat.* 2~ **(through) sth** *(literary)* (of light, sound, etc.) to be suddenly seen or heard: [VN] *Sirens pierced the silence of the night* † *Shafts of sunlight pierced the heavy mist.* [also V] 3~ **(through) sth** to force a way through a barrier: [VN] *They failed to pierce the Liverpool defence.* [also V]

- What are the items given in this entry?
 - Spelling
 - Pronunciation /...../
 -
 -
 -
- The meaning of the word 'pierce' in this context is the second one given in the dictionary i.e., 'to be suddenly seen or heard'. You can also take note of the sentence given after the meaning.

We can make use of a dictionary to check the

- spelling
- meaning
- word stress
- derivatives
- pronunciation
- usage
- word class
- phrasal verbs

A word has a variety of meanings - literal, contextual and so on. It is the context that determines the exact meaning of a word.

I. The words given below are taken from the passage.

Refer to a dictionary and find out the meaning and the parts of speech of the following words and make your own sentences.

Word	Part of speech	Meaning	Sentences
convince		
pervasive		
attires		
dismal		
vicious		

II. Read and reflect:

The bonds of human relationship are very strong. They are so complex that it is difficult for us to explain. Words and deeds have a soothing effect and they cement the bonds of relationship. Here is a story about the impact of words. Read on.

THE PRICE OF FLOWERS

Prabhat Kumar Mukhopadhyay

It was nearly one o' clock and I was feeling extremely hungry. So, I made my way slowly to a vegetarian restaurant which was not far away, in St. Martin's Lane. Lunch hours in London restaurants were not so crowded in those days.

I found not more than three or four hungry people scattered around the room. I chose a table, seated myself and opened the newspaper.

A waitress came up and waited politely for my order. I raised my eyes from the paper, glanced at the menu and told her what I required. 'Thank you, sir,' she said and went briskly and noiselessly away.

At that moment, my attention was drawn to a table not far from mine. A young English girl was sitting there. She had been watching me with interested surprise but turned her eyes away as soon as I looked at her.

The girl was thirteen or fourteen years old. Her clothes betrayed her poverty. Her hair hung in a heavy stream down her back. Her eyes were large. They had a sad expression. I watched her when she was not looking so that she would not notice. My lunch was served as she was finishing hers. The waitress brought her the bill. Bills are paid at the desk as one goes out. The desk is near the door.

- Why was the narrator's attention drawn to the English girl?

The girl stood up. My eyes followed her. As she paid her bill, she asked the cashier in a low voice, 'Please, Miss, can you tell me if that gentleman is an Indian?'

- What is your impression of the girl?

'I think so,' the cashier answered.

'Does he come here all the time?'

'Perhaps not. I do not recall having seen him before.'

'Thank you,' said the girl and looked at me once more with a startled air and went out.

It surprised me. Why? What was the matter? Her interest in me aroused my interest in her. When I had finished my lunch, I asked the waitress, 'Do you know the girl who was sitting over there?'

- How do you know that the girl was interested in knowing the identity of the narrator?

'No, sir, I do not know her, to speak of. I've noticed she has lunch here on Saturdays.'

'Doesn't she come on any other day?'

'I never see her on other days.'

'Have you any idea who she is?'

'Perhaps she works in a nearby shop.'

'How do you know?'

'Saturday is pay day. That is when she comes. On other days, she may not be able to afford lunch. Perhaps, she does not earn very much.'

- What do you understand about the probable financial condition of the girl?

I was moved by what she said.

The curiosity I felt about the girl persisted.

Who was the child? Why had she inquired about me? Was some mystery the cause of her interest? Her poverty-stricken, sad and anxious figure took possession of my thoughts. On Sundays, all London shops are closed. So, I set out to look for her after breakfast, on Monday morning. I looked into the shops on the streets near St. Martin's Lane, and especially, the shops on the Strand, but I found no trace of the girl.

- Why was the narrator curious about the girl? What did he do to meet her?

The week passed. Saturday came again. I presented myself at the vegetarian restaurant once more. As I entered, I saw her sitting at the same table as before. She was eating. I walked up and took the chair opposite hers, saying, 'Good afternoon!'

- Why did the narrator go to the restaurant again?

'Good afternoon, sir,' she responded hesitantly.

By making one brief remark after another, I was able, slowly, to start a conversation. At last she asked, 'Are you an Indian?'

'Yes.'

'Excuse me, are you a vegetarian?'

'Why do you ask that?'

'I have heard that most Indians are vegetarians.'

'How is it that you know anything about India?'

'My elder brother is in India. He is a soldier.'

'I am not much of a vegetarian,' I answered her question, 'but I enjoy a vegetarian meal, now and then.' The girl seemed disappointed.

I learned that her only guardian was this elder brother. She lived with her old widowed mother.

'Do you hear from your brother?'

'We have not had a letter from him for a long time. My mother is very worried. People tell her that India is full of tigers and snakes and fevers. She is afraid something has happened to him.

- What impression did the girl have about India?

Is it true, sir, that India is full of tigers and snakes and fevers?'

'No,' I smiled, 'how could people live there if it were?' The girl sighed softly. 'Mother says she would like to ask an Indian about these things if she can find an Indian,' the girl looked at me with eyes full of entreaty.

I understood how she felt. She wanted me to see her mother, but she did not have the courage to ask me to accompany her home. A keen desire to meet this poor anxious mother took hold of me. I had not had the opportunity to visit an impoverished English home. I wished to see how the poor lived in this country, to know what they think.

'Will you introduce me to your mother some time? Would you like me to accompany you home? I can go some day.'

The girl's eyes brimmed with gratitude. 'Thank you ever so much!' she said. 'It is so kind of you! Can you come now?'

'With pleasure.'

'It will not interfere with anything else you have to do?'

'No, no, not at all. This afternoon is entirely my own.'

The girl was delighted. We finished our lunch and got up together.

As we walked, I asked her, 'May I know your name?'
'My name is Alice Margaret Clifford.'

'Would you mind walking?' she asked.

'Not at all,' I answered, 'if it is not difficult for you.'

'No, I walk home every day.'

I asked the girl, 'Do you come this way often?'

'Yes,' she answered, 'I work as a typist in the Civil Service stores. Every afternoon, I come home this way. Today is Saturday, so I am off early.'

'Shall I call you Miss Clifford or Alice?'

'I am not grown-up yet. You may call me what you like. I am usually called Maggie.' She laughed.

'Are you very anxious to grow up?'

'Yes.'

'Tell me why.'

'When I grow up, I shall be paid more for my work. My mother is old.'

- Was Maggie satisfied with her job? If not why?

'Is the work you do to your liking?'

'No. The work is very mechanical. I want work that will make me use my head, brain work. Like the work of a secretary.'

- What do you understand by 'brain work'?

We crossed the bridge and arrived in Lambeth. It is a poor neighbourhood. 'If I ever become a secretary,' Maggie said, 'I shall take mother away from here.'

'Did your father call you Maggie or Magsy?'

'When he was very affectionate he called me Magsy. How did you know?'

'Yes, yes,' I answered mysteriously, 'we are Indians, you know. We know about the future and all kinds of magic.'

'That is what I have heard,' she said.

'Indeed?' I was surprised. 'What have you heard?'

'I have heard that there are many people in India who have occult powers. They are called yogis. But you are not a yogi.'

'How do you know that I am not a yogi, Maggie?'

'Yogis do not eat meat.'

'Is that why you asked me in the beginning whether I am a vegetarian or not?'

- Why did Maggie ask the narrator whether he was a vegetarian?

She smiled without answering.

We had reached a narrow doorway. Maggie took a thin latch key out of her pocket and opened the door. She entered and said, 'Please come in'.

When I was inside, Maggie closed the door. She went to the foot of the stairs and, raising her voice a little, called, 'Mother, where are you?'

'I am in the kitchen, child,' the answer came from below. 'Come down.'

It is necessary to explain here that London streets are above ground. Kitchens are often below street level.

Maggie looked at me questioningly, 'Do you mind?'

'Not in the least. Come on.' I said.

Together we descended the stairs to the kitchen.

'Mother,' said Maggie from the doorway, 'an Indian gentleman has come to see you.'

'Where is he?' the old woman asked eagerly.

With a smile I stepped into the kitchen behind Maggie. She introduced us. 'This is Mr Gupta, mother,' she said, 'Mr Gupta, my mother.'

- Why did Mr Gupta go to Maggie's house?

'How do you do?' I said and held out my hand.

'Excuse me, my hands-' she said, holding them out for me to see. They were covered with flour. 'Today is Saturday,' she explained, 'I am making cakes. People will come to buy them this evening. They'll be sold on the streets tonight. This is the way we make our living - lots of trouble!'

- What do you understand about the living conditions of Maggie and her mother?

Saturday night is a time of festivity in poor neighbourhoods.

All sorts of things are sold from countless lighted pushcarts. The streets are more crowded than on any other day. Saturday is the day the poor are able to spend a little, for they receive their weekly wages.

- Why is Saturday special to Maggie and her mother?

Ingredients for cake making, flour, sugar, fat, raisins, eggs

and so forth were set out in readiness upon the dresser. Several freshly baked cakes in tins were also there.

'Sitting in such a poor kitchen will not be very pleasant for you, will it?' Mrs. Clifford said. 'I have almost finished my work. Maggie, take him into the sitting room, I'll come in a minute.'

'No, no,' I protested, 'I can sit here well enough. The cakes you make are nice ones, I must say.'

Mrs. Clifford thanked me with a smile.

'What kind of a country is India, sir?' asked Mrs. Clifford, as she resumed her cooking.

'A beautiful country.'

'Safe to live in?'

'Certainly. But not cold like this country. It is somewhat hot.'

'Aren't there too many snakes and tigers? Don't they kill people?'

• How did Mr Gupta describe India to Mrs. Clifford?

'Don't believe that,' I laughed. 'Snakes and tigers keep to the jungles. They get killed themselves if they come too close to places where people live.'

'And fevers?'

'In some places in India, there is more fever than in others. It is neither the same everywhere nor the same all the year around.'

'My son is in the Punjab. He is a soldier. What kind of a place is the Punjab?'

'The Punjab is a fine place. There is little fever there. It is very healthy.'

'I am glad to hear it,' Mrs. Clifford said.

Her baking was finished. 'Maggie,' she said, 'take Mr. Gupta upstairs, I'll wash my hands and bring tea.'

Maggie showed the way to their sitting room and I followed. The furniture was cheap and there was not much of it. The carpet was old, torn in places. But everything was extremely clean. Maggie drew the curtains back and opened the windows. There was a glass bookcase. I stood in front of it.

Mrs. Clifford came in carrying the tea tray, a few minutes

later. All trace of the kitchen had vanished from her person.

As we drank tea, I talked about India. Mrs. Clifford showed me a photograph of her son. It

- Who is Francis? What do you know about him?

had been taken before he left. His name was Francis or Frank. Maggie brought out a book of pictures he had sent her for her birthday. There were many pictures of Simla and the surrounding mountain country. On the inside page was written, 'To Maggie, on her birthday, from her loving brother Frank.'

'Maggie,' said Mrs. Clifford, 'show Mr Gupta the ring.'

'Has your brother sent you a ring?' I asked her. 'Let me see what kind of a ring it is.'

'It is a magic ring,' Maggie explained. 'A yogi gave it to Frank.'

She brought it and asked, 'Can you see the past and the future in it?'

I had heard a lot about crystal gazing. A crystal was set in the ring. I took it up and examined it.

'When Frank sent the ring,' Mrs. Clifford said, 'he wrote that if you concentrate on a distant person as you gaze into it, you will be able to see him and what he is doing. This is what the yogi told Frank. Maggie and I have concentrated upon it, again and again, because we have not had any news of Frank for a long time. But we have not been able to see anything. Why don't you try? You are a Hindu. You may be able to do it!'

I realised that superstition was not confined to India. I did not have the heart to tell the mother and daughter that the ring was nothing much, brass with a piece of ordinary glass stuck into it. They believed their Frank had sent them a new and miraculous thing from a distant land, a dream India. How could I shatter their faith?

- What is your opinion about superstitions? Do you believe in any?

Urged by Mrs. Clifford and Maggie, I took the ring into my hand and stared at it intensely for a long time. 'I cannot see anything,' I exclaimed at last, giving up.

The mother and daughter were disappointed. To change the subject, I said, 'Here is a violin. It is yours, isn't it,

Maggie?'

'Yes,' Mrs. Clifford answered, 'Maggie plays quite well. Maggie, please play something for us.'

'Oh, Mother!' Maggie looked at her in protest.

'Maggie,' I pleaded, 'please play something! I am very fond of the violin. I have a sister at home about your age. She used to play for me.'

'The way I play is not at all worth listening to,' Maggie said.

My entreaties at last persuaded her to play. 'I do not know many pieces,' she said. 'What would you like to hear?'

'Shall I choose something? All right, then, give me your music. Let me see what you have.'

Maggie brought out an old music case bound in black leather. I opened it. Most of the pieces were light airs like, 'Good-bye Dolly Grey,' 'Honeysuckle and the Bee', etc. There were a few really good, though old-fashioned ones, things like 'Robin Adair', 'Annie Laurie', 'The Last Rose of Summer,' etc. There were several Scotch songs. So I selected 'The Blue Bells of Scotland' and handed Maggie the music. Maggie played and I hummed the tune to myself.

When the song was over, I praised her playing lavishly as I thanked her. 'Maggie has never had the opportunity to study,' Mrs. Clifford said. 'She has learned what she knows by herself. If our circumstances ever improve, I shall arrange for her to have lessons.' On my way back, I was filled with astonishment. The incident touched me very deeply.

Three months passed. I visited Maggie and her mother several times, at their home, and took Maggie to see the Zoo once. She rode the elephant 'Indian Rajah,' like all the other boys and girls. How delighted she was!

But no news had come from her brother. Urged by Mrs. Clifford, I went to India House, one day, and made inquiries. I was told the regiment to which Frank belonged was fighting on the Northwest Frontier. Mrs. Clifford became extremely worried when she heard it. One day, I

- Describe the incident which touched the narrator deeply.

received a postcard from Maggie. She wrote:

'Dear Mr Gupta,

My mother is very ill. I have not been able to go to work for a week. We shall be extremely grateful if you take the trouble to come to see us.

- Why was Maggie unable to go to work?

Maggie'

I had told the family with whom I lived about Maggie and her mother. At breakfast, I spoke of the letter.

My hostess said, 'When you go, take some money with you. The girl has not been able to go to work for a week. She had not received any pay. It is probable that they are hard up.'

- Why did Mr Gupta take some money with him when he went to see Mrs. Clifford?

After breakfast, I took some money and set out for Lambeth. I knocked at the door. Maggie opened it.

She was looking much pulled down. Her eyes were hollow and ringed. 'Oh, thank you, Mr Gupta!' she exclaimed when she saw me. 'It is so kind of you.'

'How is your mother, Maggie?' I asked.

'She is sleeping now. Her condition is very serious. The doctor says it is aggravated by her anxiety over Frank. There is no news from him yet. She may not live.'

I tried to console Maggie, drying her eyes with my handkerchief. Maggie controlled herself with an effort and said, 'I have a request to make of you, Mr. Gupta.'

'What is it, Maggie?' I asked.

'Come into the sitting room and I'll tell you,' she answered.

We tiptoed carefully into the sitting room lest the sound of our footsteps should disturb the sick woman.

I turned when I reached the centre of the room, and remained standing there. 'What is it, Maggie?' I repeated my question.

- Why did Mr Gupta and Maggie tiptoe into the sitting room?

Maggie gazed up into my face with beseeching eyes. I waited. Then, she covered her face with her hands and wept silently.

I was in a fix. What could I say to console this child? Her brother was fighting on the Frontier. Only God knew whether he was alive or dead. Her mother was the only

person she had on earth. If she lost her, what would happen? Where in London could this girl, on the threshold of adolescence, go?

I pulled her hands away from her face. 'Maggie, tell me what you wish me to do. If there is anything I can do to help you, I shall not hesitate.'

'Mr Gupta,' the girl said, 'I do not know what you will think of the request I am going to make. Please forgive me if it is very, very wrong.'

'What is it? What do you wish to ask?'

'All day yesterday, Mother kept saying that if Mr Gupta would come and gaze into the crystal, he might learn something about Frank. Mr Gupta is a Hindu, she said. If only he would come, she said. That is why I wrote to you.'

'If you want me to try once more, go and bring me the ring, Maggie. Of course I'll do it.'

'But if you don't see anything again this time?' I understood what Maggie meant. I was silent.

'Mr Gupta, I have read in books that Hindus are extremely truth-loving. If you could bring yourself to tell Mother only once, after looking into the crystal, that Frank is all right, that he is alive – will it be too much of a lie? Will it be very, very wrong?' As she spoke, tears streamed from her eyes.

- What request did Maggie make to Mr Gupta?

I thought it over. I am not very virtuous. I have done my sinful things. So I decided to do this. It would be the least of my offences. 'Please, Maggie, don't cry. Where is the ring? Let me take a good look at it this time. If I do not see anything I shall do as you suggest. God will forgive me if it is wrong.'

- Why was the crystal ring so special to Mrs. Clifford?

Maggie brought me the ring. I took it and said, 'See if your mother is awake.'

Fifteen minutes passed before Maggie came back. 'Mother is awake,' she said. 'I have told her you are here.'

'May I see her now?'

'Please come.'

I approached the mother's bedside. The ring was in my hand. Wishing her a good morning I said. 'Mrs. Clifford,

your son is alive. He is well.'

The old woman raised her head a little off the pillow. 'Did you see that in the crystal?' she asked.

- What made Mrs. Clifford recover?

'Yes, Mrs. Clifford,' I answered without any hesitation, 'I have seen it.'

Her head dropped back. Tears of happiness welled from her eyes. She whispered faintly. 'God bless you! God bless you!'

Mrs. Clifford recovered.

It was almost time for me to return to my country. I wished to go to Lambeth to say good-bye to Maggie and her mother. But the family was in mourning. Frank had been killed in the fighting on the Frontier. A month ago, Maggie had sent me a card with a black border. I calculated from the date and found that Frank had been dead some days when I told his mother he was alive and well. I felt ashamed to face Mrs. Clifford. So I wrote a letter to them, announcing my departure and bidding them good-bye.

- Why was Mr Gupta ashamed to face Mrs. Clifford?

The morning of my last day in London dawned. I was to leave before night. As I was breakfasting with the family, there was a knock at the door. A minute or two later, the maid came in and announced, 'Please Mr Gupta, Miss Clifford has come to see you.'

My breakfast was unfinished. Maggie had come to say good-bye. Lest she be late for office because of me, I took the permission of my hostess and got up from the table. Maggie was standing in the hall. She was wearing black. I took her into the adjoining library and made her sit down.

'Are you leaving today?' she asked.

'Yes, Maggie, today is the day of my departure.'

'How long will it take you to reach your country?'

'A little more than two weeks.'

'In what part of the country do you live?'

'I have entered the Punjab Civil Service. I shall not know exactly where I am posted until I arrive there.'

'Is the Frontier very far from there?'

'No, not very.'

'Frank is buried at Fort Monroe, near Dera-Ghazi-Khan.'
The girl's eyes were filled with tears as she spoke.

'When I go to that part of the country, I shall visit your brother's grave and write to you.'

'It won't be troublesome for you? Or inconvenient?' Maggie asked.

- What was the promise given to Maggie?

'Why should it be? Dera-Ghazi-Khan is not very far from where I shall be. It will certainly be possible for me to go there someday. I'll write and tell you about it.'

Maggie's face was filled with gratitude. As she thanked me, her voice choked. She took a shilling out of her pocket and put it down on the table in front of me, saying, 'Please buy flowers with this shilling when you go, and lay them on my brother's grave for me.'

- Why did Maggie give a shilling to Mr Gupta?

In my emotion, I lowered my eyes. The child had earned the shilling with so much toil! I felt like returning it to her, explaining that in our country flowers grow in great profusion and do not have to be purchased.

- Explain the reason why Mr Gupta accepted the shilling.

But I reconsidered. Why should I deprive her of the joy this sacrifice would give her? All that this shilling could have given her she was foregoing for the love of her brother. The joy of doing it was beyond all price. The grief in her heart would be eased a little. What good would it do to deprive her of it? I picked up the shilling.

'Maggie,' I said, 'I shall use this shilling to buy flowers and put them on your brother's grave.'

Maggie stood up. 'How can I thank you?' she said. 'Now it is time for me to go to work. Good-bye, remember to write.'

I got up and took her hand in mine. 'Good-bye, Maggie, God bless you,' I said and pressed her hand to my lips. Maggie left. I wiped a tear or two from my eyes and went upstairs to pack my bags.

(Adapted)

(Translated from Bengali by Lila Ray)

About the Author

Prabhat Kumar Mukhopadhyay (1873-1932) was one of the best short story writers in Bengali literature. He was also a novelist. His short stories are mainly based on real-life situations and his characters belong to the middle class families. Their hopes and aspirations, joys and sorrows are woven finely into his stories.

Glossary: _____

aggravate (v)	:	worsen
besech (adj)	:	showing that you want something very much (of a look, a tone of voice, etc.)
betray (v)	:	reveal
entreaty	:	a serious and often emotional request
Lambeth	:	a suburb of London
music (n)	:	(here) a book with printed notes of music

Activity I (Read and respond)

1. 'It is neither the same everywhere nor the same all the year round in India.' Why?
2. Why did the narrator decide to take the shilling given by Maggie?
3. What is the role of faith in the story?

Activity II (Discussion)

- Discuss the significance of the title 'The Price of Flowers'. You may also suggest alternate titles to the story.

Activity III (Character sketch)

- Pick out the words used by the author to describe the character of Maggie.

Establish the above points with the help of related evidence from the text, and **sketch the character** of Maggie.

Appearance

- thirteen years old
- anxious figure
- large eyes
-
-
-

Qualities/traits

- hard-working
- disciplined
- polite manners
-
-

Attitude towards others

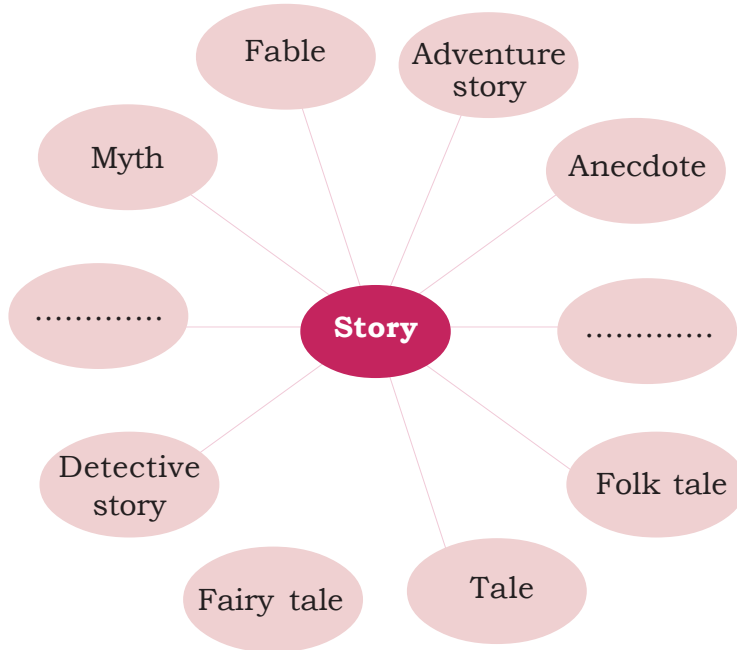
- respectful
- caring
-
-
-

Your opinion about the girl

-
-
-
-

Activity IV (Web diagram)

- The following **web diagram** shows different types of stories. Add more types to it.



- Now, match the following with the help of a dictionary.

A	B
1. Story	a. a very old traditional story from a particular place, that was originally passed on to people in a spoken form
2. Anecdote	b. a story from ancient times, especially one that was told to explain natural events or to describe the early history of a people
3. Tale	c. an imaginative story, especially one that is full of action and adventure
4. Folk tale	d. a description of events and people that the writer or the speaker has invented in order to entertain people (adventure story, detective story, love story)
5. Fable	e. a story about magic or fairies, usually meant for children
6. Fairy tale	f. a traditional short story that teaches a moral lesson, especially one with animals as characters
7. Fiction	g. an interesting or amusing story about a real person or event
8. Myth	h. a type of literature that describes imaginary people and events

Which category, does the story 'The Price of Flowers' belong to? Discuss.

Activity V (Write-up)

- 'I want work that will make me use my head, brain work.'

How far can you relate this statement to your life? What kind of profession do you like? Why? Prepare a **write-up**.

Activity VI (Letter)

- 'When I go to that part of the country, I shall visit your brother's grave and write to you.' A few weeks after the narrator's departure, Maggie receives a letter from him. What might be the content of the letter? Draft a **letter**, assuming that you are the narrator.

Activity VII (Role-play)

- Maggie reads the letter. She cannot sleep for many days. Imagine that one day, Mr Gupta receives a call from her. What would she say? Discuss with your friend, and prepare a likely conversation between them. **Enact the scene** by taking up different roles.

Activity VIII (Review)

- Read the story 'The Price of Flowers' again and discuss the following with your friends.
- the theme
 - style of narration
 - language
 - impact of words and expressions
 - location
 - characterisation
 - dialogues
 - the opening and the ending of the story

Now, attempt a **critical review** of the story.

Activity IX (Reporting)

The following sentences are from the story 'The Price of Flowers'. Read them.

She asked, 'Are you an Indian?'

'Yes.'

'Excuse me, are you a vegetarian?'

'Why do you ask that?'

'I have heard that most Indians are vegetarians.'

'How is it that you know anything about India?'

'My elder brother is in India. He is a soldier.'

The very next day the narrator told his friend about the girl and their conversation.

Read and find out how he presented it.

The girl **asked** me **whether** I **was** an Indian.

I answered in the affirmative.

Then she **asked** me politely **if** I **was** a vegetarian.

I **enquired** why she **asked** that.

She **said (that)** she **had** heard that most Indians **were** vegetarians.

I further **asked** her how it **was** that she knew anything about India.

She **replied** that her elder brother **was** in India and added that he **was** a soldier.

- What differences do you notice between direct speech and reported speech? Discuss.

Note 1 : If the reporting verb is in the simple present tense or present perfect, the tense in the direct speech can be retained.

e.g. It is said that the earth moves around the sun.

Shakespeare has said that one may laugh and laugh and yet be a villain.

Note 2 : The context of the conversation should be borne in mind while reporting it. The reporting verbs and adjectives may be selected accordingly.

e.g. The convict : Yes, yes, I'll lie down.

The convict agreed that he would lie down.

- Now, rewrite the following sentences in reported speech.

'Shall I call you Miss Clifford or Alice? '

'I am not grown-up yet. You may call me what you like. I am usually called Maggie.' She laughed.

'Are you very anxious to grow up?'

'Yes.'

'Tell me why.'

'When I grow up, I shall be paid more for my work. My mother is old.'

'Is the work you do to your liking?'

'No. The work is very mechanical. I want work that will make me use my head, brain work. Like the work of a secretary.'

III. Read and enjoy:

Deeds speak louder than words. Good deeds will be remembered for ever. Here is a poem which tells us about the glory of deeds. Read on.

DEATH THE LEVELLER

James Shirley

THE glories of our blood and state
Are shadows, not substantial things;
There is no armour against Fate;
Death lays his icy hand on kings:
Sceptre and Crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.

Some men with swords may reap the field,
And plant fresh laurels where they kill:
But their strong nerves at last must yield;
They tame but one another still:
Early or late
They stoop to fate,
And must give up their murmuring breath
When they, pale captives, creep to death.

The garlands wither on your brow;
Then boast no more your mighty deeds!
Upon Death's purple altar now
See where the victor-victim bleeds;
Your heads must come
To the cold tomb;
Only the actions of the just
Smell sweet and blossom in their dust.

About the Author



James Shirley, (1596-1666), is known as the last of the Elizabethans. He was a prolific writer for the stage. He also published four small volumes of poems

and plays.

'Death the Leveller' is a funeral song. However, it appeals to the reader to think about human actions. The central idea of the poem is the vanity and impermanence of earthly glory and power. Death knows no distinction, and carries off all alike - high and low, rich and poor, strong and weak - reducing them all to dust. It is only the memory of the good deeds done during our lifetime that will remain for ever.

Your teacher will help you to listen to the recitation of the poem.

Glossary: _____

altar (n)	:	a holy place in a church or temple
blood (n)	:	family origins
captive (n)	:	kept as a prisoner or in a confined space
crooked (adj.)	:	dishonest
laurels (n)	:	a bush with dark smooth shiny leaves; also, represents honour and praise
sceptre (n)	:	the ornamental rod of a king, a symbol of power
scythe (n)	:	a tool with a long handle and a slightly curved blade, used to cut grass or grain
spade (n)	:	a garden tool with a broad metal blade and a long handle
stoop (v)	:	surrender
tame (v)	:	control
tumble	:	fall down

Activity I (Read and respond)

1. Why does the poet think that the glories of our blood and state are shadows?
2. What do 'sceptre and crown', and 'scythe and spade' stand for and what do they symbolize?
3. Why does the poet say that 'there is no armour against fate'?
4. 'Some men with swords may reap the field'. What does this mean?
5. What is the fate of the men with swords who hope to reap the field?
6. What does 'Death's purple altar' refer to?
7. What does the phrase 'victor-victim' mean?
8. What can survive death? What are the things that blossom in the dust? Why?
9. Why is Death called the Leveller?

Activity II (Read and reflect)

- Elaborate the ideas in the following lines:
- (i) Only the actions of the just
Smell sweet and blossom in the dust.
 - (ii) The glories of our blood and state
Are shadows, not substantial things;
There is no armour against Fate;

- The following words are taken from the poem. Parse them with the help of a dictionary.

armour	:noun...	wither	:
but	:	tame	:
murmuring	:	stoop	:
boast	: verb	crumble	:
where	:	reap	:
cold	:	boast	:
sweet	:	bleeds	:

Activity III (Analysis)

- Examine the rhyme scheme of the poem. What effect does it produce?

Couplet : A couplet consists of two lines of poetry that rhyme with each other and are of the same length.

e.g. 'Sceptre and crown
Must tumble down,'

Can you identify more couplets from the poem?

Figures of speech:

Personification — a figure of speech in which human qualities are attributed to inanimate objects. e.g. O wild west wind!

Metaphor — a word or expression used to describe somebody/ something in a way that is different from its normal use. One is identified with the other.

e.g. O, my love is a red, red rose (metaphor)

O, my love is like a red, red rose (simile)

Metonymy — when one thing is mentioned instead of another with which it has become closely associated, because of a recurrent relation in common experience.

e.g. 'the crown' stands for a king

'Hollywood' for the film industry

Oxymoron — when two terms which, in ordinary usage, are contraries are used together.

e.g. pleasing pains, loving hate; I burn and freeze.

Identify the figure of speech in 'Death lays its icy hand on kings!'

Pick out examples of metaphor, metonymy and oxymoron in the poem.

Discuss the poetic effect of these figures of speech.

Activity IV (Appreciation)

Men are mortal. Triumph and failures are a part and parcel of life. However, we have to think of the consequences of our action before we do something. The effect of our mistaken deeds cannot often be rectified.

.....

.....

Think and add your views.

- Now attempt an **appreciation** of the poem. What should be included in it?
 - introduction
 - brief summary
 - poetic devices
 - message
 - your opinion
 -

Activity V (Collection)

- Collect articles, biographies, poems, memoirs, etc., on great people like Mahatma Gandhi and Abraham Lincoln, and prepare a **Class Magazine**.

The major learning outcomes of this unit are listed below.

Thematic outcomes

Students demonstrate the ability to

- maintain the unity between words and deeds.
- uphold the importance of values in life.
- realise the role of each individual to enrich the culture of India.
- appreciate literature.
- develop an empathetic attitude.

Linguistic outcomes

Students demonstrate the ability to

- use correct subject-verb agreement in discourses.
- use reported speech in various contexts.
- use dictionary reference skills.
- prepare and deliver speeches.
- participate in Group Discussions.
- draft different types of letters.
- prepare an appreciation of poems / short stories.
- make notes and summarise passages.



Beyond the Horizon

Unit

3

*... all experience is an arch wherethro'
Gleams that untravell'd world whose margin fades
For ever and forever when I move.*

Alfred Lord Tennyson

About the Unit

Travel, for Ulysses, the speaker of Tennyson's poem, is the means to satisfy his unquenchable thirst for knowledge. With his unflinching determination, 'to strive, to seek, to find, and not to yield' he intends to go beyond horizons of knowledge and experience. In the modern world the amenities of travel have improved and the opportunities of travel have increased tremendously.

The unit focuses on travel and the diverse experience it provides. It takes the learners through different facets of travel, such as an adoration of natural beauty, a craving for adventure and an exploration of new cultures, customs and traditions.

It comprises:

- *Sunrise on the Hills (a poem)*
- *The Trip of Le Horla (a short story)*
- *The Sacred Turtles of Kadavu (a Fijian Legend)*

Let's begin:

1. Look at the illustration given below.
Give a suitable caption to it.



What more would you like to include in this illustration?

2. Travel is an integral part of modern life. It opens up new horizons of experience. Imagine that you are planning a tour to a place of importance.

What are your criteria for selecting your tourist destination?

List them below:

- Scenic beauty
-

2. Read and discuss:

3. The lush beauty of a place is a real feast for the eyes. It never fails to attract us. Here is an account of the magical beauty of nature - the panoramic view from the top of Thamarasseri Ghats* towards the Arabian Sea.

'High mountains rise to the left with water glistening on bare black rocks like tears of gladness in the eyes of sorrow; forests stretch away here with gentle slope and easy undulation; far below lie swamps choked with thorny thickets and rank coarse grasses in whose bosoms are stored the streams which water those large stretches of rice fields, here sere and yellow after the sickle of the reaper, there whitening unto harvest or again a vivid green where the second crop matures.

* Thamarasseri Ghats is a hilly highway with nine hairpin curves from Adivaram (Valley) to Lakkidi, in Wayanad. It is also known as Thamarasseri Churam.

Hills everywhere, some arid, red and unfruitful, more covered in the feathery foliage of the Eastern orchards... As the distance grows farther, hill and field all merge into one green plain, and beyond gleams the sea, hard to be discerned from heaven that bends down and meets it. The thought rises from the heart that in such fair and well-ordered beauty, the affairs of this world may perchance appear... so strange, so little comprehensible by us, the dwellers, amid its hills and valleys.

(*Wayanad: It's Peoples and Traditions*
by C. Gopalan Nair, 1911)

- Discuss the colours mentioned in the passage.
- What gives Thamarasseri its well-ordered beauty?
- Pick out the word-pictures found in the passage.

thorny thickets

.....

.....

.....

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- Think of a place in your locality which is noted for its scenic beauty.

Is it as attractive and beautiful as the place described in the above passage? Discuss with your friends.

I. Read and enjoy:

Travel is, in fact, an eye-opener. It opens up new, refreshing snapshots before us and often helps us change our philosophy of life.

Now, read the poem 'Sunrise on the Hills'.

SUNRISE ON THE HILLS

H. W. Longfellow


I stood upon the hills, when heaven's wide arch
 Was glorious with the sun's returning march,
 And woods were brightened, and soft gales
 Went forth to kiss the sun-clad vales.
 The clouds were far beneath me; bathed in light,
 They gathered midway round the wooded height,
 And, in their fading glory, shone
 Like hosts in battle overthrown.
 As many a pinnacle, with shifting glance,
 Through the gray mist thrust up its shattered lance,
 And rocking on the cliff was left
 The dark pine blasted, bare, and cleft.
 The veil of cloud was lifted, and below
 Glowed the rich valley, and the river's flow
 Was darkened by the forest's shade,
 Or glistened in the white cascade;
 Where upward, in the mellow blush of day,
 The noisy bittern wheeled his spiral way.

I heard the distant waters dash,
 I saw the current whirl and flash,
 And richly, by the blue lake's silver beach,
 The woods were bending with a silent reach.
 Then o'er the vale, with gentle swell,
 The music of the village bell
 Came sweetly to the echo-giving hills;
 And the wild horn, whose voice the woodland fills,
 Was ringing to the merry shout,
 That faint and far the glen sent out,
 Where, answering to the sudden shot, thin smoke,
 Through thick-leaved branches, from the dingle broke.

If thou art worn and hard beset
 With sorrows that thou wouldst forget,
 If thou wouldst read a lesson, that will keep

Thy heart from fainting and thy soul from sleep,
Go to the woods and hills! No tears
Dim the sweet look that Nature wears.

Glossary:

<p>beset (v) : affect somebody / something in a harmful way</p> <p>bittern (n) : a small, speckled bird of the heron family, found in North America</p> <p>cascade (n) : a small waterfall</p> <p>cliff (n) : a high area of rock with a very steep side, often on a coast</p> <p>dingle (n) : a deep wooded narrow valley</p> <p>glen (n) : valley</p> <p>horn (n) : the great horned owl of America, or the screech owl</p> <p>lance (n) : a very long thin pointed weapon used in the past by soldiers on horses. (here) the sharp pointed top of hills /rocks.</p> <p>mellow (adj) : smooth and soft</p> <p>pinnacle (n) : the top of a very high mountain; a tall thin pointed piece of stone or rock</p> <p>thy (determiner): your, the possessive form of thou (you)</p> <p>wooded (adj) : covered with trees</p>	<div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center; background-color: #800000; color: white; margin: 0;">About the Author</p>  <p>H.W. Longfellow (1807-1882) was an influential American poet, translator and professor at Harvard University. During his lifetime, Longfellow was considered the best of all American poets, and his work was widely translated and published in various other languages. The poem 'Sunrise on the Hills' presents the experience of the poet as he watches the sun rise amidst the hills.</p> </div>
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Activity I (Read and respond)

- Look at the expressions 'heaven's wide arch', and 'returning march'. What does the poet describe here? What else does it remind you of?
- Comment on the expression 'soft gales.'
- What makes the glory of the clouds fade?
- What are the clouds compared to?
- What picture of the valley is unveiled?
- How does the valley respond to the rising sun?
- What message does the poet convey?
- Are all the three stanzas of equal length? Why do you think the last stanza is short when compared to the previous stanzas?

Activity II (Read and reflect)

You may also listen to the recital of the poem.

Now, discuss and answer the following questions:

- Comment on the musical quality of the poem.
- Identify the symbols used in the poem.
- How does figurative language, like the simile, make the poem effective?

Your teacher will help you listen to the recitation of the poem.

Activity III (Appreciation)

- Pick out the descriptions of sights, sounds and movements in the poem.

Sights	Sounds	Movements
<ul style="list-style-type: none"> • glowed the rich valley • • 	<ul style="list-style-type: none"> • distant waters dash • • 	<ul style="list-style-type: none"> • wheeled his spiral way • •

- Does any image stand out as the most important? Why do you think so?
- What is your overall assessment of the poem?
- Based on the above discussions, prepare an appreciation of the poem. You may follow the format given below.

- Introduction
- Brief summary
- Features (sound effect, symbols, figures of speech, etc.)
- Message
- Concluding comments

- The sights listed above are images that create strong word pictures in the minds of the readers. They belong to a type of imagery called **visual imagery**.
- The sounds that you identified in the poem are vital in imagining and feeling the situation. They are instances of **auditory imagery**.
- The words in the poem that are used to describe a sense of movement form a type of imagery called **kinesthetic imagery**.

Read and discuss:

- The modes of travel differ. Some may result in more intense and interesting experiences. Here is a traveller who broke the physical barrier between him and the people of different countries.

Chris Foster, a 48-year-old teacher from Southern California, has just completed the first part of a solo motorcycle journey around the world. He roared his way through 14,343 miles, across three continents, and eleven countries, starting his journey in late June, by dipping his feet in the Pacific Ocean. To him, travelling by motorcycle is a one-of-a-kind experience, to get close to everything: the weather, the smells, the sights, and most importantly, the people. One of the main motivations for this journey is to gain a first-hand knowledge of various countries and their customs.

- What does the travel experience of this teacher tell us?
- What do you think interests him more: where to travel or how to travel?

II. Read and reflect:

How interesting does the earth look when viewed from a different angle from far away, from out there? Let's read 'The Trip of Le Horla,' which chronicles Maupassant's ride in a balloon called 'Le Horla'.

THE TRIP OF LE HORLA

Guy de Maupassant

On the morning of July 8th, I received the following telegram: 'Fine day. Always my predictions. Belgian frontier. Baggage and servants leave at noon at the social session. Beginning of manoeuvres at three. So I will wait for you at the works from five o'clock on. Jovis.'

- What is special about the sentences in the telegram?

At five o'clock sharp, I entered the gas works of La Villette.

The balloon is lying in the courtyard and has the appearance of a cake made of yellow cloth, flat on the ground under a rope.

- What does the author compare the balloon to?

Two or three hundred people are looking at it, sitting or standing, and some are examining the basket, a nice little square basket for a human cargo, bearing on its side in gold letters, on a mahogany plate, the words: Le Horla.

Suddenly, the people begin to stand back, for the gas is beginning to enter into the balloon through a long tube of yellow cloth, which lies on the soil, swelling and undulating like an enormous worm. But another thought, another picture occurs to every mind. It is thus that nature itself nourishes beings until their birth. The creature that will rise, soon begins to move, and the attendants of Captain Jovis, as Le Horla grows larger, spread and put in place the net which covers it, so that the pressure will be regular and equally distributed at every point.

- What is the other thought that occurs to every mind?

The crowd has begun to talk, and some men, who appear to be specialists, affirm with authority that we shall come down before reaching the fortifications. Several other things have been criticized in this novel type of balloon with which we are about to experiment, with so much pleasure and success. Meanwhile, the balloon is growing slowly but surely.

- Express the attitude of the spectators and passengers towards the sport of ballooning.

While Captain Jovis and his assistants are busy with the last details, the travellers go to dine in the canteen of the gas-works, according to the established custom.

- What is the established custom mentioned here?

When we come out again, the balloon is swaying, enormous and transparent, a prodigious golden fruit, a fantastic pear which is still ripening, covered by the last rays of the setting sun. Now, the basket is attached, the barometers are brought; the siren, which we will blow to our hearts' content, is also brought; also the two trumpets, the eatables, the overcoats and raincoats; all the small articles that can go with the men in that flying basket.

- When the travellers come out, what do they see?

Captain Jovis is now ready, and calls all the passengers.

Lieutenant Mallet jumps aboard, climbing first on the aerial net between the basket and the balloon, from which he will watch,

- Name the passengers in the balloon.

during the night, the movements of Le Horla across the skies, as the officer on watch standing on starboard watches the course of a ship. M*. Etierine Beer gets in after him, then comes M. Paul Bessand, then M. Patrice Eyries, and I get in last.

- Who is posted as the officer on watch?

But the basket is too heavy for the balloon, considering the long trip to be taken, and M. Eyries has to get out, not without great regret.

- Why does M. Eyries get out of the balloon? Is he regretful? Why?

M. Joliet, standing erect on the edge of the basket, begs the ladies, in very gallant terms, to stand aside a little, for he is afraid he might throw sand on their hats in rising. Then, he commands:

- What does M. Joliet's deeds and words tell us about him?

'Let it loose,' and, cutting with one stroke of his knife the ropes that hold the balloon to the ground, he gives Le Horla its liberty!

- Comment on the use of the word 'liberty'.

In one second we fly skyward. Nothing can be heard; we float, we rise, we fly, we glide! Our friends shout with glee and applaud, but we hardly hear them, we hardly see them. We are already so far, so high! What? Are we really leaving these people down there? Is it possible? Paris spreads out beneath us, a dark bluish patch, cut by its streets, from which rise, here and there, domes, towers, steeples, then around it the plain, the country, traversed by long roads, thin and white, amidst green fields of a tender or dark green, and woods almost black.

- Describe the aerial view of Paris.

The sun, which we could no longer see down below, now reappears.

- Have you ever had an aerial view of a place?

In fact, we can see whether we are rising or sinking only by throwing a cigarette paper out of the basket, now and then. If this paper appears to fall down like a stone, it means that the balloon is rising; if it appears to shoot skyward, the balloon is descending.

- Can a view from an aeroplane be as picturesque as this balloon view? Why?

The two barometers mark about five hundred metres, and we gaze with enthusiastic admiration at the earth we are leaving and to which we are not attached in any way; it looks like

- How do the travellers know whether they are rising or sinking?

* The initial M. before the names stands for 'Monsieur,' a French courtesy title which is equivalent to the English 'Mr.'

a coloured map, an immense plan of the country. All its noises, however, rise to our ears very distinctly, easily recognizable. We hear the sound of the wheels rolling in the streets, the snap of a whip, the cries of drivers, the rolling and whistling of trains and the laughter of small boys running after one another. Every time we pass over a village, the noise of children's voices is heard above the rest, and with the greatest distinctness.

The view is superb; it is dark on the earth, but we are still in the light, and it is now past ten o'clock. Now, we begin to hear slight country noises, the double cry of the quail in particular, then the mewing of cats and the barking of dogs. Surely, the dogs have scented the balloon; they have seen it and have given the alarm. We can hear them barking all over the plain, and making the identical noise they make when baying at the moon. The cows also seem to wake up in the barns, for we can hear them lowing; all the beasts are scared and moved before the aerial monster that is passing.

The delicious odours of the soil rise towards us, the smell of hay, of flowers, of the moist, verdant earth, perfuming the air.

At times, we rise and then descend. Every few minutes, Lieutenant Mallet, suspended in his cobweb of netting, says to Captain Jovis: 'We are descending; throw down half a handful.' And the captain, who is talking and laughing with us, with a bag of ballast between his legs, takes a handful of sand out of the bag, and throws it overboard.

Nothing is more amusing, more delicate, more interesting than the manoeuvring of a balloon. It is an enormous toy, free and docile, which obeys with surprising sensitiveness,



- All the noises are easily recognisable. Mention the diverse sounds that reach the travellers' ears.

- How do the animals receive the balloon? How does the balloon appear before them?

- The delicious odours of the soil rise toward us, the smell of hay, of flowers, of the moist, verdant earth, perfuming the air...Identify the type of imagery used here.

- What do you think would be the fate of the balloon?

- Why does Mallet ask the Captain to throw down half a handful of sand?

but it is also, and before all, the slave of the wind, which we cannot control. A pinch of sand, half a sheet of paper, one or two drops of water, the bones of a chicken which we have just eaten, thrown overboard, makes it go up quickly.

- The balloon is both a free toy and a slave of the wind. Express your views on this statement.

The earth sleeps now, or rather, men sleep on the earth, for the beasts awakened by the sight of our balloon, announce our approach everywhere.

A strong and continuous odour of gas can be plainly observed. We must have encountered a current of warm air, and the balloon expands, losing its invisible blood by the escape-valve.

- Can you 'observe' odour? Why does the author say so?
- Comment on the expression: 'losing its invisible blood by the escape-valve.'

We are rising. The earth no longer gives back the echo of our trumpets; we have risen almost two thousand feet. It is not light enough for us to consult the instruments; we only know that the rice paper falls from us like dead butterflies, that we are rising, always rising. We can no longer see the earth; a light mist separates us from it; and above our head twinkles a world of stars.

- What do the mist-covered earth and star-studded sky indicate?

A silvery light appears before us and makes the sky turn pale, and suddenly, as if it is rising from unknown depths, behind the horizon below us, rises the moon on the edge of a cloud. It seems to be coming from below, while we are looking down upon it from a great height, leaning on the edge of our basket, like an audience on a balcony. Clear and round, it emerges from the clouds and slowly rises in the sky.

- How is the rising of the moon described?

The earth no longer seems to exist, it is buried in milky vapours that resemble a sea. We are now alone in space with the moon, which looks like another balloon travelling opposite us; and our balloon, which shines in the air, appears like another, larger moon, a world wandering in the sky amid the stars, through infinity. We no longer speak, think nor live; we float along through space in delicious inertia. We have become something indescribable, birds who do not even have to flap their wings.

- Look at the expression 'delicious inertia.' Can you identify the figure of speech used here?
- Why is space travel considered as 'delicious inertia' by the narrator?

All memory has disappeared from our

minds, all trouble from our thoughts; we have no more regrets, plans nor hopes. We look, we feel, we wildly enjoy this fantastic journey; nothing in the sky but the moon and ourselves! We are a wandering, travelling world, like our sisters, the planets; and this little world carries five men who have left the earth, and who have almost forgotten it. The barometers mark twelve hundred metres, then thirteen, fourteen, fifteen hundred; and the little rice papers still fall about us.

- The author calls the balloon 'a world wandering in the sky' and 'a wandering, travelling world.' Can you coin similar descriptions of the balloon?

We are now at two thousand metres; we go up to two thousand three hundred and fifty; then the balloon stops. We blow the siren and are surprised that no one answers us from the stars.

- When does the balloon stop? Why?

We are now going down rapidly. M. Mallet keeps crying: 'Throw out more ballast! throw out more ballast!' And the sand and stones that we throw over, come back into our faces as if they are going up, thrown from below toward the stars, so rapid is our descent.

- How does the author describe the rapid descent of the balloon?

Here is the earth! Where are we? It is now past midnight, and we are crossing a broad, dry, well-cultivated country. To the right is a large city, and farther away to the left is another. But suddenly from the earth appears a bright fairy light; it disappears, reappears and once more disappears. But one hardly has time to see them as the balloon passes as quickly as the wind.

We are now quite near the earth, and Beer exclaims: 'Look at that! What is that running over there in the fields? Isn't it a dog?' Indeed, something is running along the ground with great speed, and this something seems to jump over ditches, roads, trees with such ease that we could not understand what it might be. The captain laughs: 'It is the shadow of our balloon. It will grow as we descend.'

- How does the shadow of the balloon appear to the travellers?

I distinctly hear a great noise of foundries in the distance. And, according to the polar star, which we have been observing all night, we are heading straight for Belgium*.

- How far does the polar star guide the travellers? Do you think it is a scientific way to travel?

* Belgium borders the Netherlands to the north, Germany to the east, Luxembourg to the southeast, France to the south and the North Sea for 70 km to the north east. Brussels is the capital of Belgium.

Our siren and our two horns are continually calling. We bellow: 'Where are we?' But the balloon is going so rapidly that the bewildered man has not even time to answer us. The growing shadow of Le Horla, as large as a child's ball, is fleeing before us over the fields, roads and woods. It goes along steadily, preceding us by about a quarter of a mile; and now, I am leaning out of the basket, listening to the roaring of the wind in the trees and across the harvest fields. I say to Captain Jovis: 'How the wind blows!'

- Who is the bewildered man? Why is he bewildered?

He answers: 'No, those are probably waterfalls.' I insist, sure of my ear that knows the sound of the wind, from hearing it so often whistle through the rigging. Then Jovis nudges me; he fears to frighten his happy, quiet passengers, for he knows full well that a storm is pursuing us.

- Comment on the reaction of the Captain to the roaring of the wind. Can you justify the Captain's behaviour?

Suddenly, the lights of a town appear before us. Such a wonderful flow of fire appears below us that I think myself transported into some fairyland where precious stones are manufactured for giants.

The clouds are gathering behind us, hiding the moon, whereas towards the east the sky is growing lighter, becoming clear blue, tinged with red. It is dawn. It grows rapidly, now showing us all the little details of the earth, the trains, the brooks, the cows, the goats. And all this passes beneath us with surprising speed. Cocks are crowing, but the voice of ducks drowns everything.

- Identify the sights and sounds that welcome the dawn.
Sights Sounds

The early rising peasants are waving their arms and crying to us: 'Let yourselves drop!' But we go along steadily, neither rising nor falling, leaning over the edge of the basket and watching the world fleeing under our feet.

- 'The world fleeing under our feet' - What experience does the author try to convey?

And, indeed, far ahead of us stretches a bright highway, in the light of the dawning day. Yes, it looks like a river, an immense river full of islands.

‘Get ready for the descent,’ cries the captain. He makes M. Mallet leave his net and return to the basket; then, we pack the barometers and everything that could be injured by possible shocks. M. Bessand exclaims: ‘Look at the masts over there to the left! We are at the sea!’

- If you were in such a situation, how would you react?

Fogs have hidden it from us until then.

The sea is everywhere, to the left and opposite us.

It is necessary to descend within a minute or two.

The rope to the escape-valve, which has been religiously enclosed in a little white bag and placed in sight of all so that no one will touch it, is unrolled, and M. Mallet holds it in his hand while Captain Jovis looks for a favourable landing.

- “Religiously enclosed” - What is your opinion about the adverb used here? How is it connected with the verb ‘enclosed?’

Behind us, the thunder is rumbling and not a single bird follows our mad flight.

- Why do you think the birds are hesitant to follow the balloon?

We are passing over a canal. The basket trembles and tips over slightly. The guy-rope touches the tall trees on both banks. We pass with frightful rapidity over a large farm, from which the bewildered chickens, pigeons and ducks fly away, while the cows, cats and dogs run, terrified, toward the house.

- List out the words and expressions that indicate the mad flight of the balloon.

Just one-half bag of ballast is left. Jovis throws it overboard, and Le Horla flies lightly across the roof.

The captain once more cries: ‘The escape-valve!’

M. Mallet reaches for the rope and hangs to it, and we drop like an arrow. With the slash of a knife the cord which retains the anchor is cut, and we drag this grapple behind us, through a field of beets. Here are the trees.

- What action does Mallet perform?

‘Take care! Hold fast! Look out for your heads!’

We pass over them. Then a strong shock shakes us. The anchor has taken hold.

‘Look out! Take a good hold! Raise yourselves by your wrists. We are going to touch the ground.’

The basket does indeed strike the earth. Then it flies up again. Once more, it falls and bounds upward again, and

at last, it settles on the ground, while the balloon struggles madly like a wounded beast.

- Comment on the visual effect of 'the balloon landing.'

Peasants run toward us, but they do not dare approach, for one cannot set foot on the ground until the bag is almost completely deflated.

- Describe the reception of the balloon by the peasants.

Then, almost at the same time as the bewildered men, some of whom show their astonishment by jumping, with the wild gestures of savages, all the cows that are grazing along the coast come towards us, surrounding our balloon with a strange and comical circle of horns, big eyes and blowing nostrils.

With the help of the accommodating and hospitable Belgian peasants, we are able, in a short time, to pack up all our materials and carry it to the station at Heyst*, where, at twenty minutes past eight, we take the train for Paris.

The descent occurred at three-fifteen in the morning.

Thanks to Captain Jovis, thanks to this brave man, we were able to see, in a single night, from far up in the sky, the setting of the sun, the rising of the moon and the dawn of day, and to go from Paris to the mouth of the Scheldt** through the skies.

(Adapted)

Glossary:

ballast (n)	: a substance such as water, sand or metal that is carried in ships or large balloons to help them remain steady
barometer (n)	: a device that measures air pressure and shows when the weather is likely to change
bellow (v)	: utter in a loud, powerful voice
deflate (v)	: let out air or gas from a tyre or balloon
ditch (n)	: a long, narrow open hole that is dug into the ground, usually at the side of a road or field, used especially for supplying or removing water or for dividing land
docile (adj)	: quiet and easy to influence, persuade, or control

About the Author



Guy de Maupassant (1850 – 1893) was a popular 19th-century French writer, considered one of the masters of the modern short story and one of its finest exponents.

The short story called 'The Trip of Le Horla,' appeared in the *Figaro*, in 1887, under the title 'From Paris to Heyst'. 'The Trip of Le Horla,' is about the author's ride in a hot air balloon.

* Heyst is a place with a very small population in the province of West - Vlaanderen, Belgium. The closest major cities include Antwerp and Brussels.

** Scheldt is a river that rises in France, flows through Belgium and empties into the North Sea.

- fortification (n) : strong walls, towers, etc., that are built to protect a place
- gesture (n) : a movement of the hands or head, etc., to express an idea or feeling.
- grapple (n) : an iron shaft with claws at one end, usually thrown by a rope and used for grasping and holding, especially one for drawing and holding an enemy ship alongside
- guy-rope (n) : a rope or wire that keeps a tent fixed in position on the ground
- inertia (n) : resistance or disinclination to motion, action, or change
- manoeuvre (n) : an action or movement that needs care or skill to perform; (here) the balloon ride
- nudge (v) : push against gently, especially in order to gain attention or give a signal
- prodigious (adj) : very great or impressive
- quail (n) : a small brown bird
- steeple (n) : a tall tower forming the superstructure of a building, such as a church or temple, and usually surmounted by a spire
- tinge (v) : contain a slight amount of
- undulate (v) : move gently up and down in the shape of waves on the sea
- verdant (adj) : green

Activity I (Think and respond)

- Imagine that you get a chance to be the captain of a tour programme. What type of a captain would you like to become?

List the qualities of an ideal captain.

○ _____	○ _____
○ _____	○ _____
○ _____	○ _____

Activity II (Live TV report)

- Draft a **live TV Report** of Le Horla's take off.

Activity III (Dos and Don'ts)

- While planning a trip, we have to consider many things. What are the **dos** and the **don'ts** while doing so?

• **Dos**

Take a first aid kit.

• **Don'ts**

Avoid carrying expensive things.

Tips

- Make maximum use of the simple present.
- Report exactly what you see.
- Have a good start and a good wrap-up.
- Explain the event in detail; do not avoid key information.
- Link your live report with similar instances.

Tips

Dos and don'ts are

- usually imperatives
- short and meaningful

Activity IV (Comparison)

- Nothing is more amusing, more delicate, more interesting than the manoeuvring of a balloon.

Which degree of comparison is used here?

Read the passage below.

All memory has disappeared from our minds, all trouble from our thoughts; we have no more regrets, plans nor hopes. We look, we feel, we wildly enjoy this fantastic journey; nothing in the sky but the moon and ourselves! We are a wandering, travelling world, like our sisters, the planets; and this little world carries five men who have left the earth, and who have almost forgotten it.

- Now, rewrite the passage comparing it with the life on earth. You may begin like this:

Now our minds and thoughts are more independent than it was when we were on earth.....

.....

.....

Activity V (Narration)

- Narrate the landing of the balloon from the point of view of one of the peasants present there.

Mode of Narration	Description
First person narration	In this mode, the narrator is usually the protagonist or central character in the story.
Second person narration	Directions and instructions are usually narrated from the second-person's perspective.
Third person narration	There are three distinct modes of third person narration: objective, limited, and omniscient.
Third person objective	The narrator does not reveal any of the characters' thoughts or feelings.
Third person limited	The narrator reveals the thoughts and feelings of one character through explicit narration.
Third person omniscient	The narration will reveal more than one character's internal workings; the narrator is all-knowing.

Activity VI (Travel essay)

- Travel writing is a person's account of a journey to another country or place. It blends the description of physical features with practical issues related to travel, experiences of the place and personal impressions. The story you have read includes all these aspects.

Description of physical features	Paris spreads out beneath us, a dark bluish patch, cut by its streets, from which rise, here and there, domes, towers, steeples...
Practical issues related to travel	...two trumpets, the eatables, the overcoats and raincoats, all the small articles that can go with the men in that flying basket.
Experiences of the place	With the help of the accommodating and hospitable Belgian peasants, we are able, in a short time, to pack up all our materials...
Personal impressions	...we float along through space in delicious inertia. We have become something indescribable, birds who do not even have to flap their wings.

Now, write a **travel essay** describing a travel experience you had recently.

Activity VII (Progressive tenses)

- Have a look at the following segments of sentences.

But the clouds are gathering behind us...

Crows are crowing...

In the above segments, the action continues to take place even at the moment of speaking. The present continuous tense form of a verb is used in such a context. The verbs in the above segments of sentences ('gather' and 'crow') are in the present continuous tense form. Continuous tenses are also called **Progressive tenses**.

We use the present continuous tense to denote

- something that is happening at the moment of speaking.
- something which is happening before and after a given time.
- something which we think is temporary.
- something which is new and contrasts with a previous state.
- something which happens again and again.
- for talking about the future; for something which has been arranged or planned.
-
-

- Pick out the instances in the story where the present continuous tense form of the verb is used.

Sentence/Segment

We are crossing...

Context

At the moment of speaking

- Frame a sentence on your own.

Context	Sentence
happening at the moment of speaking	
happening before and after a given time	
something which is temporary	
something new which contrasts with a previous state	
happens again and again	
has been arranged or planned	

- Most Indian speakers of English, however, have a tendency to confuse the simple present with the present continuous tense.

The simple present tense is usually used to

- refer to regular actions, current situations, or facts in general.
- refer to more long-lasting or permanent situations.
- refer to actions which are going to happen very soon.
- refer to short actions happening at the time of speaking; generally, in reviews of films or books.
-
-

III. Read and reflect:

Travel, at times, crosses the frontiers of a mere exploration of the physical features of a landscape, and takes us far beyond to the exploration of the real self of a land which is embedded in its customs, traditions and rituals. Here is a travel experience that acquaints us with a strange ritual on a Fijian island. Read on:

THE SACRED TURTLES OF KADAVU

On the island of Kadavu (*pronounced Kandavu*), one of the larger islands of the Fiji Group, and some fifty miles by water from the capital city of Suva, is the Fijian village of Namuana. Namuana nestles at the foot of a beautiful bay adjacent to the Government Station in Vunisea Harbour. Here, the island of Kadavu narrows down to an isthmus, and by climbing the hill behind Namuana village, one can stand on the saddle and look out to the sea to the south and to the north. Legend says that in the days gone by, the warriors of Kadavu slid their canoes on rollers up over the narrow neck of land to save the long journey around the east and the west of Kadavu island.

- How, according to the legend, did the warriors of Kadavu save themselves a long journey by sea?

The women of Namuana village still preserve a very strange ritual, that of calling turtles from the sea. If you visit Namuana village to see the turtle calling, your schooner anchors in a beautiful bay right under the cliffs of a rocky headland. You land on the beach and then, either sit on the rocks under the bluffs on the beach or climb a rocky tract to a point some 150 or 200 feet up the rock face. Here, you have a splendid view and will find assembled all the maidens of the village of Namuana, singing a strange chant. As they chant, if you look very carefully down into the water of the bay, you will see giant turtles rise one by one to lie on the surface, listening to the music.

This is not a fairy tale; it actually does take place and the water in this area is forbidden for the fishing of turtles.

Another interesting sideline to this performance is that if any member of the nearby village of Nabukelevu is present, then the turtles will not rise to the surface of the bay,

and the turtle calling will have to be abandoned.

As is usually the case with such strange ceremonies and customs, in Fiji, the turtle calling is based on an ancient legend still passed on from father to son, among the Fijian people of Kadavu.

Many, many years ago, in the beautiful village of Namuana, on the island of Kadavu, lived a very lovely princess called Tinaicoboga who was the wife of the chief of Namuana village. Tinaicoboga had a charming daughter called Raudalice, and the two women often went fishing on the reefs around their home.

Once, Tinaicoboga and Raudalice went further afield than usual. They waded out onto the submerged reefs which stretch out from the rocky headline to the east of the bay on which Namuana village is situated.

They became so engrossed with their fishing that they did not notice the stealthy approach of a great war canoe, filled with fishermen, from the nearby village of Nabukelevu. This village is situated in the shadow of Mount Washington, the highest mountain on Kadavu island. Today, Mount Washington is well known to mariners because there is a splendid lighthouse there, warning them of the dangers of the rocky coastline.

Suddenly, the fishermen leapt from their canoe and seized the two women, bound their hands and feet with vine, tossed them into the bottom of the canoe, and set off in great haste for home. Although the women pleaded for their lives, the cruel warriors from Nabukelevu did not listen to their entreaties.

The gods of the sea, however, were kind, and soon, a great storm arose and the canoe was tossed about by huge waves which almost swamped it. As the canoe foundered in the sea, the fishermen were astounded to notice that the two women, lying in the water in the hold of the canoe, had suddenly changed into turtles, and to save their own lives, the men

- The turtles will not rise to the surface of the bay if any member of the nearby village of Nabukelevu is present there. What could be the reason?

- Are all rituals strange? Why?

- Comment on the opening sentence of the legend.

- What happens to the two women when they go fishing?

- What does the change in weather signify?

seized them and threw them into the sea.

As they slipped over the side of the canoe, the weather changed and there were no more waves.

The Nabukelevu fishermen continued their journey back to their home village, and the two women from Namuana who had been changed to turtles lived on in the water of the bay. It is their descendants today who rise from the water when the maidens of their own village sing songs to them from the cliffs.

The translation of the strange song, which is chanted on such occasions, is as follows:

‘The women of Namuana are all dressed in mourning

- Why are the women dressed in mourning ?

Each carries a sacred club each tattooed in a strange pattern

Do rise to the surface Raudalice so we may look at you

Do rise to the surface Tinaicoboga so we may also look at you.’

- What do the lines of the song indicate?

You may doubt the truth of the legend, but you cannot doubt the fact that the chanting of this strange song does, in fact, lure the giant turtles to the surface of the blue waters of the bay, near Namuana village, on the island of Kadavu.

(From a Fijian Legend)

Glossary: _____

afield (adv)	: a long distance away
entreaty (n)	: an attempt to persuade someone to do something
founder (v)	: fill with water and sink
isthmus (n)	: a narrow piece of land that joins two larger areas and has water on both sides.
mourning (n)	: sadness felt because someone has died; also, the black clothes that are worn in some countries as an expression of sadness at someone’s death
reef (n)	: a line of rocks or sand just above or just below the surface of the sea, often dangerous to ships
schooner (n)	: a sailing ship with at least two masts {tall poles}
swamp (v)	: fill or cover something with a lot of water; (here) the canoe is surrounded by huge waves which tossed it.

About Fiji

The Republic of the Fiji Islands is a multicultural island nation with the cultural traditions of the people of Oceanic, European, South Asian, and East Asian origins. Fiji consists of approximately 320 islands in the southwest Pacific Ocean, about 1,960 miles (3,152 kms) from Sydney, Australia. About 100 of these islands are inhabited.

Your teacher will show you the visuals of Fiji.

Activity I (Debate)

- Who do you think are really punished: the Nabukelevu fishermen or the two women from Namuana?

Discuss the situation in the present context of atrocities against women.

Conduct a **debate** on the topic 'Are women empowered in our society?'

For

.....

.....

.....

Against

.....

.....

.....

Activity II (Write-up)

- You have read the story of an unusual Fijian ritual.

Can you think of similar rituals practised in your locality?

Discuss and prepare a **write-up** on a ritual popular in your locality.

Hints

The write up should include

- a description of the ritual (plot, characters, climax).
- the cultural, social and historical significance of the ritual.
- the relevance of the ritual in the present scenario.

Activity III (Travel Brochure)

- Let's prepare a **travel brochure** of a place of your choice (a place of tourist importance in your locality or a tourist spot you visited recently).

It could be

- a paper travel brochure (handmade)
- a paper travel brochure (printout)
- a power point travel brochure
- a virtual travel brochure (web design).
- a travel brochure on a presentation poster-board

Tips

A travel brochure should

- open with a catchy sentence which is followed by short, concise sentences.
- satisfy the interest of the target audience.
- highlight the main features
 - * description of scenic beauty
 - * scope for adventures (sky diving, mountaineering, etc.)
 - * reference to local culture, customs and traditions.
- appeal to the five senses.
- present one or two positive testimonials from past visitors.
- include attractive photographs of the destination.

Extended Activities**Activity I (Translation)**

- Travel writing is popular not only in English but also in Malayalam. We have noted travel writers in Malayalam. S. K. Pottekkatt is a prominent figure who has several books on travel to his credit. Here is an excerpt from his novel 'Oru Desathinte Katha' followed by its English translation 'Tales of Athiranippadam' .*

ശ്രീധരനെ സംബന്ധിച്ചിടത്തോളം ഇലഞ്ഞിപ്പൊയിൽ പുതിയൊരു മായാലോകമായിരുന്നു. അതിരാണിപ്പാടത്തെ ചെളിത്തോടുകളും ഓടിക്കളിക്കാനിടമില്ലാത്ത ഇടുങ്ങിയ പറമ്പുകളും വിട്ടു വിശാലസുന്ദരമായൊരു ലോകത്ത് സ്വച്ഛന്ദം വിഹരിക്കാം. എന്തൊരു മാറ്റം! പച്ചക്കറിത്തോപ്പുകളിലൂടെ ചുറ്റിനടക്കാം. നിറപ്പകിട്ടാർന്ന പാപ്പാത്തികളുടെയും തുമ്പികളുടെയും പിന്നാലെ നൃത്തംവെച്ചു നീങ്ങാം. കിളികളുടെ പാട്ടുകൾ കേൾക്കാം. ചക്കയും മാങ്ങയും തിന്നു മടുക്കും.

To Sreedharan, Elanjippoyil was a world of wonder. Athiranippadam had only small muddy streams and narrow stretches of land where he could hardly move about freely. The difference between the two places was overwhelming. At Elanjippoyil, he could walk for hours and hours through the vegetable gardens where bright, multi-coloured butterflies, beetles and dragon flies fluttered about. He could run after them with wild delight, and listen to the sweet melody of the birds. He could stuff his tummy with jackfruits and mangoes.

* Translated by Sreedevi K. Nair and Radhika P. Menon.

- Discuss the above translation.

Tips

- Transfer the meaning; avoid word for word translation.
 - Be aware of the cultural differences in languages.
 - Ensure that the translation is in tune with the linguistic features of the target language.
- Now, read the following passage in Malayalam, from the same novel, and translate it into English.

ഒരു വലിയ ചതുപ്പുപാടം കാലക്രമേണ തൂർന്നുണ്ടായ ഒരു കുടിപ്പാർപ്പു കേന്ദ്രമാണ് അതിരാണിപ്പാടം. പുരാതനകാലത്ത് ഒരു ചെറിയ പുഴ അതിലൂടെ ഒരു മൈൽ പടിഞ്ഞാറുള്ള സമുദ്രത്തിലേക്ക് ഒഴുകിച്ചേർന്നിരുന്നു. ശതാബ്ദങ്ങൾക്കിടയിൽ ആ പുഴ വറ്റി, ചളികെട്ടി മുടി വലിയൊരു തോടായിത്തീർന്നു. ആ ഭാഗത്തിന് പുഴവക്കത്ത് എന്നാണ് ഇപ്പോഴും പറഞ്ഞു വരുന്നത്. ആ തോടും ക്രമേണ തൂർന്നുതൂർന്ന് അവിടെമെല്ലാം ചതുപ്പുനിലങ്ങളായിത്തീർന്നു. ആ ചതുപ്പുനിലങ്ങളും തൂർന്നു തുടങ്ങിയപ്പോൾ ആ പാടങ്ങളിൽ മനുഷ്യൻ പ്രവേശിച്ചു.

- You decide to conduct a tour programme. What are the different stages involved in it? Discuss.

Activity II (Travel info)

- We get information about tourist destinations from Travel Info.

Travel Info

Getting There

Heathrow Airport is one of the largest and busiest airports in Britain which connects the major cities in the world.

The London Metro connects you to the major tourist destinations of the city.

Don't miss out

The National Gallery

The British Museum

The Tower of London

Windsor Castle

The cuisine

Fish and Chips-a true English treat of freshly caught fish and crisp potato fries.

Travel Info may include appropriate visiting time, how to get there, where to dine, cultural highlights, etc.

Let's prepare a **Travel Info** of a place of your choice.

Activity III (Conversation)

- Decide on a place to visit, and approach a travel agency to make arrangements.

Write the **conversation** between you and the travel agent.

Tips

You should book the cheapest holiday possible, inquire about distance, price, travel time, etc.

The travel agent should try to sell the most expensive package and try to impress the client.

Structure the conversation, using appropriate expressions.

This interactive activity aims at establishing and maintaining social relations i.e., requesting, offering, asking/granting/refusing permission, etc.

Request

Asking to do things

Could I / May I / Can I / Do you mind if I

Asking people to do things

Can you / Could you / Will you / Would you / Do you think you could
(**Avoid** *Do you think you can*)

Asking for things

Can I have / Could I have / May I have / I'd like to have

Offers

Can I / Would you like (**Avoid** *Do you like*)

Permission

Asking Permission

Can I / Could I / May I

Giving permission

You can / You may (**Avoid** *You could*)

Could I borrow the book? Of course, *you can*.

Refusing permission

You can't / You may not

Could I borrow the book?

I am sorry. I'm afraid *you can't*.

Activity IV (Introductory speech)

- Imagine yourself to be a travel guide. A group of tourists visits one of the most popular tourist spots of your locality. How would you welcome them?

Prepare the script of a **speech** you will make on the occasion, introducing the tourist spot to the visitors.

Welcoming Tourists

.....

Describing the location

.....

.....
Introducing special events / highlights

.....
Offering advice (Dos & Don'ts)

.....
Closing remarks

Tips

Speech should be

- interpersonal
- spontaneous
- loosely structured
- informal
- event oriented
- concrete

Activity V (Discussion)

- You may read the poem '**Goodbye Party for Miss Pushpa T. S.**' by Nissim Ezekiel which is given below.

In the poem, Ezekiel uses a variety of Indian English. It is in the form of a speech made by one of Miss Pushpa's friends.

There are grammatical mistakes, strange arrangements of words, phrases and idioms which are direct translations of expressions from Indian languages; all of which sound very odd in English. Identify them and discuss.

Friends,
 Our dear sister
 is departing for foreign
 in two-three days,
 and
 we are meeting today
 to wish her bon voyage.

You are all knowing, friends,
 what sweetness is in Miss Pushpa.
 I don't mean only external sweetness
 but internal sweetness.
 Miss Pushpa is smiling and smiling
 even for no reason
 but simply because she is feeling.

Miss Pushpa is coming
from very high family.
Her father was renowned advocate
in Bulsar or Surat,
I am not remembering now which place.

Surat? Ah, yes,
Once only I stayed in Surat
with family members
of my uncle's very old friend,
his wife was cooking nicely...
that was long time ago.

Coming back to Miss Pushpa
she is most popular lady
with men also and ladies also.

Whenever I asked her to do anything,
she was saying, 'just now only
I will do it.' That is showing
good spirit. I am always
appreciating the good spirit.
Pushpa Miss is never saying no.
Whatever I or anybody is asking
She is always saying yes,
And today she is going
to improve her prospect
and we are wishing her bon voyage.

Now I ask other speakers to speak
and afterwards Miss Pushpa
will do summing up.

The major learning outcomes of this unit are listed below.

Thematic outcomes

Students demonstrate the ability to

- appreciate tourist destinations from different angles (physical features, scope for adventure, traditional and cultural aspects).
- plan and organise tour programmes following the various steps systematically.
- handle practical issues related to travel – arranging mode of travel, accommodation, etc.
- adopt precautionary measures, foresee the problems they might encounter during travel.
- analyse rituals, highlighting their social and cultural significance in the present scenario.

Linguistic outcomes

Students demonstrate the ability to

- narrate events/incidents from different perspectives.
- design Travel Brochures/ Travel Info etc.
- establish and maintain social relations focusing on requesting, offering, asking/ granting/ refusing permission.
- write about their travel experiences.
- discuss the pros and cons of an issue.
- draft the script of a live TV Report.
- translate to English passages written in Malayalam.
- differentiate between the use of the simple present and the present continuous tense forms.
- prepare and give short speeches introducing a tourist destination.



Braving the Hazards

Unit

4

About the Unit

Disasters, both natural and man-made, have become very common today. Whatever the form, thousands die each year due to disasters. They also cause widespread destruction and damage. It is the need of the hour to be informed and equipped to face impending disasters. The concept of disaster management has gained great currency across the globe in recent times.

The unit entitled 'Braving the Hazards' comprises three texts. The first is an essay written by Anjana Majumdar about disaster management in India. The second is a short story by A. J. Cronin. The third is a poem by Benjamin Peck Keith about the wreck of the ship Titanic. In addition, there is also a newspaper report and an excerpt from the essay 'On Courage', by A. G. Gardiner.

The texts and the activities of this unit aim to make the learners aware of different disasters, and to equip them to act promptly in moments of crisis.

Let's begin:

1. Examine the pictures given below.

**Let's discuss**

- What do these pictures tell us about?
- Note down all the ideas that come to your mind about them.
- Share your thoughts with your friends. Collect ideas from them, and enrich your understanding of the subject.

I. Read and reflect:

Disasters – both natural and man-made cause widespread damage and destruction. It is high time that we became aware of and equipped ourselves to face impending disasters. Here is an essay about disasters and their management in the Indian context.

DISASTERS AND DISASTER MANAGEMENT IN INDIA

Anjana Majumdar

Disaster is a very common phenomenon for humanity. Human beings have experienced disasters in different forms since time immemorial. The latest World Disaster Report suggests that disasters have increased both in frequency and intensity.

- What does the recent World Disaster Report say about disasters?

People are becoming more and more vulnerable to disasters of all types, which include earthquakes, floods, cyclones, landslides, droughts, accidents, plane crashes, forest fires, etc. This is quite true in the case of both developed and developing countries. The floods in the UK and France, and the heat waves in Europe, particularly the one in France in 2003, claimed lots of lives. In the last few years, America has also faced devastating disasters in the form of tornadoes, hurricanes and cyclones. They caused great loss of lives and property. Even though the progress in technology is helping human beings to reduce the impact of the disasters, it is still inadequate.

- What are some of the common disasters?

- What is true about both developed and developing countries?

There is a direct correlation between higher human development and better preparedness to manage disasters. The countries which have lower human development are more vulnerable to the risks of disasters and damage.

- What is the relationship between human development and disaster preparedness?

Of all the disasters, floods are the most common, followed by windstorms, droughts and earthquakes. However, drought is the deadliest, accounting for 48 per cent of deaths due to natural disasters. Of all the continents, Asia has the highest number of death toll from disasters. India, China and Bangladesh are situated in the Asian continent.

- Which is the deadliest disaster?

India, due to its geographical location and geological formation, is highly prone to disasters. Its long coastline, snow-clad peaks and high mountain ranges and the perennial rivers in the north, combine to

- What makes India more vulnerable to disasters?

add to this problem. India, which has only two per cent of the total geographical area, has to support 18 per cent of the total population of the world. Therefore, there is tremendous pressure on the natural resources, which directly or indirectly leads to the occurrence of disasters, namely floods, droughts, landslides, earthquakes, etc.

- What causes tremendous pressure on the natural resources in India?

The northern region of India faces problems due to landslides, floods, droughts, and earthquakes, because this region falls under the seismic zones III to V. The eastern region is confronted with heavy floods in the perennial rivers which include the Brahmaputra, the Ganga, etc. Drought, heatwaves, hailstorms, cyclones, heavy winds and earthquakes are also common in this region. The north-eastern region encounters floods, landslides, and earthquakes. This region comes under the seismic zones IV and V.

The western region is widely known for severe droughts, wind erosion of land and soil, floods and cyclones. This area is also prone to earthquakes. The southern region, particularly the coastal region, is vulnerable to cyclones, sea erosion, tsunami, and landslides. The islands of Andaman and Nicobar and Lakshadweep are confronted with the problems of sea erosion and tsunami. The Indian coastal areas have faced some of the severest cyclones both along the eastern and western coasts.

Among all the disasters in India, the tsunami is a relatively new phenomenon. Due to the lack of an adequate warning system, the tsunami of 2004 devastated a large portion of the coastal regions of Tamil Nadu, Kerala and Andhra Pradesh, besides the Andaman and Nicobar Islands. It claimed a large number of lives and destroyed property worth crores of rupees.

- Which is a relatively new natural disaster in India?

India has faced a number of disasters, ranging from natural disasters like floods, earthquakes, cyclones, tsunami, drought and landslides to man-made disasters like the Bhopal Gas Tragedy (1984). During this century, India has witnessed some major disasters which include the Gujarat

- Which is the man-made disaster that India witnessed in the last century?

earthquake (2001), the Mumbai-Gujarat floods (2005), the tsunami (2004), the Uttarkhand flashfloods and the hurricane Phailin in coastal Orissa and Andhra Pradesh (2013).

- Name some of the major natural disasters faced by India during this century.

The direct and indirect impacts of disasters, either natural or industrial, are always damage, destruction and death. When disaster strikes, the lifeline support systems, namely communication, power supply, water supply, drainage, etc. are damaged. Moreover, healthcare and hospitals are also put under severe stress. Commercial and economic activities are also badly affected. Life almost comes to a standstill. The psychological traumas caused by the disasters are sometimes so severe that they span the whole life of the victim. Therefore, along with other rehabilitation works, psychological rehabilitation should also be given due importance.

- Which are the lifeline support systems that get damaged in disasters?

The impact is almost the same even in the case of man-made disasters like riots. The most affected are the poor sections of society, who have to work daily to earn their livelihood.

- Which is the man-made disaster mentioned here?
- Which section of the society is most affected by disasters? Why?

In some natural disasters like cyclones, tsunami and earthquake, it is the building structure which becomes the cause of destruction and death. In developing countries, only 30 per cent of the buildings are constructed in accordance with the regulations laid down for ensuring safety and security. Similarly, the lack of a master-plan and the inferior quality of materials used for construction also aggravate the casualties arising out of disasters. Therefore, both private and public buildings should be constructed according to the guidelines prescribed by law. Moreover, constructions should strictly adhere to the master-plan approved by the authorities. Above all, good quality materials should be used for construction.

- What are the major limitations in constructing safe and secure buildings?

- What measures need to be taken to ensure the safety and security of the buildings?

The UNDAC,* along with the Government of India, has jointly prepared an action-plan for cities and towns vulnerable to earthquakes. In

- What is the requirement in the areas vulnerable to earthquakes in order to reduce damage and death?

*(UNDAC - United Nations Disaster Assessment and Coordination)

vulnerable areas, the existing buildings should be technically assessed and individual owners and group-housing authorities should be informed about the weaknesses in their construction. Presently, it is estimated that around one million buildings are constructed every year in India, and an equal number of them gets damaged as a result of disasters. In order to reduce the damage to buildings, a monitoring mechanism should be set up in disaster prone areas which must act in proper coordination with the concerned authorities to ensure the fulfilment of building codes.

- What is the structure of the state and central level committees of disaster management?

In the case of disaster management, the state governments play a major role while the central government only plays a facilitating role. At the state level, there is a State Level Disaster Management Committee consisting of the senior secretaries of various departments and the representatives of NGOs. At the national level, there is a Crisis Management Committee, headed by the Cabinet Secretary and the secretaries from the major departments of the government. The central government, with proper coordination with various ministries, provides necessary support to the states, which includes defence services like air dropping, rescuing, searching, transport of relief goods, etc., and availability of rail and ferry services, health personnel and medical support.

- How does the central government coordinate disaster management activities in India?

Rehabilitation is an integral part of disaster management. Since disasters are non-routine events, they require non-routine responses for effective management and rehabilitation. This means that the Government cannot rely on normal procedures to implement appropriate responses. There should be proper coordination among the various departments of the government to bring speedy relief to the victim. Moreover, the rescue teams require the learning of special skills and attitudes in dealing with disasters. Additionally, they need to be well-equipped with the latest technologies.

- What are the special requirements of the rescue team, according to the author?

Disaster management has assumed greater importance in recent times. The whole purpose of disaster management is not to prevent these natural or man-made disasters. We may not be able to avert many of these disasters, but we can definitely mitigate their impact.

- What is the purpose of disaster management?

(Adapted)

Glossary: _____

- seismic (adj) : related to the vibration of the earth or earthquake
- tectonic forces (n) : forces arising out of the movements of the earth's crust
- vulnerable (adj) : susceptible

Activity I (Note-making)

- You have read the essay 'Disasters and Disaster Management in India.' Given below is an outline of the notes on this essay. Read the essay carefully again and complete the **notes**.

'Disasters and Disaster Management in India'

1. Disasters — the global scenario
 - 1.1. a challenge for all humanity
 - 1.2. increase in frequency and intensity
 - 1.3.
 - 1.4.
 - 1.5. floods — more common. India, China and Bangladesh - most affected
 - 1.6. drought — deadliest (40% of all deaths from disasters)
2. Disasters — Indian Context
 - 2.1. highly prone to disasters
 - 2.2. reasons for vulnerability
 - 2.2.1.
 - 2.2.2.
 - 2.2.3.
 - 2.3. different kinds of disasters in India — Regional
 - 2.3.1. Northern region
 - 2.3.2.
 - 2.3.3.
 - 2.3.3.
 - 2.3.4.
 - 2.3.5.
 - 2.3.6.
 - 2.4. major disasters in this century

- 2.4.1
- 2.4.2
- 2.4.3.
- 2.4.4.
- 2.4.5.
- 3. The direct and indirect impact of disasters
 - 3.1.
 - 3.2.
 - 3.3.
 - 3.4.
 - 3.5. poor sections — most affected
- 4. Risk due to disaster — need for safer buildings
 - 4.1. cyclones, tsunami, earthquakes, defects in construction of building can cause greater destruction.
 - 4.2. scenario in the developing countries
 - 4.2.1.
 - 4.2.2.
 - 4.2.3.
 - 4.3. suggestions for safer infrastructure
 - 4.3.1.
 - 4.3.2.
 - 4.3.3.
- 5. Management in India
 - 5.1. purpose — not prevention, but reduction of impact
 - 5.2. state government
 - 5.2.1. role —
 - 5.2.2. structure —
 - 5.3. central government
 - 5.3.1. role —
 - 5.3.2. structure —
 - 5.3.3. support offered —
 - 5.4. rehabilitation of victims
 - 5.4.1.
 - 5.4.2.
 - 5.4.3. rescue teams — additional skills, and equipped with latest technology.

Activity II (Writing a Précis)

- You have read the essay and prepared notes on 'Disasters and Disaster Management in India.' Based on the notes you prepared, write a **précis** of the essay. A précis, usually, is one-third the size of the original text.

Activity III (Think and respond)

- What are some of the disasters (natural/man-made and industrial) your locality has witnessed in the last ten years? What were the impact of these disasters on man and nature?
- Is your locality prepared to manage any potential disaster? If not, what precautions can be taken to prevent and manage possible disasters?
- The author says that disaster management in India is the responsibility of the state and central governments. Do you agree with this view? Do you think that the people of our country have a role in preventing and managing disasters?
- What do you think about the measures of rehabilitation that are adopted after each disaster? Do you think the measures are sufficient?

Activity IV (Explore the roots)

- *Disaster - Dys + aster*

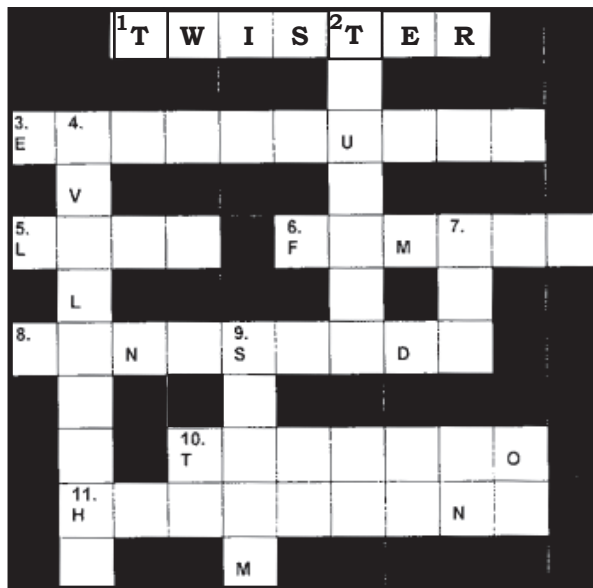
'Disaster' and 'disastrous' originate from the Greek word 'astron' which means star. In ancient times, it was believed that the stars shaped human destiny; any misfortune or calamity, therefore, happened to someone because the stars were not favourable. The prefix 'dys'- here means 'against'.

Here is a list of words which are derived from the Greek root 'astron'. All these words are related to stars. Find out the meaning of these words.

1. Astronomy
2. Astrophysics
3. Astronaut
4. Aster
5. Asterisk
6. Astrologer
7. Asteroid

Activity V (Crossword puzzle)

- Here is a crossword puzzle about natural calamities. Use the clues below to solve the puzzle.

**Clues:****ACROSS**

- A violently destructive windstorm occurring over land, characterized by a funnel-shaped cloud extending toward the ground.
- Vibration on the earth's surface resulting from underground movement.
- Molten rock that flows out of an erupting volcano.
- Widespread scarcity of food due to crop failure, population imbalance, etc.
- Gravitational movement of a mass of rock, earth or debris down a slope.
- A rotating column of air, whirling in destructive speed.
- A tropical storm with winds that have a speed of 74 miles per hour or more.

DOWN:

- A high sea wave caused by an earthquake or other disturbances.
- A mass of snow, ice and rocks falling rapidly down a mountainside.
- The luxury ocean liner *Titanic* hit an ___ berg in the Atlantic.
- A violent disturbance of the atmosphere with strong winds, and usually rain, thunder, lightning or snow.

Activity VI (Project)

The author says that 'Of all the disasters, floods are the most common..... India, China and Bangladesh are the most affected by floods.' In Kerala also, we experience floods during the monsoon. The water levels of rivers rise, flooding cities and towns. What are the reasons for this flooding?

Investigate the reasons for flooding in your locality. Write a report of your findings. Make an ICT assisted presentation.

Activity VII (Collection)

We are highly vulnerable to many natural disasters. While some fail to act in the moment of crisis or become victims of these disasters, some others rise up to the occasion and help the victims. Here is a newspaper report about four children who won bravery awards for their timely and heroic action in a moment of crisis.

Bravery award for children

Thiruvananthapuram: Four children from Kerala will be among the recipients of this year's National Bravery Awards at the next Republic Day function, in New Delhi.

They include Jismi P. M., who was selected for the Geetha Chopra Award, Vishnudas K., the winner of the Bapu Gayadhani Award; and Anoop M. and Raj Narayanan, both selected for the general award.

Jismi, 12, a native of Perinchery in Thrissur district, was chosen for the award for saving a woman and her two children from drowning in a pond. A Class IX student of the Government Vocational Higher Secondary School at Cherpu, Jismi is the daughter of a manual labourer.

Vishnudas won the award for saving two children from a watery grave. A native of Palakkad, he is a Plus One student of the Sri Sankara Oriental Higher Secondary School, Lakkidi.

Anoop, a Class VIII student of the Bishop Kuriyalanchery Public School at Chambakulam, bagged the award for saving a 5-year-old from drowning in a lake. Raj Narayanan, the fourth nominee, was selected for saving a boy from drowning in a river in Alappuzha. Raj is a Class IX student of the NSS High School, Kuttanad. The General Secretary of the Kerala State Child Welfare Council P. Krishnan, said Jismi is the first winner of the Geetha Chopra Award, from Kerala.

- Now, collect such newspaper reports and discuss with your friends how children can act timely in moments of crisis.

II. Read and reflect:

Here is a story about a voyage from Liverpool to Calcutta during the British rule in India. It tells how the author and the hero of the story manage a potential calamity, silently and bravely.

THE SERANG OF RANAGANJI

Dr A. J. Cronin

'Look, my dear! Did you ever in your life see such an absurdly comic creature!' A smartly dressed woman, first-class passenger on the Ranaganji, about to sail from Liverpool on the long voyage to Calcutta, made this remark, in a high 'well-bred' voice, to her companion, as they stood before me on the liner's upper deck.

- What was notable about the appearance of the Indian serang?

Following their amused gaze, my eyes came to rest upon a squat, very ugly native seaman, with short legs and a large disproportionate head. I recognized him as the Indian serang, or quarter-master of the ship. He was quietly superintending the crew of lascars now completing the loading of baggage. 'Looks hardly human,' agreed the man, with a superior smile. 'Inclines a chap to believe, that dear old Darwin was not altogether wrong...eh?'

The voyage began favourably in calm, clear weather. We crossed the Bay of Biscay without suffering unduly from the turbulent waters and soon were through the Strait of Gibraltar, traversing the tranquil Mediterranean under azure skies. The Ranaganji was a stout old tub, manned by white officers, with an entirely native Indian crew. I was the physician of the ship and was delighted by the balmy breezes and brilliant sunshine.

The ship was crowded, packed with passengers from stem to stern — the usual tourists and pleasure seekers, together with a large number of Anglo-Indian army officers, many of whom were accompanied by their wives and families. From the first night out there was tremendous gaiety on

- Who were the passengers on the Ranaganji?

board. The chief among the social promoters was Miss Jope-Smith, the woman whom I had overheard on the boat deck the morning of our departure.

Madge Jope-Smith was a thrusting person, obviously over thirty, got up in a dashing style to look younger. She was not only a snob but a bore, an assertive bore. We reached Port Said. Everyone went ashore excitedly, came back with silks, shawls, cigarettes, scent, and jewellery. Then we were through the Red Sea, past the barren rocks of Aden, and out upon the wide Arabian Sea.

- Who was Miss Jope-Smith? Write a short character sketch.

On the following morning, as I held my consultations in the surgery adjoining my cabin, the serang, Hasan, appeared, bringing with him two of his lascar deck hands. He inclined his head in a respectful salaam and addressed me. His voice was hoarse, yet it had a steady undertone. 'Doctor Sahib, I fear these men are sick.'

The seamen certainly did not look well; they complained of general malaise, of intense headache and racking bone pains. They looked frightened too, as I asked them to strip and began my examination. Both were fevered, with thickly furred tongues and that dry skin, which is nature's gravest warning. And then, to my horror, my palpitating fingers became aware of a scattering of hard little nodules, under the wrist skin of each man. It was an unmistakable symptom of smallpox.

- What was the condition of the seamen who were brought by the serang to Dr Cronin?

How did AJ Cronin conclude that the seamen were infected with smallpox?

Young and inexperienced in my profession, I had not learned to control my feelings. My expression must have altered visibly, for although the serang said nothing, his lined and battered face assumed a look of deeper gravity. Hurriedly, with beating heart, I made my way to the bridge.

Captain Hamble was not there, but in the chartroom below. He looked up sharply as I burst in. 'Sir,' my voice broke, 'I have to report smallpox on board. Two of the deck hands.' I saw his lips draw tightly together.

He was a thickset man of fifty-five, known as a strict disciplinarian, but also as a just and fair-minded officer.

'Doctor,' he said, drawing up at last and coming close to me, his words unmistakably grim, 'Listen, you are in charge of the health of the ship. It's entirely up to you. I can't give you any of my officers; I'm overloaded and understaffed. But I am going to give you the serang. Believe me, he's the finest man I have. You've got to keep this thing from spreading. And what's more, don't let a whisper of it get out, or we'll have a bloody panic.'

I left the chartroom, realizing, with a weakness in my stomach, the desperate responsibility of my position. Here we were, in the middle of the Arabian Sea, fifteen hundred passengers aboard, no means whatever of vaccinating them, and smallpox— the most deadly contagion in the whole dictionary of disease.

Back in the surgery, one of the lascars was in the grip of a violent rigour. I turned from the shivering man to the serang, whose incalculable eyes remained fixed upon me. 'We've got to isolate these men.... Check on the contacts...' There was no sick bay on board, not an inch of available cabin space. Baffled, I looked at the serang, who, undismayed, again turned upon me the full force of his eyes. 'We will make a shelter on the afterdeck, Doctor Sahib. Very cool there. With plenty of fresh air.'

In the stern of the ship, protected from view by a battery of derricks and donkey engines, he set to work. Within an hour, he had erected, with silent efficiency, a large canvas shelter. Mattresses and sheets were then brought up and the two patients were comfortably installed.

Our next step was to muster the crew for a thorough medical inspection. One of the stokers, who complained of fever and headache, showed the prodromal nodules with the beginnings of the typical rash. He was isolated with the other cases.

- Describe Captain Hamble. What was his reaction when he heard about the breakout of smallpox on the ship?

'And now, who is going to help me attend these men?' Hasan glanced at me in surprise. 'Why, naturally it is I.'

'You must be careful. This disease is most contagious.'

'I am not afraid, Doctor Sahib.'

Together, Hasan and I sponged the patients with permanganate solution, administered to each man a strong antipyretic, hung sheets soaked in disinfectant round the shelter, and set up within this little secret area, a cooking stove where liquids could be heated and simple meals prepared.

- Where and how was the shelter for the infected patients made?

Next morning, however, brought fresh cause for concern. I found three new cases among the deck hands. The men, already segregated, were much worse. And that same afternoon, four more of the crew sickened. We now had ten cases in our makeshift lazaretto. It was a situation to test the strongest nerves. But the serang, calm and unperturbed, gave me fresh heart. In tending the patients he was indefatigable.



'Be careful of yourself,' I had to beg him. 'Do not go quite so close.'

Now he showed his strong teeth, in a sudden, fleeting smile. 'Are you careful of yourself, Doctor Sahib?'

'Indeed I am. Besides, this is my work.'

'Do not worry, Doctor Sahib. I am strong. And it is my work too.'

- How did the serang take care of the diseased patients?

I was so weighed down by responsibility that I had slight concern for myself. Although we were moving full steam ahead, Colombo, the nearest port of call, was still eight days away. In the course of the next forty-eight hours four more stokers went to join the others on the

afterdeck. A total of fourteen now. And one of the earlier victims had lapsed into a coma, seemed likely to die at any hour. Under this added load, I could not sleep.

And there, where I knew I should find him, watchful and mute under the stars, was the serang. How shall I describe the solace which flowed towards me from him as he stood there in meditation, with his long arms folded on his bare chest, motionless as a statue? When a sick man groaned faintly, he would step forward, without sound, to succour him. And then, returning, he would fold his arms, while the ship surged slowly forward.

Hasan had no fondness for speech. But despite the silences of our long night vigils, I gathered some fragments of his history. He was from the Punjab, whence his parents had wandered to southern India. There, like so many in the coastal area, he had taken to a seafaring life. For nearly forty years, he had given himself to the oceans of the world, and fifteen of these years had been spent in the Ranaganji. Indeed, he had no place on shore, neither family nor friends in the great land mass of India. He had never married.

- What information did Dr Cronin collect about the serang?

By religion he was a Muslim. All his life he had acquired nothing, neither property nor money; his few possessions, contained in his ship's chest, might be worth a few rupees. The thought hurt me, and in an access of mistaken sympathy, I exclaimed: 'Hasan, you are doing so much in this emergency; the company must give you extra pay.' His forehead creased perplexedly. He was silent for a long moment. Then he answered: 'What use is money, Doctor Sahib, to one who has all he needs? I am well enough the way I am.'

He was unmistakably sincere, completely detached from the usual hope of reward. Money had no interest for him, he had always despised it. Instead he had courage, self-control, and faith. The men he worked among lived poor and died poor. It had become the habit of his mind to disregard tomorrow.

- What was Hasan's attitude to life, as explained to Cronin?

Standing with him, in the liquid moonlight, I was stung by a strange pang. Beside his clear simplicity, the world's values suddenly seemed dross. A great party had started in the saloon. Indeed, as I viewed my own outlook towards the future, my passionate desire for success and wealth, I was conscious of a secret shame.

On the following day, we lost two of our patients. It was Hasan himself who sewed their shrouds, who in his hoarse and hollow voice read aloud a short passage from the Ramayana before their bodies, wrapped in sailcloth, with a weight at their feet, were cast overboard at midnight.

No fresh cases developed. And a week later, we anchored off Colombo. Soon, the sick men had been taken off to hospital. Several of the patients showed signs of having passed the crisis, but three, helpless and delirious, a mass of running sores, were carried in the arms of Hasan. As we stood together, I saw that the serang's dark cheeks were wet with tears.

Our passage through the Bay of Bengal was brief and uneventful. I had barely time to recover myself, or to realize that the epidemic had been confined, before we were anchored alongside the quay at Calcutta.

Suddenly, at my elbow, I heard the familiar shrilling of Miss Jope-Smith. 'Oh, look, look, Ronnie. There's that absurd creature again.' Once more, I followed their united gaze. And there again, down in the afterhold, knocking out the hatch battens to unload the baggage, was the object of their mirth – Hasan.

The huntress from Cheltenham swung round, bent her wit, her fascinations upon me. 'Where did you keep him during the entire voyage, Doctor dear? In a special cage?'

Silence – a vision of the serang's nobility rising before me. 'Yes... in a way... it was a cage... But isn't it queer, Miss Jope-Smith, the animals were all outside.'

About the Author



A. J. Cronin (1896-1981) was a Scottish novelist and physician by profession. His major novels include *Hatter's Castle* (1931), *The Stars Look Down* (1935), *The Citadel* (1937), *The Keys of the Kingdom* (1942), *The Green Years* (1944), *Shannon's Way* (1948), *A Thing of Beauty* (1956), *The Judas Tree* (1961) and *A Song of Sixpence* (1964).

His strengths as a novelist are his keen observation, graphic description and his narrative skill. The excerpt is taken from 'Adventures in Two Worlds,' his autobiographical novel. It is an anecdote from his experience as a surgeon in the Royal Navy.

Glossary: _____

antipyretic (adj)	:	a medicine that reduces fever
impromptu (adj)	:	(here) without proper preparation
lazaretto (n)	:	(here) the isolated shelter made for treating the infected patients
leitmotif (n)	:	repeated theme
papular (adj)	:	related to small, solid, usually inflammatory elevation of the skin that does not contain pus.
prodromal (adj)	:	symptomatic of the onset of an attack or a disease
purulent (adj)	:	containing pus
serang (n)	:	a petty officer in a merchant ship; a boatswain; a lascar

Activity I (Think and respond)

1. Do you agree with A. J. Cronin's remark that 'the animals were all outside.' Why?
2. Do you think that A. J. Cronin should have reported the selfless efforts of Hasan to the authorities and recommended him for rewards and promotion?
3. How is the world view of the passengers in general different from that of Hasan?
4. 'Why, naturally it is me.' These words show that Hasan is ever ready to shoulder any responsibility happily. Comment on Hasan's ability to volunteer at the time of an emergency.

Activity II (Letter)

- You know that A. J. Cronin, the physician of the ship is extremely impressed by the service of Hasan. Imagine that after the voyage, Cronin writes a letter to the director of the company which owns the ship Ranaganji, detailing the selfless service Hasan rendered during the voyage. He also requests the director to reward Hasan with a promotion in return for his service. Draft the **letter** which Cronin would write.

Activity III (Speech)

- The Director of the Company receives the letter from A. J. Cronin. He is pleased with the service rendered by Hasan throughout the voyage. They arrange a special get-together of all the officials and crew of the ship. In that get-together, the Managing Director of the company announces that the company appreciates the service of Hasan, and promotes him as the Chief Petty Officer of the ship. The Director invites Hasan to speak a few words on this occasion.

Imagine that you are Hasan. What would be your reaction and feeling at this moment? Draft a **speech** that you would deliver on the occasion.

Activity IV (Role-play)

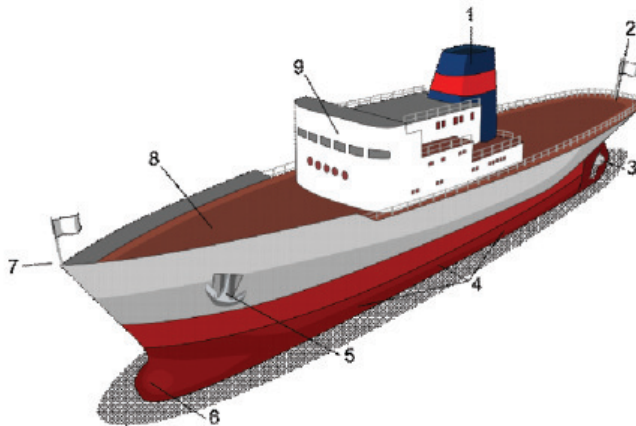
- Miss Jope-Smith soon hears about the promotion given to Hasan and the reason for the promotion. She feels sorry for her prejudiced remarks about him. She decides to meet Hasan in person, and congratulate him for his efforts and the promotion he has received.

Form pairs. Imagine that one of you is Ms. Jope-Smith and the other is Hasan. **Role-play** the whole conversation between Jope-Smith and Hasan.

Activity V (Word power)

□ **The parts of a ship**

Here is a picture of a ship. Mark as many parts as you know.



The crew of the ship

- Who are the professionals working in a ship?
- What do they do?

In the table given below, list the different professionals of a ship and their duties.

Professionals	Duties
Captain	the person in charge of a ship

Activity VI

The Past participle as Adjective

- Study the following expressions carefully.
 - a. smartly-dressed woman
 - b. well-bred voice
 - c. amused gaze
 - d. titled friends

The expressions *smartly-dressed*, *well-bred*, *amused* and *titled* are used as adjectives. They are the past participle form of the verbs *dress*, *breed*, *amuse* and *title* respectively. So, you know that the past participle forms of some verbs can be used as adjectives.

- A. J. Cronin has used many such expressions in the story 'The Serang of Ranaganji.'

Find out more expressions from the story where the past participle forms of the verbs have been used as adjectives. Explain the meaning of these expressions to your friends.

e.g. added source – a source which is added to something.

-
-

Language Note

Prefixes like *under-*, *over-*, etc., can also be added to the past participle form of a verb to function as an adjective. e.g. *overcrowded* ship, *understaffed* crew.

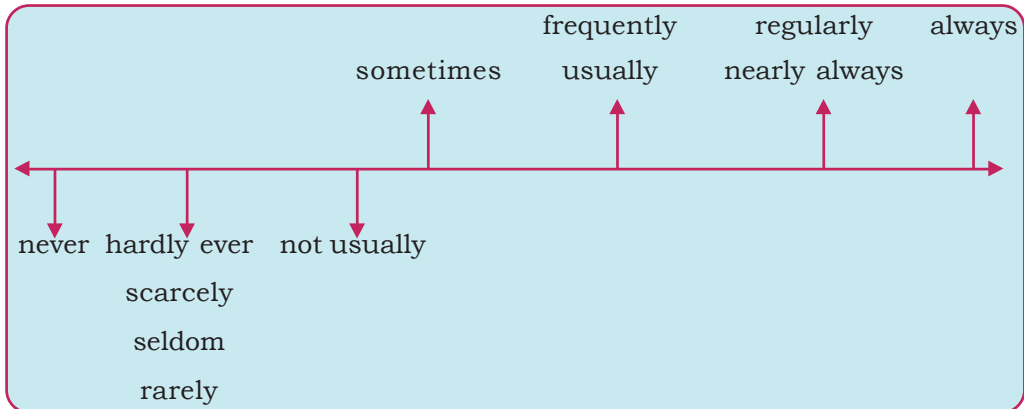
Activity VII (Think and discuss)**Adverbs of frequency**

- Read the following lines from the text carefully.
- He had never married.
 - Money had no interest for him, he had always despised it.
 - What is the meaning of the words underlined?
 - What is the function of these words?

Language tips

'Never' and 'always' are adverbs of frequency - which tell you how often an action is done.

Here is a continuum which will help you to understand some of the adverbs of frequency and their meanings.

**Inversion with negative adverbs**

Words like 'never, rarely, seldom, barely, hardly,' etc., are negative adverbs. We use these adverbs at the beginning of a sentence to give emphasis. When we begin a sentence with negative adverbs, the word order is inverted. (negative adverb + auxiliary verb + subject)

In addition to the adverbs mentioned above, when adverbs like 'no sooner than, not until, only after, only if, only when, not only..... but also, little' (with a negative meaning), etc., are used at the beginning of a sentence, the normal word order will be reversed.

e.g.

- Never did I dream of becoming a leader!
- No sooner did he find his teacher than he ran towards her.

Practise (Inversion of word order with adverbs)

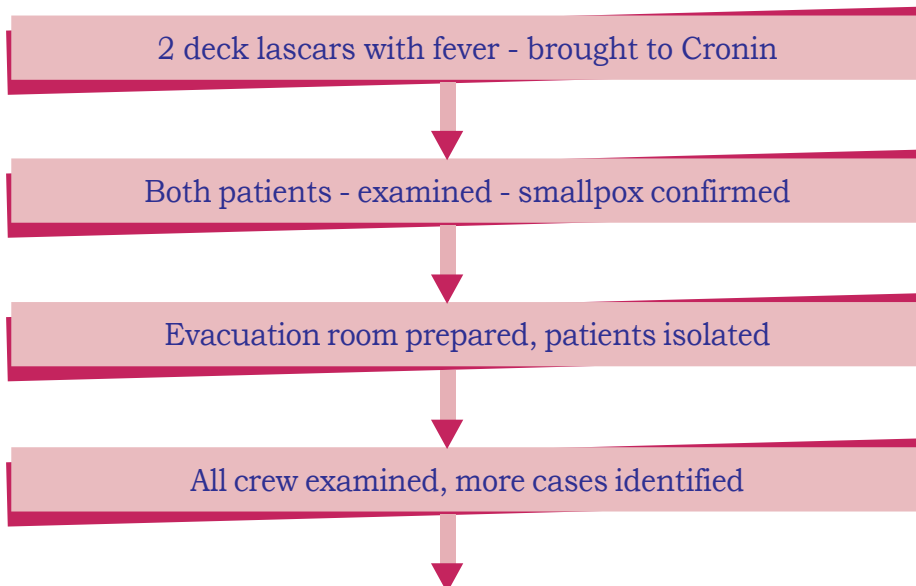
- The sentences given below contain errors. Identify the error and correct them.
1. Seldom they have reached the office on time.
 2. Only when the last visitor left the museum he closed the gate.
 3. Little he knew about the nature of the job he was undertaking.
 4. Not until next year, there will be a new vacancy.
 5. Hardly I had reached the station when the train arrived.

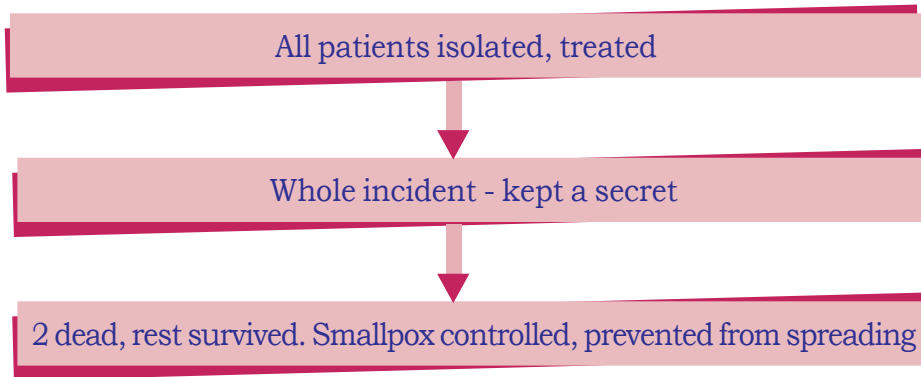
Activity VIII (Passivisation)

- Study the following sentences carefully.
 - Soon, the sick men had been taken off to the hospital.
 - Mattresses and sheets were then brought up and the two patients were comfortably installed.

Do these sentences tell you anything about the doer of the action? Why?

- Rewrite these sentences without changing the meaning. (Begin the sentences with 'they')
- Given below is a flow chart that offers you clues about the steps taken by Cronin and Hasan to prevent the spreading of smallpox in the ship. Go through it carefully, and prepare a report of how they controlled the spreading of smallpox in the ship.





Extended Activities

Activity I

- Given below is a list of some of the cases in which first-aid would be required. You may add more to the list.
- Injured leg - bleeding
 - Fractured hand
 - Burnt fingers
 - Fits
 - Snake bite
 -
 -

What first-aid would you give in these situations? Search the internet or seek the help of a medical practitioner to collect the details.

Form groups and prepare a first-aid chart for the emergency situations given above. Include visuals and precise instructions.

Activity II (Read and compare)

In the short story 'The Serang of Ranaganji,' you had read about the heroic action of the narrator and the Serang to save the lives of the crew and the passengers of the ship. While moments of crisis push many of us into action, they elevate some of us to the level of martyrs who sacrifice their lives for the common good. Here is an excerpt from the essay 'On Courage' written by A.G. Gardiner about one such supreme sacrifice.

On Courage

... But if I were asked to name the instance of individual action which had most impressed me, I should find the task more difficult. Should I select something that shows how war depraves, or something that shows how it ennobles? If the latter, I think I would choose that beautiful incident of the sailor on the Formidable.

He had won by ballot a place in one of the boats. The ship was going down, but he was to be saved. One pictures the scene: The boat is waiting to take him to the shore and safety. He looks at the old comrades who have lost in the ballot and who stand there doomed to death. He feels the passion for life surging within him. He sees the cold, dark sea waiting to engulf its victims. And in that great moment – the greatest moment that can come to any man – he makes the triumphant choice. He turns to one of his comrades. ‘You’ve got parents,’ he says. ‘I haven’t.’ And with that word – so heroic in its simplicity – he makes the other take his place in the boat and signs his own death warrant.

I see him on the deck among his doomed fellows, watching the disappearing boat until the final plunge comes and all is over. The sea never took a braver man to its bosom. ‘Greater love hath no man than this ...’

Can you read that story without some tumult within you – without feeling that humanity itself is ennobled by this great act and that you are, in some mysterious way, better for the deed? That is the splendid fruit of all such sublime sacrifice. It enriches the whole human family. It makes us lift our heads with pride that we are men – that there is in us at our best this noble gift of valiant unselfishness, this glorious prodigality that spends life itself for something greater than life. If we had met this nameless sailor, we should have found him, perhaps, a very ordinary man, with plenty of failings, doubtless, like the rest of us, and without any idea that he had in him the priceless jewel beside which crowns and coronets are empty baubles. He was something greater than he knew.

- ‘The sea never took a braver man to its bosom’. What does Gardiner mean by this expression? Do you agree with Gardiner? Write your views in a paragraph.

Now, examine the pictures carefully



- Can you recognize the ship and the incident?
- Do you know how the passengers and the crew of the ship responded to this situation?

III. Read and enjoy:

Here is a poem about one of the greatest tragedies at sea. On 14 April, 1912, the Titanic, which carried 2100 passengers and crew, collided with an iceberg and sank into the depths of the Atlantic Ocean. However, this tragedy also exposed some of the greatest acts of courage and heroism. Now, read the poem.

THE WRECK OF THE TITANIC

Benjamin Peck Keith

Out of Southampton she swung with the stream,
A poem of iron and steel, A sea dream.
And thousands on shore, watched her steaming away:
The largest, and grandest of all ships that day.

And the thousand on board, did security feel,
For no eye saw death, as he stood at the wheel;
Directing her course to the echoless shore,
Her first and last haven of nevermore.

She was the last, best work of men,
And on her first voyage was speeding – when:
Out of the darkness, Out of the night,
Loomed an ominous form of ghostly white.

"Twas a towering mountain of ice – gigantic,
As ever was seen on the North Atlantic.
She struck, with a shiver from stem to stern:
And was rapidly sinking – All soon did learn.

Then Captain Smith, her commander brave,
Thought not one moment, his own life to save,
But stood on the bridge, calling out to the crew:
Remember your country, Be British, be true.

And England, and Ireland, and Scotland, and Wales,
Proved there to the World: Their valor ne'er fails,
'The women and children first,' was their cry,
And every one of the Crew, stood by.

And the boats were lowered and sent away,
That cut off all hope, save eternity,
And, The Titanic sank from sight, 'neath the Sea
While her band played, Nearer My God to Thee.

Was there ever a scene so awfully grand?
As that sinking ship, with her playing band.
All glory to Smith, and the Titanic's men,
They bring Trafalgar's heroes to memory again.

And that heart thrilling tale of the Alamo,
And the last grand charge at Waterloo,
And that charge of "The Light Brigade" as well,
And Jim Bludso's act on "The Prairie Belle."

And with these down the corridors of all time,
The Titanic's story shall sound sublime,
For never was courage more noble and true,
Than was shown on that night, by the Titanic's crew.

Notes:

Trafalgar : The Battle of Trafalgar (21 October 1805) was a naval engagement fought by the Royal Navy against the combined fleets of the French and Spanish Navies.

Alamo: The Battle of the Alamo (February 23 - March 6, 1836) was a pivotal event in the Texas Revolution. The Texians defeated the Mexican Army at the Battle of San Jacinto, on April 21, 1836, ending the revolution.

Waterloo : The Battle of Waterloo was fought on 18 June, 1815, near Waterloo in present-day Belgium. Emperor Napoleon was defeated by the armies of the Seventh Coalition.

The Light Brigade: The Charge of the Light Brigade was a charge of British light cavalry against Russian forces during the Battle of Balaclava on 25 October 1854.

Jim Bludso was an engineer who died while saving the lives of the passengers of a boat called *Prairie Bell* on the Mississippi river. He became instantly popular, and John Hay wrote a poem about him entitled '*Jim Bludso of the Prairie Bell*' in 1871.

About the Author



Benjamin Peck Keith (1856-1927)

Benjamin Peck Keith was an American poet. His famous collection of poems include 'Spoons of Silver Spoons of Tin, and Other Poems' (1921). He has written a lot of short poems. 'The Wreck of the Titanic' is one of his famous poems.

Activity I (Read and respond)

- Why was the Titanic called 'a poem of iron and steel'?
- What was the feeling of the people on board when they started the journey?
- What was the 'ominous form' which loomed out of the darkness?
- Why was Captain Smith, the commander of the ship, called 'brave'?
- Who got the top priority to be rescued from the sinking Titanic?
- What was the only hope for the people of the sinking Titanic when all the boats sailed away?
- What were the bandsmen doing when the Titanic was sinking?
- What was the 'awfully grand' scene, according to the poet?
- Why would the story of the Titanic be remembered always?

Activity II (Read and reflect)

- The crew of the Titanic were real heroes because even in the face of death, they were duty-bound, upholding certain values and principles. Do you know any such person who has upheld moral values and principles, even in the moment of death? Have you heard/read about any such persons? Share your answer with your friends.

Activity III (Appreciation)

- Read the poem more critically again, and think of it in terms of its theme, emotion, language and relevance. Add more points to each of the boxes given below related to the theme, emotion, language and relevance of the poem.

Theme	Emotion
1. shipwreck	1. patriotism
2.	2.
3.	3.
Language	Relevance
1. simple	1. insights about crisis management
2.	2.
3.	3.

Share your ideas with your friends in your group. Collect more views from them, and enrich your understanding of the poem.

Based on your analysis, write a critical appreciation of the poem, 'The Wreck of the Titanic.'

Activity IV (Newspaper report)

- We know that newspaper reports are non-fictional and that they give us factual information about an incident.

Given below are the features of a good newspaper report.

- **Headline** : Short and attention grabbing.
- **Byline** : Usually written below the headline. It may carry the writer's name.
- **Paragraphs** : Follow the inverted pyramid principle. The most important details come in the initial paragraphs.
- **Quotes** : It will be interesting and useful to quote the words of people involved in the incident.
- **Facts and opinions**: Try to add all the facts possible using the five W's (who, what, why, where, when).
- **Third Person** : The report is written in the third person, as the reporter is retelling the incident without being involved in it.

- Now, think of the tragic end of the Titanic. Work in groups and fill up the table given below, based on your knowledge of the incident. You may also use the internet to collect more details about the Titanic, her final voyage, the passengers on board, the collision with the iceberg, and the heroic acts of her crew.

Features	Details
Headline	
Byline	
Paragraphs	
(Number and broad outline of each paragraph)	
• Who	
• What	
• Why	
• Where	
• When	
Quotations (Narration and opinions of the survivors)	

- Use the clues in the table and prepare a newspaper report about the wreck of the Titanic.

Activity V (Pronunciation)

- Find out how the following words are pronounced. You may use a standard English dictionary.
 - sank -.....
 - band -.....
 - grand -.....

Discuss

- Which is the vowel sound used in these words?
- How do you pronounce this sound?
- Do you have this vowel sound in your mother-tongue?
- Find out more words from the poem with this vowel sound.

The major learning outcomes of this unit are listed below.

Thematic outcomes

Students demonstrate their ability to

- respond promptly at the time of a disaster.
- assume leadership in disaster management activities.
- work individually and as the member of a team, at the time of disaster and crisis.
- imbibe the importance and value of sacrifice.

Linguistic outcomes

Students demonstrate their ability to

- make notes to store information.
- use adverbs of frequency in appropriate contexts.
- use their knowledge of etymology to understand the meaning of words.
- use past tense and passive voice for reporting events.

Harmony of Life



Good health is a state of complete physical, social and mental well-being, and not merely the absence of disease or infirmity. Health is a resource for everyday life, not the object of living, and is a positive concept emphasizing social and personal resources as well as physical capabilities.

- WHO

About the Unit

This holistic concept of wellness is the basic premise of the unit, 'Harmony of Life'. It contains a short story, a poem and an essay. The short story 'Gooseberries' by Anton Chekhov reflects on the belief in pursuing one's dream and doing whatever it takes to achieve that. The poem 'To Sleep' by William Wordsworth underlines the necessity of sound sleep. The essay 'Going out for a walk' by Max Beerbohm challenges the notion that walking is a productive mental exercise – especially if one is accompanied by a talkative companion.

Let's begin:

- Look at the logo given below.

Can you identify the words that appear with the entry 'wellness' in the following logo?

What is your idea of wellness?

Does it pertain to the physical realm alone?



- What are the activities conducted by your school Health Club for promoting wellness?
- Now, prepare a logo for your school Health Club.



I. Read and reflect:

Chekhov's 'Gooseberries' is a story of two brothers who pursue happiness in their own ways. The story provides ample opportunities, to examine critically the ways they have chosen. The extent to which they attain their goals is also worth considering.

GOOSEBERRIES

Anton Chekhov



From early morning the sky had been overcast with clouds; the day was still, cool, and wearisome, as usual on grey dull days when the clouds hang low over the fields and it looks like rain, which never comes. Ivan

- What purpose does the first sentence serve?

Ivanich, the veterinary surgeon, and Bourkin, the schoolmaster, were tired of walking and the fields seemed endless to them. Far ahead they could just see the windmills of the village of Mirousky. In the calm weather, when all Nature seemed gentle and melancholic, Ivan Ivanich and Bourkin were filled with love for the fields and thought how grand and beautiful the country was.

- Can you guess what story Ivan was about to tell Bourkin?

'Last time, when we stopped in Prokofyi's shed,' said Bourkin, 'you were going to tell me a story.'

'Yes. I wanted to tell you about my brother.'

Ivan Ivanich took a deep breath and lighted his pipe before beginning his story, but just then the rain began to fall. And in about five

- How do you feel when it rains?

minutes, it came pelting down and showed no signs of stopping.

‘We ought to take shelter,’ said Bourkin. ‘Let us go to Aliokhin’s. It is close by.’

‘Very well.’

They took a short cut over a stubble-field until they came to the road. Soon they came to a wide road with a mill and a white bathing-shed. It was Sophino, where Aliokhin lived.

The mill was working, drowning the sound of the rain. It was wet, muddy, and unpleasant, and Ivan Ivanich and Bourkin felt wet and uncomfortable through and through; their feet were tired with walking in the mud.

In one of the barns a winnowing-machine was working, sending out clouds of dust. On the threshold stood Aliokhin himself, a man of about forty, tall and stout, with long hair, more like a professor or a painter than a farmer. He was wearing a grimy white shirt and rope belt, and pants instead of trousers; and his boots were covered with mud and straw. His nose and eyes were black with dust. He recognised Ivan Ivanich and was apparently very pleased.

- Describe Aliokhin’s appearance.

‘Please, gentlemen,’ he said, ‘go to the house. I’ll be with you in a minute.’

The house was large and two-storied. Aliokhin lived downstairs in two vaulted rooms with little windows. Ivan Ivanich and Bourkin were received by a chambermaid.

‘You cannot imagine how glad I am to see you, gentlemen,’ said Aliokhin, coming after them into the hall. ‘I never expected you. Pelagueya,’ he said to the maid, ‘give my friends a change of clothes. And I will change, too. But I must have a bath. I haven’t had one since the spring. Wouldn’t you like to come to the bathing-shed? And meanwhile our things will be got ready.’

Aliokhin led his guests to the bathing-shed. ‘Yes,’ he said, ‘it is a long time since I had a bath. My bathing-shed is all right, as you see. My father and I put it up, but somehow I have no time to bathe.’ He sat down on the step and

- Why couldn’t Aliokhin bathe regularly despite having a good bathing shed?

lathered his long hair and neck, and the water round him became brown.

Ivan Ivanich came out of the shed, plunged into the water with a splash, and swam about in the rain, flapping his arms, and sending waves back; he swam out to the middle of the pool and dived, trying to reach the bottom. 'Ah! how delicious!' he shouted in his glee. 'How delicious!' Bourkin and Aliokhin were already dressed and ready to go, but he kept on swimming and diving.

- How did Ivan respond to the rain?

'Delicious,' he said. 'Too delicious!'

'You've had enough,' shouted Bourkin.

They went to the house. And only when the lamp was lit in the large drawing-room up-stairs, and Bourkin and Ivan Ivanich, dressed in silk dressing-gowns and warm slippers, lounged in chairs, and Aliokhin himself, washed and brushed, in a new frock coat, paced up and down, did Ivan Ivanich begin his story.

- When did Ivan start narrating his story?

'We are two brothers,' he began, 'I, Ivan Ivanich, and Nicholai Ivanich, two years younger. I went in for study and became a veterinary surgeon, while Nicholai was at the Exchequer Court when he was nineteen. Our father, Tchimsha-Himalaysky, was a cantonist*, but he died with an officer's rank and left us his title of nobility and a small estate. After his death, the estate went to pay his debts. However, we spent our childhood there in the country. We were just like peasants' children, spent days and nights in the fields and the woods, minded the horses, barked the lime-trees, fished, and so on...

- How did the brothers spend their childhood after their father's death?

'And you know, once a man has fished, or watched the thrushes hovering in flocks over the village in the bright, cool, autumn days, he can never really be a townsman, and to the day of his death he will be drawn to the country. My brother pined away in the Exchequer. Years passed and he sat in the same place, wrote out the same documents, and thought of one thing, how to get back to the country, and to buy a small farm somewhere by the bank of a river or a lake.

'He was a good fellow and I loved him, but I never

* Cantonist was the 19th Century common name for the service obliged military. The term was first coined in 1713 by the Polish Colonel R. Pastetzky.

sympathised with the desire to shut oneself up on one's own farm. It is a common saying that a man needs only six feet of land. But surely a corpse wants that, not a man. To leave town, and the struggle and the swim of life, and go and hide yourself in a farmhouse is not life – it is egoism, laziness.

'My brother Nicholai, sitting in his office, would dream of eating out in the open air, and of sleeping in the sun, and of sitting for hours together on a seat by the gate and gazing at the fields and the forest. Books on agriculture and the hints in almanacs were his joy, his favourite spiritual food; and he liked reading newspapers, but only the advertisements of land to be sold, with a farmhouse, river, garden, mill, and mill-pond.

And he would dream of garden-walls, flowers, fruits, nests, carp in the pond, don't you know, and all the rest of it. These fantasies of his used to vary according to the advertisements he found, but somehow there was always a gooseberry-bush in every one. Not a house, not a romantic spot could he imagine without its gooseberry-bush.

'Country life has its advantages,' he used to say. 'You sit on the veranda drinking tea and your ducklings swim on the pond, and everything smells good. . . and there are gooseberries.'

'He used to live meagerly and never had enough to eat and drink, dressed God knows how, exactly like a beggar, and always saved and put his money into the bank. He was terribly stingy. It used to hurt me to see him, and I used to give him money to go away for a holiday, but he would put that away, too. Once a man gets a fixed idea, there's nothing to be done.

'Years passed; he completed his fortieth year and was still reading advertisements in the papers and saving up his money. Then I heard he was married. Still with the same idea of buying a farmhouse with a gooseberry-bush, he married an elderly, ugly widow, not out of any feeling

- Comment on Ivan's view on the saying that a man needs only six feet of land.

- 'To leave town, and the struggle and the swim of life, and go and hide yourself in a farmhouse is not life – it is egoism, laziness.' - Do you agree? Why?

- What was the difference in the attitudes of Ivan and Nicholai towards life?

- What was Nicholai's dream?

- Mention some of the advantages of country life.

- 'Fixed goals help us achieve success in life.' What is your opinion?

- What were the sacrifices that Nicholai made to achieve his goal?

for her, but because she had money. With her he still lived stingily, kept her half-starved, and put the money into the bank in his own name. Money, like vodka, can play queer tricks with a man.'

'After the death of his wife,' Ivan Ivanich continued, after a long pause, 'my brother began to look out for an estate. Through an agent, my brother Nicholai raised a mortgage and bought three hundred acres with a farmhouse, a cottage, and a park, but there was no orchard, no gooseberry-bush, no duck-pond; there was a river but the water in it was coffee-coloured because the estate lay between a brick-yard and a gelatine factory. But my brother Nicholai was not worried about that; he ordered twenty gooseberry-bushes and settled down to a country life.

- Nicholai had to buy an estate quite different from what he had dreamt of. But he didn't grieve much. How would you behave in such a situation?

'Last year, I paid him a visit. I thought I'd go and see how things were with him. In his letters, my brother called his estate Tchimbarshov Corner, or Himalayskoe. I arrived at Himalayskoe in the afternoon. It was hot. There were ditches, fences, hedges, rows of young fir-trees, trees everywhere, and there was no telling how to cross the yard or where to put your horse. I went to the house and was met by a red-haired dog, as fat as a pig. He tried to bark but felt too lazy. Out of the kitchen came the cook, barefooted, and also as fat as a pig, and said that the master was having his afternoon rest. I went in to my brother and found him sitting on his bed with his knees covered with a blanket; he looked old, stout, flabby; his cheeks, nose, and lips were pendulous. I half expected him to grunt like a pig.



'We embraced and shed a tear of joy and also of sadness to think that we had once been young, but were now both going grey and nearing death. He dressed and took me to see his estate.

‘Well? How are you getting on?’ I asked.

‘All right, thank God. I am doing very well.’

‘He was no longer the poor, tired official, but a real landowner and a person of consequence. And, like a good landowner, he looked after his soul and did good works pompously, never simply. What good works? He cured the peasants of all kinds of diseases with soda and castor-oil, and on his birthday he would have a thanksgiving service held in the middle of the village, and would treat the peasants to half a bucket of vodka, which he thought the right thing to do. Ah! These horrible buckets of vodka.

- What were the ‘good works’ of Nicholai? How did he care for his peasants?

‘But my point does not concern him so much as myself. I want to tell you what a change took place in me in those few hours while I was in his house. In the evening, while we were having tea, the cook laid a plateful of gooseberries on the table. They had not been bought, but were his own gooseberries, plucked for the first time since the bushes were planted. Nicholai Ivanich laughed with joy and for a minute or two he looked in silence at the gooseberries with tears in his eyes. He could not speak for excitement, then put one into his mouth, glanced at me in triumph, like a child at last being given its favourite toy, and said:

‘How good they are!’

‘He went on eating greedily, and saying all the while:

‘How good they are! Do try one!’

‘It was hard and sour, but I saw a happy man, one whose dearest dream had come true, who had attained his goal in life, who had got what he wanted, and was pleased with his destiny and with himself. In my idea of human life there is always some alloy of sadness, but now at the sight of a happy man I was filled with something like despair. And at night it grew on me. A bed was made up for me in the room near my brother's and I could hear him, unable to sleep, going again and again to the plate of gooseberries. I thought: ‘After all, what a lot of contented, happy people there must be! What an overwhelming power that means! And

- The gooseberries were unripe and sour, but Nicholai found them delicious. Why?

- Was Nicholai happy with his life? How do you know that?

such a state of things is obviously what we want; apparently a happy man only feels so because the unhappy bear their burden in silence, but for which happiness would be impossible.

- What distinction did Ivan make between the happy and the unhappy?

'That night I was able to understand how I, too, had been content and happy,' Ivan Ivanich went on, getting up. 'Freedom is a boon, I used to say, as essential as the air we breathe, but we must wait. Yes - - I used to say so, but now I ask: 'Why do we wait?'

- What, according to Ivan, was the relevance of freedom?

Ivan Ivanich glanced angrily at Bourkin. 'Why do we wait, I ask you? What considerations keep us fast? I am told that we cannot have everything at once, and that every idea is realised in time. But who says so? Where is the proof that it is so? Tell me, I say, why should we wait?

'I left my brother early the next morning, and from that time on I found it impossible to live in town. The peace and quiet of it oppress me. I dare not look in at the windows, for nothing is more dreadful to see than the sight of a happy family, sitting round a table, having tea. I am an old man now and am no good for the struggle. I commenced late. I can only grieve within my soul, and fret and sulk. At night my head buzzes with the rush of my thoughts and I cannot sleep... Ah! If I were young!'

- Why did Ivan find it difficult to live in town after visiting his brother?

Ivan Ivanich walked excitedly up and down the room and repeated:

'If I were young.'

He suddenly walked up to Aliokhin and shook him first by one hand and then by the other.

'Pavel Koustantinich,' he said in a voice of entreaty, 'don't be satisfied, don't let yourself be lulled to sleep! While you are young, strong, wealthy, do not cease to do good! Happiness does not exist, nor should it, and if there is any meaning or purpose in life, they are not in our peddling little happiness, but in something reasonable and grand. Do good!'

Then they all three sat in different corners of the drawing-room and were silent. Ivan Ivanich's story had satisfied

neither Bourkin nor Aliokhin. It was tedious to hear the story of a miserable official who ate gooseberries. . . . Somehow they had a longing to hear and to speak of charming people, and of women. And the mere fact of sitting in the drawing-room was much better than any story.

Aliokhin wanted very much to go to bed; he had to get up for his work very early, about two in the morning, and now his eyes were closing. . . .

‘However, it’s time to go to bed,’ said Bourkin, getting up. ‘I will wish you good night.’

Aliokhin said good night and went down-stairs, and left his guests. Each had a large room with an old wooden bed and carved ornaments. Ivan Ivanich undressed in silence and lay down.

‘God forgive me, a wicked sinner,’ he murmured, as he drew the clothes over his head.

The rain beat against the windows all night long.

(Abridged)

- What change in attitude came over Ivan at the end?

- How can happiness be achieved in life?

Glossary:

entreaty	: a serious request for something
exchequer court	: in English law. a very ancient court of record, which was originally the king’s treasury
gelatine (n)	: a clear substance that is made by boiling animal bones or tissues and used in making jelly.
mortgage (n)	: a legal agreement in which a person borrows money to buy property and pays back the money over a period of years
pendulous (adj)	: hanging down and swinging freely
pompously (adj)	: exhibiting self-importance
vodka (n)	: a strong, clear alcoholic drink that is originally from Russia

About the Author



Anton Pavlovich Chekhov
(1860-1904)

A Russian physician, dramatist and author, Chekhov is one of the greatest short story writers. His career as a dramatist produced four classics and his best short stories are held in high esteem by writers and critics alike. ‘Gooseberries’ is the middle story in a trilogy of Chekhov’s tales; the first titled ‘The Man in a Shell’ and the last titled ‘About Love’. All are united in theme; the isolation and escape from life. The story is one of Chekhov’s finest works and has much irony and humour, and is poetic in mood.

Activity I (Read and respond)

- What lesson does Ivan seek to learn from his brother's life?
- Compare Aliokhin's first appearance in the story with that of Nicholai.
- The story begins and ends in rain. What does the imagery convey to you?
- Why do you think the story is titled 'Gooseberries'?
- Identify the climax of the story.
- Rain has an additional symbolic relevance in this story. Can you identify other symbols?

Symbolism

In literature, a **symbol** is an object or reference used to provide meaning beyond what is essentially being described. An author may repetitively use the same object to communicate a deeper meaning or might use distinctions of the same object to produce an overarching mood or feeling.

- Analyze Ivan's argument against happiness ('There is nothing sadder than the sight of a happy man').
- How does Chekhov develop his theme in the story? What are the techniques used? (story within the story, realism, irony, symbolism etc.)

Activity II (Review)

Based on the above points, attempt a **review** of Chekhov's 'Gooseberries' bearing in mind the following hints:

- Read and recall what you have read, and formulate your own observations.
- Theme/content
- Writing style/presentation
- Characters
- Depiction of landscape
- Symbolic relevance

Activity III (Write-up)

- According to Chekhov, 'money like vodka plays queer tricks with man'. How far is this statement relevant in the present-day world? Prepare a **write-up** on the topic.

Activity IV (Debate)

- Read the following lines from the story.
- ‘Freedom is a boon as essential as the air we breathe.’ How far is this statement true in the case of an individual?
Is freedom essential for an individual? **Debate** the topic.

Tips

- Present it effectively.
- Maintain eye contact.
- Find a steady spot to place your feet.
- Start by taking a deep breath.
- Speak slowly, carefully and convincingly.
- Don't be discouraged by opposing arguments.
- Be relaxed.
- Make use of non-verbal communication (gestures and body language).
- Be polite.

Activity V (Seminar)

- In the story, ‘gooseberries’ represent whatever is indigenous, whatever should be preserved to retain the culture of the countryside. Do you think that it is our responsibility to preserve our indigenous culture? Conduct a **seminar** on this topic.
- Present your paper in the class.
- Prepare a report of the presentation.

You may take note of the following guidelines.

- Introduction
- Objective
- Theoretical background - what others say on the topic
- Research - connect theoretical background
- Conclusion - your inferences and findings - reflect on what you have been able to prove.

Points to note

While presenting your paper

- speak slowly, with adequate pauses, loudly and clearly.
- use examples from everyday life.
- use slides and handouts, where necessary.
- adhere to the time limit.
- keep eye contact and use gestures.
- give straight answers to the questions asked.
- be confident.

Activity VI ('Wh' Interrogatives)

□ We use 'wh' - interrogatives to frame questions.

Given below is a set of questions taken from the text. The function of the wh - interrogatives is also given against each question.

Examples from the text	Function	Question word
What grounds have we for waiting?	asking for repetition or confirmation	What
What reason are we to wait for?	asking for a reason, asking why	What for
When did Nicholai start uttering views of his own?	asking about time	When
Where is the proof that its right?	.....	Where
Which of the two brothers was younger, Ivan or Nicholai?	.....	Which
Who is it that narrates Nicholai's story?	asking what or which person or people (subject)	Who
Whom did Ivan and Bourkin meet at the barn?	asking what or which person or people (object)	Whom
Whose gooseberry bushes are these?	asking about ownership	Whose
Why wait, I ask you?	.....	Why
Why don't you come to the bathing shed?	.....	Why
How did you get here?	.....	How
How are you getting on here?	.....	How

See examples below	Asking about extent or degree	how+adj/adv
How far is Sophino from here?	distance	How far
How long will it take to reach Sophino, where Aliokhin lives?	length (time or space)	How long
How many gooseberry bushes did Nicholai order?	quantity (countable)	How many
How much land does a man need?	quantity (uncountable)	How much
How old was Nicholai when he died?	age	How old
How come (informal) he can't stand their happiness?	asking for a reason, asking why	How come

Reported Questions

When we report what people say, we usually change the tense of the verbs to indicate that we are reporting. There are also other important differences between direct questions and reported questions.

Example:

- Questions - Why don't you go to the bathing-shed?
 Reported questions - He asked why he didn't go to the bathing-shed.(or) He asked me why I didn't come ...

When there is a question word, we repeat that question word in the reported question. The word order is like that of an affirmative sentence.

Direct questions	Reported questions
Who narrates Nicholai's story?	They asked who narrated Nicholai's story.
Where is the proof that it is right?	He asked where the proof was that it was right.

Reported questions do not have a question mark at the end.

Frame questions to get the underlined words as answer.

Example:

He bought twenty gooseberry bushes. - What did he buy? / How many gooseberry bushes did he buy?

1. They went to Aliokhin's barn.
2. He was a gentle, good-natured fellow.
3. We have spent our childhood running wild in the country.

4. Ivan saw a happy man.
5. I went away from my brother's house early in the morning.
6. That night, Ivan realized that he too was happy and contented.

Activity VII (Exclamations)

- We use exclamations to express strong emotions in a special way. It is important to know how to express exclamations because they are very common in both speech and writing.

Study the following sentences.

- That is a shocking report.
- What a shocking report! OR How shocking!

Here, an assertive sentence is converted into an exclamatory sentence.

Note the use of the punctuation mark (!) at the end of the exclamatory sentence.

Exclamatory sentences are often constructed with *how* and *what* or with *so* and *such*.

You may notice the structural changes in each sentence.

- How delicious it is!
- How you have grown!
- What a lovely song!
- What a surprise!
- What tasty gooseberries!
- What fools!
- What beautiful weather!
- What a beautiful smile you have!
- You are so sweet!
- He is such a nice boy!
- They are such kind people!
- They talk such rubbish!

Let's practise

Change the following assertive sentences into exclamatory sentences.

1. It was a great beautiful land.
2. The water looked cold and contaminated.
3. That was a very interesting dream.
4. Nicholai is very generous.
5. It would be nice if I were young once again.
6. He is an incredibly positive man.

II. Read and enjoy:

In Chekhov's 'Gooseberries', after visiting his brother Nikolai, Ivan Ivanich's head is hot with the rush of ideas, and he cannot sleep. Have you ever lain awake, sleepless at night? Describe your experience. Now let's see what Wordsworth has to say about sleep.

TO SLEEP

William Wordsworth

A flock of sheep that leisurely pass by
 One after one; the sound of rain, and bees
 Murmuring; the fall of rivers, winds and seas,
 Smooth fields, white sheets of water, and pure sky;

I've thought of all by turns, and still I lie
 Sleepless; and soon the small birds' melodies
 Must hear, first utter'd from my orchard trees,
 And the first cuckoo's melancholy cry. 8

Even thus last night, and two nights more I lay,
 And could not win thee, Sleep! by any stealth:
 So do not let me wear to-night away:

Without Thee what is all the morning's wealth?
 Come, blesséd barrier between day and day,
 Dear mother of fresh thoughts and joyous health! 14

About the Author



William Wordsworth
 (1770 - 1850)

A major English Romantic poet,

Wordsworth possessed a deep love for nature, a theme reflected in many of his poems. He considered nature to be his friend, philosopher and guide. He became the Poet - Laureate in 1843, and remained so, until his death in 1850.

Activity I (Read and respond)

- 'I've thought of all by turns' - What are the things that the poet thinks of?
- Why couldn't the poet sleep for three nights?
- Do you think that sleep embraced the poet in the end? Why?
- How many of you can identify with Wordsworth's experience of lying awake until the 'birds twitter their dawn chorus'?
- How do you think the poet feels at the start of the poem?
- Pick out the images from the poem.
- Which lines or images do you think are the most effective in conveying the necessity of sound sleep?
- The poem ends in a note of wistful hope and prayer. Do you agree? Why?
- The length of the poem and the poetic form.

A **sonnet** is a poem of 14 lines with a strict pattern of rhyme and rhythm. There are different forms of the sonnet but they share the following thought structure.

- a key idea
 - development
 - conclusion, often with a twist
- The poet uses several images in the poem, like the sound of rain and the sight of fields.

An **image** is a picture created with the poet's choice of words that the reader can imagine or recreate. Images can make the reader see, feel, think, etc.

- Identify the images used by the poet in 'To Sleep'.

Poetic devices	
Alliteration	Repeated consonant sounds at the beginning of words placed near each other, usually on the same or adjacent lines. e.g. silence surged softly The furrow followed free;
Assonance	Repeated vowel sounds in words placed near each other, usually on the same or adjacent lines. e.g. A host, of golden daffodils Beside the lake, beneath the trees
Consonance	Repeated consonant sounds at the ending of words placed near each other, usually on the same or adjacent lines. e.g. If she love me, this believe, I will die ere she shall grieve;
Onomatopoeia	Words that sound like their meanings. e.g. The sack fell into the river with a splash. The books fell on the table with a loud thump.
Hyperbole	An outrageous exaggeration used for effect. e.g. My grandmother is as old as the hills.
Metaphor	A direct comparison between two unlike things, stating that one is the other, or does the action of the other. e.g. Her voice is music to his ears.
Simile	A direct comparison of two unlike things using 'like' or 'as.' e.g. O my Love's like a red, red rose!

Activity II (Critical Appreciation)

Based on the above discussions, prepare a **critical appreciation** of the poem bearing in mind the following tips.

- Read the poem and note down more details.
- Use the present tense to describe and analyze the events and characters of the poem.

- Use direct quotations from the poem.
- When you mention a particular poetic device or a situation from the poem, substantiate your words with the quote that refers to it or the device you are analyzing.
- Identify each poetic device properly.
- Distinguish between **metaphor** (a poetic comparison) and **metonymy** (using a symbol to stand for what it represents), a **hyperbole** (an exaggeration) and a **synecdoche** (when a part is used instead of the whole).

Wordsworth's 'To Sleep' tells us how important it is to have a sound sleep in order to remain mentally and physically fit.

- In this world where everything is 'instant' or instantly done, isn't it important to avoid unhealthy habits? Discuss.

III. Read and reflect:

Walking like any other exercise, undoubtedly leads to physical wellness. There may be difference of opinion. The argument that each and every moment has to be filled with activity has gained currency these days. In the essay 'Going out for a Walk', Max Beerbohm looks at walking from a different perspective.

GOING OUT FOR A WALK

Max Beerbohm

It is a fact that not once in all my life have I gone out for a walk. I have been taken out for walks; but that is another matter. Even while I trotted prattling by my nurse's side, I regretted the good old days when I had, and wasn't, a perambulator. When I grew up, it seemed to me that the one advantage of living in London was that nobody ever wanted me to come out for a walk. London's very drawbacks – its endless noise and hustle, its smoky air, the squalor ambushed everywhere in it—assured this one immunity. Whenever I was with friends in the country, I knew that at any moment, unless rain were actually falling, some man

- What does the author consider as the drawbacks of London?

might suddenly say 'Come out for a walk!' in that sharp imperative tone which he would not dream of using it. People seem to think there is something inherently noble and virtuous in the desire to go for a walk. Any one thus desirous feels that he has a right to impose his will on whomever he sees comfortably settled in an arm-chair, reading. It is easy to say simply 'No' to an old friend. In the case of a mere acquaintance, one wants some excuse. 'I wish I could, but'— nothing ever occurs to me except 'I have some letters to write.' This formula is unsatisfactory in three ways. (1) It isn't believed. (2) It compels you to rise from your chair, go to the writing-table, and sit improvising a letter to somebody until the walk monger (just not daring to call you liar and hypocrite) shall have lumbered out of the room. (3) It won't operate on Sunday mornings. 'There's no post out till this evening' clinches the matter; and you may as well go quietly.

- What is the author's excuse to avoid walking?

- Why is the author's excuse ineffective?

Walking for walking's sake may be as highly laudable and exemplary a thing as it is held to be by those who practise it. My objection to it is that it stops the brain. Many a man has professed to me that his brain never works so well as when he is swinging along the high road or over hill and dale. This boast is not confirmed by my memory of anybody who, on a Sunday morning, has forced me to partake of his adventure. Experience teaches me that whatever a fellow-guest may have of the power to instruct or to amuse when he is sitting on a chair, or standing on a hearth-rug, quickly leaves him when he takes one out for a walk. The ideas that came so thick and fast to him in any room, where are they now? Where is the encyclopaedic knowledge which he bore so lightly? Where the kindling fancy that played like summer lightning over any topic that was started? The man's face that was so mobile is set now; gone is the light from his fine eyes. He says that A. (our host) is a thoroughly good fellow. Fifty yards further on, he adds that A. is one of the best fellows he has ever met. We tramp another furlong or so, and he says that Mrs. A. is a charming woman. Presently he adds that she is one of

- What makes the author say that walking for walking's sake stops one's brain?

the most charming women he has ever known. We pass an inn. He reads rapidly aloud to me: 'The King's Arms. Licensed to sell Ales and Spirits.' I foresee that during the rest of the walk he will read aloud any inscription that occurs. We pass a milestone. He points at it with his stick, and says 'Uxminster. 11 Miles.' We turn a sharp corner at the foot of a hill. He points at the wall, and says 'Drive Slowly.' I see far ahead, on the other side of the hedge bordering the high road, a small notice-board. He sees it too. He keeps his eye on it. And in due course 'Trespassers,' he says, 'Will Be Prosecuted.' Poor man!— mentally a wreck.

- 'Trespassers will be prosecuted' - Write down two more such wall notices.



Luncheon at the A.S., however, salves him and floats him in full sail. Behold him once more the life and soul of the party! Surely he will never, after the bitter lesson of this morning, go out for another walk. An hour later, I see him striding forth, with a new companion. I watch

him out of sight. I know what he is saying. He is saying that I am rather a dull man to go for a walk with. He will presently add that I am one of the dullest men he ever went for a walk with. Then he will devote himself to reading out the inscriptions.

How comes it, this immediate deterioration in those who go walking for walking's sake? Just what happens? I take it that not by his reasoning faculties is a man urged to this enterprise. He is urged, evidently, by something in him that transcends reason; by his soul, I presume. Yes, it must be the soul that raps out the 'Quick march!' to the body.— 'Halt! Stand at ease! Interposes the brain, and 'To what destination, 'It suavely asks the soul, 'and on what errand, are you sending the body? 'On no errand whatsoever', The soul makes answer, 'and to no destination at all.' It is just like you to be always on the look-out for

- What, according to the author, is the thought process taking place in the brain during a walk?

some subtle ulterior motive. The body is going out because the mere fact of its doing so is a sure indication of nobility, probity, and rugged grandeur of character.’ – ‘Very well, Vagula, have your own wayula*! But I,’ says the brain, ‘flatly refuse to be mixed up in this tomfoolery. I shall go to sleep till it is over.’ The brain then wraps itself up in its own convolutions, and falls into a dreamless slumber from which nothing can rouse it till the body has been safely deposited indoors again.

Even if you go to some definite place, for some definite purpose, the brain would rather you took a vehicle; but it does not make a point of this; it will serve you well enough unless you are going out for a walk. It won't, while your legs are vying with each other, do any deep thinking for you, nor even any close thinking; but it will do any number of small odd jobs for you willingly – provided that your legs, also, are making themselves useful, not merely bandying you about to gratify the pride of the soul. Such as it is, this essay was composed in the course of a walk, this morning. I am not one of those extremists who must have a vehicle to every destination. I never go out of my way, as it were, to avoid exercise. I take it as it comes, and take it in good part. Those valetudinarians who are always chattering about it and indulging in it to excess are no reason for despising it. I am inclined to think that in moderation it is rather good for one, physically. But, pending a time when no people wish me to go and see them, and I have no wish to go and see any one, and there is nothing whatever for me to do off my own premises, I never will go out for a walk.

- What is the author's opinion of having a vehicle for every destination?

- What holds the author back from going out for a walk?

(Adapted)

* very well soul, the wanderer have your won way

Glossary:

acquaintance (n)	: someone you know, but who is not a close friend
ambush (n)	: surprise
exemplary (n)	: deserving imitation
hustle (v)	: hurry
hypocrite (n)	: one who puts on a false appearance
imperative	: commanding
kindling fancy	: arousing interest easily
laudable (adj)	: worthy of praise or admiration
perambulator (n)	: a baby carriage
prattle (v)	: make meaningless sounds
profess (v)	: make a false claim
squalor (n)	: dirty and unpleasant conditions
suavely (adj)	: confidently, elegantly and politely (though not sincerely)
valetudinarian (n)	: a person with a sickly constitution
walk monger (n)	: (humorously) a person who forces another to go out for a walk

About the Author

Sir Henry Maximilian Max Beerbohm (1872 - 1956), the English writer and caricaturist, is remembered for the elegance and gentle humour of his personal essays. He is best known today for his 1911 novel *Zuleika Dobson*. In the essay 'Going Out for a Walk' (1918), Beerbohm challenges the notion that walking is a productive mental exercise, especially if one is accompanied by a talkative companion.

Activity I (Write-up)

- Do you usually go out for a morning walk or an evening stroll?
- Who do you usually go out with (friends, family members, neighbours etc.,)?
- What do you enjoy the most while walking?
- How do you feel after a walk?
- Make a distinction between going out for a walk and being taken out for a walk.

Now, prepare a **write-up** on walking and your preferences.

Activity II (Personal essay)

- A **personal essay** usually explores a personal experience. It is an anecdote (or more than one) from your life that is connected to an idea. The intention of a personal essay is to use an experience as a vehicle to explore a larger theme or question.
 - The author gives an account of reasons, i.e., a theory to support his explanation.

Tips

A good essay should have

- Focus
- Unity
-
- Development
- Coherence
-

Now, attempt to write a **personal essay** on a topic of your choice. (e.g. swimming, jogging, etc.)

Tips

- Select a topic (choose a subject that is interesting or relevant to you).
- Prepare an outline.
- Write the introduction.
- Write the body.
- Write the conclusion.
- Review what you have written (make additions and deletions).

Activity III (Survey)

- You might have realised the importance of physical fitness. Physical fitness invariably leads to mental wellness. 'A sound mind in a sound body', so goes the saying. Happiness is the result of a sound mind in a sound body. Here is a **survey** questionnaire.

Collect information from your classmates about their likes, dislikes, wishes and preferences. Make use of the questionnaire given below.

Answer the questions honestly choosing your response from 'never', 'rarely', 'sometimes', 'most of the time' or 'always'.

1. During the past twelve months, how often have you felt lonely?
2. During the past twelve months, how often have you been so worried about something that you could not sleep at night?
3. Can you keep a secret?
4. Do you enjoy the company of people?
5. Do you allow other people to decide for you?
6. While walking, do you usually look at the ground most of the time?
7. Do you offer your seat to any weak or elderly person in the bus?
(Let the learners ponder over the questions to assess themselves.)

Answer 'Yes' or 'No' and check your scores.

1. Do you get very upset when you have misplaced something very important, such as keys, train tickets, etc.?
2. Are you afraid of growing old?
3. Would you like to go on a long trip – say for five to six months?
4. Do you like to give unexpected gifts?
5. Are you ready to give up your present way of life and start anew, if needed?
6. Would you accept a job in another country if the future looked brighter there?
7. Do you think you can recover from a financial blow?
8. Do you dislike visiting the sick?
9. Are you superstitious?
10. Do you like to be fashionably dressed?
11. Do you like to sit in small dark rooms?
12. Do you find your mood changing according to the weather?

(TO FIND OUT YOUR SCORE, REFER TO PAGE NO - 156)

Activity IV (Read and practise)

□ Read these sentences from Beerbohm's essay.

- a) 'Even if you go to some definite place, for some definite purpose, the brain would rather you took a vehicle'.
- b) 'I wish I could, but...I have some letters to write'.
- (i) In the first sentence, **would rather** is used to express what one entity prefers (i.e., the brain) another (i.e., the author) to do.

e.g. I would rather you took proper rest.

Tom would rather Jack took a plane.

When we speak about a specific preference, **would rather** and **would prefer** have the same meaning and are interchangeable.

Would rather can be abbreviated to 'd rather . Would prefer can be abbreviated to 'd prefer	I'd rather you took a vehicle. I'd prefer you to take a vehicle.
Would rather is followed by a bare infinitive. Would prefer is followed by to + infinitive .	I'd rather you took a vehicle. I'd prefer you to take a vehicle.
We use the past tense after would rather when we speak about people's actions even though the action is in the present or the future.	The brain would rather you took a vehicle than walk.
While making a comparison Would rather.....than is used	The brain would rather you took a vehicle than walk.

Let's practise

□ Answer the following questions using **would rather**:

- What did you have for breakfast today?
- How would you like your coffee, with some cream or milk?
- How are you going to the doctor's?
- Where do you like to go on vacation?
- Whom do you like to go out with?

(ii) I wish I could

'I wish I could, but... I have some letters to write'.

We use the past tense modals **would** and **could** to talk about wishes in the future.

- I don't like my job. I wish I could get a better job.
- That's a dreadful noise. I wish it would stop.

We use the past tense forms to talk about wishes in the present.

- I wish it wasn't so cold.
- These seats are very uncomfortable. I wish I were travelling by first class.

We use the past perfect to talk about wishes which refer to the past.

- I wish I had worked harder when I was at school.
- I wish I hadn't wasted my time too much.

Answers to the activity ‘Can you find happiness?’ (The scores are given in brackets).

- | | | |
|------------------|------------------|-------------------|
| (1) YES -6, NO-8 | (5) YES-18, NO-5 | (9) YES-12, NO-8 |
| (2) YES-2, NO-18 | (6) YES-18, NO-6 | (10) YES-12, NO-8 |
| (3) YES-12, NO-9 | (7) YES-15, NO-7 | (11) YES-3, NO-9 |
| (4) YES-14, NO-6 | (8) YES-2, NO-12 | (12) YES-4, NO-8 |

Now, add up your score.

136 to 150 points – You have a wonderful outlook on life. Your family, friends and colleagues will stick by you. You have the courage to face life as it is.

125 to 135 points – You are thoughtful and can see both sides of life. You have the capacity to find happiness.

80 to 120 points – You are inclined to see things as being darker than they really are. Don't be afraid of the future. It will hold much joy for you.

Below 80 points – You must get into the habit of saying only pleasant and cheerful things. Fill your mind with happy things. You will find your list of happiness growing and each day will turn out to be happier for you.

*[adapted from-*Psychology-Evaluate Your Self*]*

Activity V (Make a start)

Now, why don't you draw up a plan of action to ensure personal responsibility for one or more of your daily health habits (e.g. tidying the bedroom, taking a bath, eating healthy and balanced meals, taking rest, doing homework, using independent learning strategies, helping the family, doing physical activity, etc.). For example, you can

- identify the habit for which you want to take up responsibility.
- indicate the means to be used.
- establish the steps for fulfilling this responsibility.
- take action and revise your plans as required.

Discuss your plans with your friends and exchange strategies for a more effective implementation.

Activity VI (Project)

You may conduct a survey among your friends.

The teacher can help you in selecting survey topics relating to

- dietary habits
- rest (e.g., nap, adequate sleep)

- healthy eating (with food from the four food groups)
- exercise, including good posture (e.g., while reading, at the computer, during a physical activity)
- use of drugs (energy boosters, overdose of medicines, health drinks, etc.)
- hygiene (cleanliness, shower/bath, change of clothes)
- mental health
- physical activity
- delinquent behaviour

Tips

Divide yourselves into six or seven groups.

Prepare a few questionnaires based on the above topics.

Allow each group to choose a topic.

Let them make a few case studies based on their respective topics.

Conduct the survey and prepare a survey report.

Present the survey report in the class.

Make a list of new words and expressions used in the report.

Attempt a power point presentation of the project.

Decide on

- what you want to learn.
- whom you will interview.
- how you will conduct the interview.
- what you will ask.
- how to conduct the test with your friends.
- how to conduct the interviews and enter the data.
- how to analyse the data and produce the reports.

In your questionnaire:

- Decide what you would like to learn using your questionnaire.
- Start writing out questions that can help you reach your goals.
- Design your questionnaire based on the method of delivery.
- Order the questions so that if a person says 'Yes' or 'No' to a certain question, they can bypass any question that does not further apply to them.
- Test your questionnaire on your friends or family, before you begin surveying other people.

HOW TO WRITE A GOOD SURVEY REPORT

A survey report is a formal piece of writing based on research.

Structure:

- Introduction
 - Aim of the report and methodology: when, what and how
- Main Body
 - All the information collected and analyzed is presented here clearly.
- Conclusion
 - Summing up and recommendations

Hints and phrases:

- Use present tense, reported speech and an impersonal style. Use a variety of reporting verbs such as claim, state, report, agree, complain, suggest, etc.
- While reporting the results of a survey, the figures gathered should be given in the form of percentages and proportions. e.g., 40% of the people were questioned, 88% of those who filled in the questionnaire, etc., or expressions like: the majority of those questioned, a large proportion of, a significant number of, etc.
- To introduce: The purpose/aim of this report....
- This survey was carried out/ conducted by means of..., the questionnaire consisted of etc.
- To generalize: In general, generally, on the whole, etc.
- To refer to a fact: The fact is that..., In fact, In practice, etc.
- To conclude: In conclusion, To sum up, It is clear that, The survey shows/indicates/demonstrates, etc.

Extended Activities _____

Activity I (Discussion)

- Discuss the need to have physical education compulsory to the higher secondary students.

All students have to be involved in sports. It is said that physical education is important because it provides students with

- a healthy and active lifestyle
- leadership qualities
- a positive attitude
- team spirit
- more confidence and self-esteem

- better learning
- civic virtues like volunteering to help others

Activity II (Write-up)

- Do you think that there should be physical education in schools? Prepare a **write-up** saying why or why not.

Activity III (Speech)

- The newspaper headlines below may remind you of some of your friends who are addicted to junk food, energy boosters, computers, bike racing, etc. You are worried about how these habits will affect them mentally, physically and academically. Being the Health Officer of your school, you decide to make a speech in the morning assembly on the adverse effect of such a lifestyle and the need to take charge of oneself. Draft the **script of the speech**.
 - Youngsters today don't think that homemade food is 'cool'.
 - Stress and a hectic lifestyle lead to ill health and anxiety-related diseases.
 - Tech-savvy youngsters suffer from gadget withdrawal when deprived of gadgets such as mobiles.
 - Scientists have established that just one night of sleep deprivation can lead to weight gain.
 - Energy drinks contain alarming rates of caffeine.
 - Play vigorously, do not remain indoors for too long, enjoy eating fruits and vegetables.
 - Nuts and buttermilk help to cut flab.
 - Keep pets, beat stress.

Activity IV (Role play)

- Last year, I went to pay him a visit. I thought I would go and see what it was like'– Ivan goes on to narrate his meeting with his brother. Attempt a **role-play** of the narration.
 - Plan your role play by reading over the options, and identify the core concepts and issues that you will need to know for this activity.
 - Decide on who will be who.
 - Take concrete steps to complete your preparation.
 - Take time to set the stage and establish the mood for the role-play scenario.
 - Clearly understand the mechanism of the role-play.
 - Behaviour etiquette should be explicitly outlined
 - During the role-play, you have to gain control over the roles you are handling.

- Write about the effect created by both the poems on you.
- Show how they are similar and how they are different.
- The content of the poems – what they are about.
- The ideas the poet may have wanted us to think about.
- The mood or atmosphere of the poems.
- How they are written – the words and phrases you find interesting, the way they are organized, etc.

The major learning outcomes of this unit are listed below.

Thematic outcomes

Students demonstrate the ability to:

- read and understand that physical and mental health are complementary.
- realise the holistic concept of wellness.
- realize the importance of preserving indigenous culture.
- understand the need of having a sound mind in a sound body.
- realise the need for holistic health and to lead an orderly life.

Linguistic outcomes

Students demonstrate the ability to:

- read and comprehend short stories, poems and essays.
- prepare write-ups and essays.
- express their views on a given topic for debate.
- review a prose passage.
- critically appreciate poems.
- conduct an investigative project.
- prepare questionnaires.
- conduct a survey and prepare survey reports.
- use the structures ‘would rather,’ ‘I wish I could,’ etc. to produce exclamatory sentences.
- use question words and reporting questions correctly.
- Identify and use various poetic devices.



Unit

6

Leaps and Bounds

*'That's one small step for a man,
one giant leap for a mankind.'*

- Neil A. Armstrong

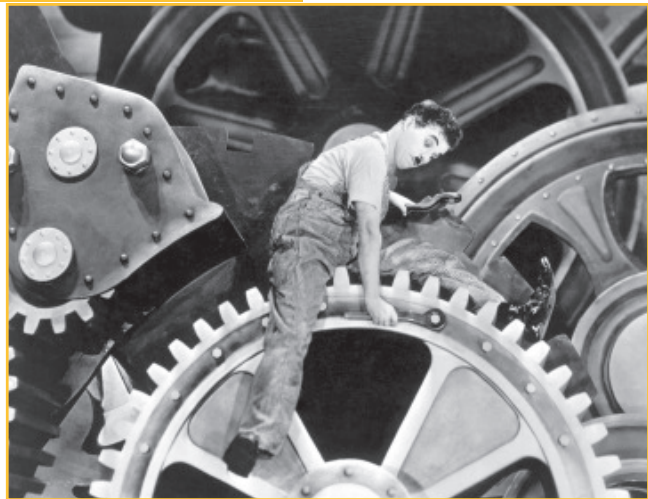
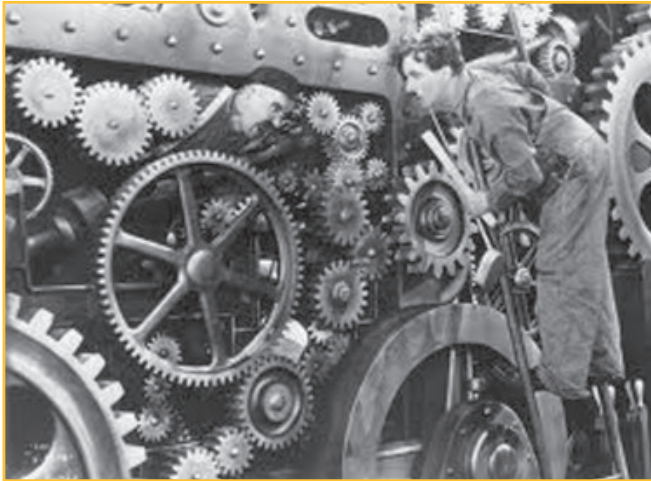
About the Unit

Science and technology has brought about revolutionary changes in every walk of life. It has transformed every corner of the world. It caters to the demands of everyone including the differently abled. However, this advancement is not without certain hazards which we will do well to bear in mind.

This unit titled 'Leaps and Bounds' begins with an article 'The Cyber Space', by Esther Dyson on the use and abuse of cyberspace. 'Is Society Dead?' by Andrew Sullivan is a humorous but strong write-up on the I-pod generation which is in a way disconnected from societal interactions. The short story titled 'Conceptual Fruit' by Thaisa Fank, touchingly presents the efforts of a loving father to enable his differently-abled daughter to make sense of the world around her, with the help of technology.

Let's begin

Look at these pictures carefully



- Can you identify the actor in these visuals?
- What do these pictures communicate to you?
- Do you think that technology and its various aspects must be studied in detail to get a serious understanding of society?
- Write a short paragraph on the role of technology in modern society and share the ideas with your friend.

I. Read and reflect:

The advent of the World Wide Web brought about a revolutionary change in the dissemination of information. A cultural transformation from the printed space to the cyber space took place. It redefined the spatial dimensions of our universe.

THE CYBERSPACE

Esther Dyson

Something in the modern psyche loves new frontiers. We hanker after wide-open spaces; we like to explore; we like to make rules instead of following them. However, is there a place where you can go and be yourself without worrying about the neighbours?

- What is special about the 'modern psyche'?

Yes, there is such a place: cyberspace.

Formerly, a playground for computer nerds and techies, cyberspace now embraces every conceivable constituency, including school children. Can they all get along amicably in the cyber world? Or will our fear of kids misusing the cyberspace provoke a crackdown?

- What is cyberspace? How has it evolved over the years?

The first order of the business is to grasp what cyberspace is. It might help to leave behind metaphors of highways and frontiers and to think instead of real estate. Real estate, remember, is an intellectual, legal, artificial environment constructed on top of land. It recognizes the difference between parkland and shopping mall, between red-light zone and school district, between church, state and drug store.

- What type of metaphor is used by the author to describe cyberspace?
- Mention some of the traditional metaphors used to denote cyberspace.

In the same way, you could think of cyberspace as a giant and unbounded world of virtual real estate. Some property is privately owned and rented out; other property is common land; some places are suitable for children, and others are best avoided by all but the oddest citizens. Unfortunately, it's those places that are now capturing the popular imagination. They make cyberspace sound like a nasty place. Good citizens jump to a conclusion: Better regulate it.

Using censorship to counter and silence cyberspace fundamentally misinterprets the nature of cyberspace. Cyberspace isn't a frontier where wicked people can grab

unsuspecting children, nor is it a giant television system that can beam offensive messages at unwilling viewers. In this kind of real estate, users have to choose where they visit, what they see, what they do. It is optional, and it's much easier to bypass a place on the net than it is to avoid walking past an unsavoury block of stores on the way to your home.

- Why does the author maintain that censorship will not work in the case of cyberspace?

Put plainly, cyberspace is a voluntary destination—in reality many destinations. You don't just get 'on to the net'; you have to go some place in particular. That means that people can choose where to go and what to see. Yes, community standards should be enforced, but those standards should be set by cyberspace communities themselves. What we need isn't control from outside over these electronic communities; we need self-rule.

- Why is cyberspace described as a voluntary destination? Do you agree with the author here?

- Who, according to the author, are the right people to set the standards?

What makes cyberspace so alluring is precisely the way in which it's different from shopping malls, television, highways and other terrestrial jurisdiction. But let's define the territory:

First, there are private email conversations, akin to the conversations you have over the telephone or voice mail. These are private and consensual and require no regulation at all.

Second, there are information and entertainment services, where people can download anything from legal texts and lists of 'great new restaurants' to game software or interesting presentations. These places are like book stores, malls and movie houses—places where you go to buy something. The customer needs to request an item or sign up for a subscription; some of these services are free; others charge and may bill their customers directly.

- What are the three major areas of services available in cyberspace?

Third, there are 'real communities'—groups of people who communicate among themselves. In real estate terms, they are like shops or restaurants or playgrounds. Each active participant contributes to a general conversation, generally through posted messages. Other participants

may simply listen or watch. Some are supervised by a moderator; others are more like bulletin-boards – anyone is free to post anything. Many of these services started out unmoderated but are now imposing rules to keep out unwanted advertising, extraneous discussions or increasingly rude participants.

- What is in store for cyber communities in future?

Without a moderator, the decibel level often gets too high.

What's unique about cyberspace is that it liberates us from the tyranny of power structures, where everyone lives by the rule of the majority. In a democracy, minority groups and minority preferences tend to get squeezed out, whether they are minorities of race and culture or minorities of individual taste. Cyberspace allows communities of any size and kind to flourish; in cyberspace communities are chosen by the users, not forced on them by accidents of geography. This freedom gives

- What are the comparisons made by the author between cyberspace and terrestrial communities?

the rules in cyberspace a moral authority that rules in terrestrial environments don't have. Most people are stuck in the country of their birth, but if you don't like the rules of a cyberspace community, you can just sign off. Love it or leave it.

What's likely to happen in cyberspace is the formation of new communities, free of the constraints that cause conflict on earth. Instead of a global village, we will have invented another world of self-contained communities that cater to their own members' inclinations without interfering with anyone else's. We will be able to test and evolve rules governing what needs to be governed – intellectual property, content and access control, rules about privacy and free speech.

In the end, our society needs to grow up. Growing up means understanding that there are no perfect answers, no all-purpose solutions. We haven't created a perfect society on earth and we won't have one in cyberspace either. But at least we can have individual choice and individual responsibility.

Glossary:

frontier	: new field for developmental activity
cyberspace	: the online world of computer networks, especially the Internet
nerd	: a person who is very interested in technical subjects, computers, etc.
crackdown	: an increased effort to enforce a law or rule
unbounded	: having no limit
beam	: a line of light coming from a source
offensive	: very unpleasant
unsavoury	: offensive
alluring	: having the power to attract
extraneous	: not forming a necessary part of something, not important

About the Author

Esther Dyson is an American technology analyst who is a leading commentator on digital technology, biotechnology and space.

Since the late 80s, Dyson became increasingly involved in public discussions about the future of the Internet. 'The Cyberspace' is a discussion on the possibilities and challenges involved in using cyberspace.

Activity I (Writing)

- A group of students are asked to prepare a list of Dos and Don'ts of using the cyberspace. They list the following points after their discussion.

- 1 Do not reveal your e-mail address to everyone.
- 2 Do not waste your precious time visiting unwanted sites.
- 3 Computers should be kept in open view in a common hall.
- 4 Children should have a specific time schedule for browsing the net.
- 5 Teachers should check the authenticity of the sources used in students' term papers.
- 6 Awareness programmes should be conducted on the various cyber security measures.
- 7 Late-night browsing should be discouraged.
- 8 At school, certain checks should be ensured so that children do not misuse the net.
- 9 The net addicted should be given counselling in the school
10. -----
11. -----
12. -----

- Classify the ideas generated under the following heads. (Write the corresponding number.)

Parents :

Teachers :

Students :

Counsellor :

- Now, write an **article** on the use and misuse of cyberspace for your School Magazine using the hints given above.

Activity II (email)

- Let's go through the following e-mail carefully.

Send	To...	hiringmanager@company.com
Account ▾	Cc...	
	Bcc...	
Subject:		Job Application: Susan Smith

Dear Hiring Manager,

I am writing to express my interest in the Web Content Manager position listed on MediaBistro.com. I have experience building large, consumer-focused health-based content sites. While much of my experience has been in the business world, I understand the social value of the non-profit sector and my business experience will be an asset to your organization.

My responsibilities included the development and management of the site's editorial voice and style, the editorial calendar, and the daily content programming and production of the web site.

I look forward to hearing from you soon.

Sincerely,

Susan Smith

Susan Smith
 123 Main Street
 Any Town, CA 11121
 Cell: 555-123-1234
 Email: susan.smith@gmail.com

- What is this email about?
- How is it different from surface mails?
- Analyze the language structure, style, and format of the email.
- Imagine that you organise a seminar on **Technology and English Language Teaching** in your school. In order to ensure the presence of the distinguished scholars invited, you draft a detailed email about the seminar.

Draft the **email** to be sent to the visiting dignitaries.

II. Read and reflect:

Are you familiar with the 'i-pod generation'? You may have seen them at railway stations, busy cityscapes and at times in remote villages too. Perhaps, you yourself may be one among them. What is special about this generation and how do you distinguish them?

Now, read on to know more about the ultra modern representatives of today's youth.

IS SOCIETY DEAD?

Andrew Sullivan

I was visiting New York last week and noticed something I'd never thought I'd say about the city. Yes, nightlife is pretty much dead and I'm in no way the first to notice that. But day life, that insane mishmash of yells, chatter, hustle and chutzpah was a little different. It was quieter.

Manhattan's downtown is now a Disney-like string of malls, riverside parks and pretty upper middle class villages. But there was something else. And as I looked across the throngs on the pavements, I began to see why.

There were little white wires hanging down from their ears, or tucked into pockets, purses or jackets. The eyes were a little vacant. Each was in his or her own musical world, walking to their soundtrack, stars in their own music video, almost oblivious to the world around them. These are the i-Pod people.

Even without the white wires you can tell who they are. They walk down the street in their own MP3 cocoon, bumping into others, deaf to small social cues, shutting out anyone not in their bubble.

Every now and again, some start unconsciously emitting strange tuneless squawks, like badly tuned radio, and their fingers snap or their arms twitch to some strange soundless rhythm. When others say 'Excuse me', there's no response. 'Hi,' ditto. It's strange to be among so many people and hear so little. Except that each one is hearing so much.

- What aspect of New York did the author notice?

- The day life in New York is powerfully presented in these lines. Suppose you describe the same in your own city, what points will you note?

- Have you noticed i-Pod people in your town too? Is there any difference between the i-Pod generation in New York and those in your own town?

- What, according to the author, are the markers to identify the i-Pod generation?

Yes, I might as well own up. I'm one of them. I witnessed the glazed New York looks through my own glazed pupils, my white wires peeping out of my ears. I joined the cult a few years ago: the sect of the little white box worshipers.

Others began, as I did, with a Walkman and then a kind of clunkier MP3 player. But this sleekness of the i-Pod won me over. Unlike other models, it gave me my entire music collection to rearrange as I saw fit – on the fly, in my pocket. What was once an occasional musical diversion became a compulsive obsession.

And, like all addictive cults, it's spreading. Walk through any airport in the United States these days and you will see person after person gliding through the social ether as if on autopilot. Get on a subway and you're surrounded by a bunch of Stepford commuters staring into mid space as if anesthetized by technology. Don't ask, don't tell, don't overhear, don't observe. Just tune in and tune out.

- This article is replete with powerful anti-technology words for presenting the arguments of the author. Try to list down those expressions. eg., anesthetized by technology

It wouldn't be so worrying if it weren't part of something even bigger. You get your news from your favorite blogs, the ones that won't challenge your view of the world. You tune into a satellite radio service that also aims directly at a small market for new age fanatics, liberal talk or modern rock. Television is all cable. Your cell phones can receive email feeds of your favorite blogger's latest thoughts seconds after he has posted them, or get sports scores for your team. Technology has given us a universe entirely for ourselves; the serendipity of meeting a new stranger, hearing a piece of music we would never choose for ourselves, or an opinion that might force us to change our mind about something – are all effectively banished.

- Why does the author say that technology has given us a universe entirely for ourselves?

Atomization by little white boxes and cell phones. Society without the social. Others who are chosen – not met at random. Human beings have never lived like this before. Yes, we have always had homes, retreats or places where we went to relax, unwind or shut out the world. But we didn't walk around the world like hermit crabs with our isolation surgically attached.

Music was once the preserve of the living room or the concert hall. It was sometimes solitary but it was primarily a shared experience, sometimes that brought people together. But music is as atomized now as living is. And it's secret. That bloke next to you on the bus could be listening to heavy metal or a Gregorian chant. You'll never know. And so, bit by bit, you'll never really know him. And by his white wires, he is indicating he doesn't really want to know you.

- The author has described the experiences of music in the past and the present to drive home his point. Compare the experience of music in the past with the experience of music in the present.

What do we get from this? The chance to slip away for a while from everydayness, to give your lives its own sound tracks, to still the monotony of the commute, to listen more closely and carefully to music that can lift you up and can keep you going. We become masters of our own interests, more connected to people like us over the Internet, more instantly in touch with anything we want, need or think we want and think we need.

But what are we missing? That hilarious shard of an overheard conversation that stays with you all day; the child whose chatter on the pavement takes you back to your earlier memories; birdsong; weather; accents; the laughter of the others. And those thoughts that come not by filling your head with selected diversion, but by allowing your mind to wander aimlessly through the regular background noise of human and mechanical life.

External stimulation can crowd out the interior mind. Even the boredom that we flee has its uses. We are forced to find our own means to overcome it.

Not so long ago, I was on a trip and realized I had left my i-Pod behind. Panic. But then, something else. I noticed the rhythms of others again, the sound of the airplane, the opinions of the taxi driver, the small social cues that had been obscured before. I noticed how others related to each other. And I felt just a little bit connected again and a little more aware.

- What were the nicer aspects of life that the author noticed when he forgot to take his i-Pod on a trip? How did the author enjoy the new experience?

Try it. There's a world out there. And it has a soundtrack all on its own.

- Do you notice anything special about the ending of the essay?

(Adapted)

Glossary:

mishmash	: a confused mixture
throng	: a large, densely-packed crowd of people or animals
bump	: knock or run into someone or something with a jolt
shut out	: screen someone or something from view
squawks	: (of a bird) loud, harsh noise
twitch	: give or cause to give a short, sudden jerking or convulsive movement
clunky	: solid, heavy, and old-fashioned
sleek	: smooth and glossy
compulsive	: resulting from or relating to an irresistible urge
obsession	: the state of being obsessed with someone or something
addictive	: (of a substance or activity) causing or likely to cause someone to become addicted to it
cult	: a system of religious veneration and devotion directed towards a particular figure or object
auto pilot	: an electronic control system, as on an aircraft, spacecraft, or ship, that automatically maintains a preset program
commuter	: a person who travels some distance to work on a regular basis
serendipity	: the occurrence and development of events by chance in a happy or beneficial way
atomization	: separating something into fine particles
bloke	: man
hilarious	: extremely amusing
shard	: a piece of broken ceramic, metal, glass, or rock, typically having sharp edges
obscure	: not discovered or known

About the Author

Andrew Michael Sullivan is a British author, editor, and blogger in the United States. An influential commentator and a seasoned lecturer, Sullivan's writing is known for its excellent journalistic insights and heavy use of imagery.

This article on the 'i-Pod generation' appeared in The Times Online, on February 20, 2005.

Activity 1 (Writing)

- When you read any article, you will realize that some of the statements made are facts and some others are mere opinions. A good reader must be able to distinguish between the facts and opinions presented in any article.

Now, sit in pairs and identify examples of facts and opinions from the article 'Is Society Dead?'. You may write them in the two columns given below.

FACT	OPINION
I was visiting New York last week	Each was in his/her own musical world
.....
.....
.....
.....
.....

Activity II (Short essay)

- This article you have read discusses how technology, especially the MP3, kills social interaction in the lives of people. Being a member of a technology-friendly generation, you intend to argue for the benefits of technology in enhancing social interaction.

What are the points that you will bring in, other than the ones listed below? Sit in groups and find a few more points.

Technology makes communication faster.
Technology affords diverse formats of interaction.

Prepare a short essay on the topic- **Technology : Making Society Alive** to be published in TECH-WATCH, the **school magazine** tracking the latest developments in the technology field.

III. Read and reflect:

Differently-abled children are integral part of our society. Often, the daily charms of a regular life is denied to them. Technology extends a helping hand and acts as a leveller in such cases. This story reveals the human face of technology in helping a young girl shape the world around her.

CONCEPTUAL FRUIT

Thaisa Frank

When he told his family about the site on the Internet where you could create whole streets, his wife and son went on eating their pasta and artichokes. Only his daughter Greta looked up. 'I could buy a house on Pomanger Street,' he said, 'and put as many rooms in it as I wanted. I could fill it with fruit and make my own library.'

- How does the wife and the son react to the man's excitement? What does this tell us about their character?

'Sure, Dad,' said his son, who was eleven. 'You could do that. If you wanted to.'

His son already knew how to programme computers, but wasn't interested. These days he wanted to give away books and devote his life to karate.

- Why are the son and the wife uninterested? Do you approve of their attitude?

His wife ate the heart of the artichoke carefully.

'Well?' he said.

'The thing is,' she answered, 'I'm in front of a computer all day and I like to spend the evenings in the garden.' He understood she wasn't interested.

Greta looked up from her artichoke leaves. She was arranging them in a swirling pattern in her bowl.

'You said there were streets. You said there could be fruit.'

These weren't questions. Greta often repeated whatever she heard. She'd worked hard to tie her shoes by age ten and could read at fifth-grade level, five grades below Joel, even though she was sixteen. She went to a special school.

'I want to see,' she said.

'I'll show you,' he answered. His wife and his son made eyes. He's at it again. He's getting Greta into it, too.

- Greta is a special child. How do you know that? Have you ever visited a special school?

‘Come on. I’ll show you where you can make up streets and bowls of fruit.’

Greta sat in his chair, and he sat next to her. Greta could type very slowly. By the time she left her school, she might be able to type fast enough to get a word processing job. No one knew for sure.

- What is the father's expectation of his daughter's future prospects?

‘There’s this guy named Sam who set up this whole library of classics. He lives in Illinois, but he made this incredible place. Watch.’ He clicked into the programme and was about to show Greta the collection of books when he saw her staring into space. ‘You want something of your own, don’t you?’

- Who is Sam? Why is he mentioned here? Do you have any friend who has done interesting things in the field of computers?

‘Yes. Peaches and pears and artichokes.’

‘Do you want them in a house, with bowls in a kitchen? Or maybe in a garden?’ He was already typing, creating a street called Greta’s Street, a house called Greta’s House.

‘Why are you writing all that down?’

‘Because they’re yours. They belong to you.’

Greta looked at the screen. Her blond hair blended with her sweater. Her blue eyes were the only colour in her face.

‘I want a bowl in every room,’ she said. ‘Peaches in the kitchen and living room and all the bedrooms.’

‘What about artichokes?’

Greta picked at her sweater – something she did when she knew she hadn’t gotten it right. She’d forgotten about the artichokes, and he was sorry he’d reminded her. ‘It’s okay,’ he said. ‘We’ll put peaches everywhere. Should the bowls be a colour?’

‘Blue.’

He asked Greta how many windows she wanted, whether there should be a fireplace, and if there should be curtains. Greta chose eleven windows covered with sheer white curtains like the ones she had in her bedroom.

- How is Greta described in these lines? What does this convey about the character of Greta?

‘Okay, now the fruit,’ he said. ‘We’ll start with the kitchen.’ He wrote Greta’s Kitchen, and added, Walk around. Help yourself to this bowl of fruit.

‘But where are the peaches?’

‘In a minute. Look, this is cool. You click under bowl, and see what happens?’ He shielded the screen for a moment and wrote peaches. ‘Try it,’ he said. ‘Just click bowl.’

Greta clicked bowl. The word peaches appeared. ‘It’s just a word,’ she said to him.

‘Well, that’s the idea. But you can see a picture of the fruit.’

‘I thought you could make real peaches.’

‘No. You have to go to the store for those.’

‘But these are just words.’

‘Well, yes.’

‘Then why do people like them?’

‘Because they remind them of what they stand for. Like in your books.’

He created other rooms, asking Greta what she wanted: a kitchen, a dining room, a living room, a bedroom, a room for a cat, and one bathroom.

‘No, not a bathroom,’ she decided. ‘This isn’t a real house, so people wouldn’t use it.’

‘You’re right,’ he said. ‘You don’t need a bathroom.’

He programmed bowls of peaches in every room. ‘Now,’ he said to Greta. ‘You click.’

Greta clicked and this time smiled when the word peaches appeared. It was a furtive smile – a smile she got when she pretended she understood something that made no sense.

‘There could be other fruit,’ he said. ‘There could be apples, pears. There could be flowers.’

‘Sure,’ said Greta. ‘There could be anything.’

His wife was cutting blackberries in the garden, and Greta was already sliding from the chair to help her. Greta would never have a house of

- What made Greta disappointed? How did her father try to console her? Was his explanation convincing?

- Why doesn’t Greta intend to have a bathroom in her house?

- Why does she give a furtive smile when she saw the word ‘peaches’ on the computer screen. What does it indicate?

- Can you identify the words that tell you that she is disinterested?

her own. She would live in a group house with other people like her. He hoped the house would be large and have sheer white curtains billowing in all the rooms. He hoped it would have an orchard with fruit to put in real blue bowls: apples, pears, peaches – whatever Greta wanted.

- What are the thoughts of the father? Do you think that they are touching? Why?

Glossary:

artichoke (n)	: round vegetable with thick green leaves
swirl (v)	: move in a twisting pattern
incredible	: impossible to believe
blonde	: fair/pale yellow hair
blend (v)	: mix with another substance so that they combine together
peach (n)	: a round fruit with juicy yellow flesh
furtive	: attempting to avoid attention
slide (v)	: move smoothly
billow (v)	: swell/ bulge out

About the Author

Thaisa Frank is a critically acclaimed short story writer. She worked as a psychotherapist before becoming a full time writer. In addition to writing fiction, Frank also teaches at the University of San Francisco.

This short story 'Conceptual Fruit' about the Internet appears in the collection *Sleeping in Velvet*.

Activity I (Read and respond)

- A story can be analysed based on its characters, setting, plot, mood, structure, and its language. In the light of your reading of the story discuss these elements in groups and complete the table. The table gives you a few details about these elements.

Characters	A character in a story usually means a person.
Setting	The setting is where and when the action happens.
Plot	The plot means the events that happen in the story.
Mood	The mood is the state of mind /feelings created in the story.
Structure and language	It refers to the way the text is written.

- The most important characters in a story have primary roles. The characters next in importance to those have secondary roles while those who are not important to the story have tertiary roles.

Now, read the story 'Conceptual Fruit' again to track the events of the plot and the characters involved.

Classify the characters according to their roles and list them in the blanks given below.

Primary	Secondary	Tertiary
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----

Now, answer the following questions.

- Can we call this a technology story?
- Why do you think so?
- Do you have any evidence to cite?
- Write a short paragraph about this. Use different colours to highlight the points, evidence and explanation.

Activity II (Think and respond)

Read the excerpt from the story 'Conceptual Fruit' carefully. Based on the setting of the story, answer the following questions.

'When he told his family about the site on the Internet where you could create whole streets, his wife and son went on eating their pasta and artichokes. Only his daughter Greta looked up.'

- What is interesting about this family?
- Is it a middle class or upper class family?
- How do you understand the characters of this story?

Activity III (Analysis)

- Note down the words, phrases or passages that create a picture of the characters in your mind in the column to the left of the table. Now note your analysis of the characters on the column to the right.

Textual Information	Reader's Response
.....
.....
.....
.....

Activity IV (Writing)

- Read the last paragraph of the story again and see how the author has touched the readers' mind with his powerful and careful use of words.

"Greta would never have a house of her own. She would live in a group house with other people like her. He hoped the house would be large and have sheer white curtains billowing in all the rooms. He hoped it would have an orchard with fruit to put in real blue bowls: apples, pears, peaches – whatever Greta wanted.

Now, look at the various elements of language such as punctuation, sentence structure and repetition of words. How do they create the required mood and tone in this paragraph?

If you were the author of the story, how would you end the story? Write an alternative ending to the story.

Activity V

- Let's revisit the story. Spend a few minutes reflecting on the story. You can make use of the following hints.
 - Theme of the story
 - Important characters
 - Tender moments in the story
 - Your feelings after reading the story
 - Language, tone, mood and structure of the story

Now, plan how you are going to tell people about your understanding of the story. Think about how you would convey the story in the following formats.

- **a text message to a friend**
- **an email to a relative**
- **a post on a social network medium**

Make notes about the content and style, in groups, before writing out the texts in the boxes below.

Text message	Email	Social media post
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----

Activity VI (Word power)

- We come across many technology related terms in the story. They add in great measure to the charm and impact of the story. A few words have been identified for you.

Site	Internet	Computer	browse
Click	Program	Screen	surf

Now, discuss with your friend and write down as many Internet related words as possible. You may also refer to a dictionary or to other articles on cyberspace.

Extended Activities

Activity I (Application letter and CV)

Read the following advertisement which appeared in a newspaper.

Lee Shipping Company Ltd.

Receptionist/ Booking Clerk

We have a vacancy for the above position to work in our prestigious office in Singapore.

The candidate must speak and write both English and the mother tongue. His/her duties will be to answer the telephone, take messages, make reservations, deal with clients both personally and by telephone, work in Microsoft Word, Excel, etc., type quotations and letters, file documents etc.

Please send your application, CV, and a photo to:

Lee Shipping Co Ltd.
4545 Changi Boulevard,
Singapore

- You decide to apply for the post. Type an **application letter** and a **CV** on your desktop or laptop.

Activity II (Telephone interview)

Imagine that the company accepted your application and asked you to give a telephone interview. Prepare the script of the **telephone interview**.

Activity III (write-up)

The interview board asked you to prepare a write-up on 'Why you want this job.' Prepare a **write-up** on this in about one-and-a half pages.

The major learning outcomes of this unit are listed below.

Thematic outcomes

Students demonstrate the ability to

- realise the disadvantages of the over-informed society.
- be aware of the issues related to technology, and to distinguish between the positive and negative sides of technology, specifically cyberspace.
- Recognize the responsible ways of using cyberspace.

Linguistic outcomes

Students demonstrate the ability to

- read and analyse articles on technology related issues.
- write short articles presenting the arguments convincingly.
- recognise the style, structure and format of e-mails.
- prepare e-mails for communicating ideas.
- identify the different techniques adopted by writers in academic and literary writings.
- conduct/ attend telephonic interviews.
- write application letters and CVs.