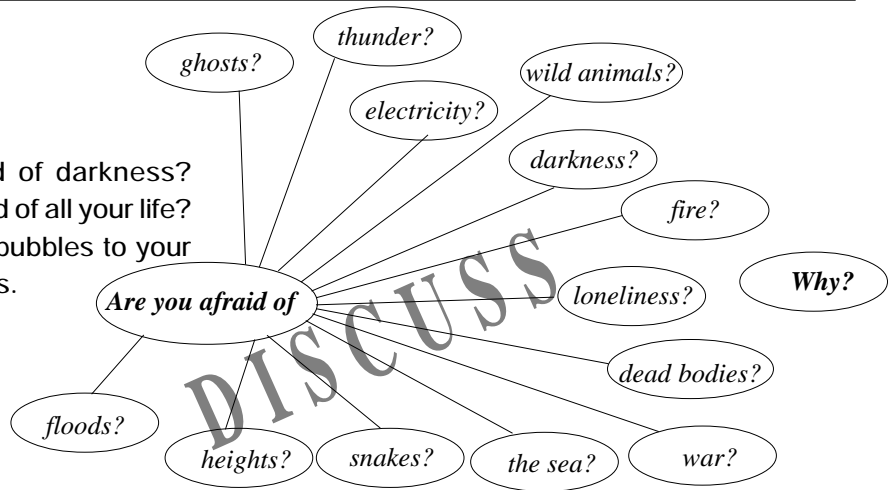


I Come, let's discuss.

Have you ever been afraid of darkness? What have you really been afraid of all your life? Put the questions given in the bubbles to your group and discuss your answers.



II Let's read a story.

Children may not be as bold as grown-ups in facing difficulties. Even grown-ups may feel ashamed of themselves when they remember how frightened of things they were once! Of course, there are children who are very bold and brave. But what about Swami? Let's read his story.

THE HERO

R.K Narayan

1 For Swami events took an unexpected turn. Father looked over the newspaper he was reading under the hall lamp and said, "Swami, listen to this: 'News is to hand¹' of the bravery of a village lad who, while returning home by the jungle path, came face to face with a tiger ... " The paragraph described the fight the boy had with the tiger and his flight² up a tree, where he stayed for half a day till some people came that way and killed the tiger.

2 After reading it through, Father looked at Swami fixedly and asked, "What do you say to that?"

3 Swami said, "I think he must have been a very strong and grown-up person,

not at all a boy. How could a boy fight a tiger?"

4 "You think you are wiser than the newspaper?" Father sneered. "A man may have the strength of an elephant and yet be a coward³; whereas another may have the strength of a straw, but if he has courage he can do anything. Courage is everything, strength and age are not important."

5 Swami disputed the theory. "How can it be, Father? Suppose I have all the courage, what can I do if a tiger should attack me?"

1 to hand : (here) received

2 flight : fast movement

3 coward : someone who is not at all brave

6 “Leave alone⁴ strength, can you prove you have courage? Let me see if you can sleep alone tonight in my office room.”

7 A frightful⁵ proposition⁶, Swami thought. He had always slept beside his granny in the passage, and any change in this arrangement kept him trembling and awake all night. He hoped at first that his father was only joking. He mumbled weakly, “Yes,” and tried to change the subject; he said very loudly and with a great deal of enthusiasm, “We are going to admit even elders in our cricket club hereafter. We are buying brand-new bats and balls. Our captain has asked me to tell you....”

8 “We’ll see about it later,” Father cut in⁷. “You must sleep alone hereafter.” Swami realized that the matter had gone beyond his control: from a challenge it had become a plain command; he knew his father’s tenacity⁸ at such moments.

“From the first of next month I’ll sleep alone, Father.”

9 “No, you must do it now. It is disgraceful sleeping beside granny or mother like a baby. You are in the second form and I don’t at all like the way you’re being brought up,” he said, and looked at his wife, who was rocking⁹, the cradle¹⁰. “Why do you look at me while you say it?” she asked, “I hardly know anything about the boy.”

-
- 4 leave alone : (here) stop talking about
 - 5 frightful : causing shock or fear
 - 6 proposition : a suggestion for consideration; what is proposed
 - 7 cut in (v) : interrupt
 - 8 tenacity : firmness
 - 9 rock (v) : move regularly backwards and forwards

“No, no, I don’t mean you,” father said.

10 “If you mean that your mother is spoiling him, tell her so; and don’t look at me,” she said, and turned away.

11 Swami’s father sat gloomily gazing at the newspaper on his lap. Swami rose silently and tiptoed¹¹ away to his bed in the passage. Granny was sitting up in her bed, and remarked, “Boy, are you already feeling sleepy? Don’t you want a story?” Swami made wild gesticulations¹² to silence his granny, but that good lady saw nothing. So Swami threw himself on his bed and pulled the blanket over his face.

12 Granny said, “Don’t cover your face. Are you really very sleepy?” Swami leant over and whispered, “Please, please, shut up, granny. Don’t talk to me, and don’t let anyone call me even if the house is on fire. If I don’t sleep at once I shall perhaps die.” He turned over, curled, and snored under the blanket till he found his blanket pulled away.

13 Presently Father came and stood over him¹³. “Swami, get up,” he said. He looked like an apparition¹⁴ in the semi-darkness of the passage, which was lit by a cone of light¹⁵ from the hall. Swami stirred and groaned as if in sleep. Father said, “Get up, Swami.” Granny pleaded, “Why do you disturb him?”

-
- 10 cradle : small bed for a baby
 - 11 tiptoe (v) : walk on the tips of one’s toes
 - 12 gesticulations : movements of the hands to express something
 - 13 stood over him : stood near, watching him
 - 14 apparition : spirit of a dead person moving in bodily form
 - 15 cone of light : light similar to a cone in shape

14 “Get up, Swami,” he said for the fourth time, and Swami got up. Father rolled up his bed, took it under his arm, and said, “Come with me.” Swami looked at his granny, hesitated for a moment, and followed his father into the office room. On the way he threw a look of appeal at his mother and she said, “Why do you take him to the office room? He can sleep in the hall, I think.”

15 “I don’t think so,” Father said, and Swami slunk¹⁶ behind him with bowed head.

16 “Let me sleep in the hall, Father,” Swami pleaded. “Your office room is very dusty and there may be scorpions¹⁷ behind your law books.”

17 “There are no scorpions, little fellow. Sleep on the bench if you like.”

“Can I have a lamp burning in the room?”

“No. You must learn not to be afraid of darkness. It is only a question of habit. You must cultivate good habits.”

“Will you at least leave the door open?”

18 “All right. But promise you will not roll up your bed and go to your granny’s side at night. If you do it, mind you, I will make you the laughing-stock¹⁸ of your school.”

-
- 16 slunk : moved quietly as if one is ashamed
 17 scorpion : insect with a curving tail which stings poisonously
 18 laughing-stock : someone who has done something stupid that everyone laughs at him
 19 strain (n) : a tendency in one’s character

19 Swami felt cut off from humanity. He was pained and angry. He didn’t like the strain¹⁹ of cruelty he saw in his father’s nature. He hated the newspaper for printing the tiger’s story. He wished that the tiger hadn’t spared the boy, who didn’t appear to be a boy after all but a monster²⁰...

20 As the night advanced and the silence in the house deepened, his heart beat faster. He remembered all the stories of devils and ghosts he had heard in his life. How often had his chum²¹ Mani seen the devil in the banyan tree at his street-end. And what about poor Munisami’s father who spat out blood because the devil near the river’s edge slapped his cheek when he was returning home late one night. And so on and on his thoughts continued. He was faint with fear. A ray of light from the street strayed in²² and cast shadows on the wall. Through the stillness all kinds of noises reached his ears - the ticking of the clock, rustle²³ of trees, snoring sounds, and some vague²⁴ night insects humming. He covered himself so completely that he could hardly breathe. Every moment he expected the devils to come up to carry him away; there was the instance of his old friend in the fourth class who suddenly disappeared and was said to have been carried off by a ghost to Siam or Nepal ...

-
- 20 monster : a creature unnatural in shape and size
 21 chum : a good friend
 22 stray in (v) : come in
 23 rustle (n) : slight sound like that of moving leaves
 24 vague : not clearly known

21 Swami hurriedly got up and spread his bed under the bench and crouched²⁵ there. It seemed to be a much safer place, more compact²⁶ and reassuring²⁷. He shut his eyes tight and encased²⁸ himself in his blanket once again and unknown to himself fell asleep, and in sleep was racked²⁹ with nightmares³⁰. A tiger was chasing him. His feet stuck to the ground. He desperately tried to escape but his feet would not move; the tiger was at his back, and he could hear its claws scratch the ground... scratch, scratch, and then a light thud³¹... Swami tried to open his eyes, but his eyelids would not open and the nightmare continued. It threatened to continue forever. Swami groaned in despair.

22 With a desperate effort he opened his eyes. He put his hand out to feel his granny's presence at his side, as was his habit, but he only touched the wooden leg of the bench. And his lonely state came back to him. He sweated with fright. And now what was this rustling? He moved to the edge of the bench and stared into the darkness. Something was moving down. He lay gazing at it in horror. His end had come. He realized that the devil would presently pull him out and tear him, and so why should he wait? As it came nearer he crawled out from under

the bench, hugged it with all his might, and used his teeth on it like a mortal³² weapon ...



23 "Aiyo! Something has bitten me," went forth an agonized³³, thundering cry and was followed by a heavy tumbling³⁴ and falling amidst furniture. In a moment Father, cook, and a servant came in, carrying light.

24 And all three of them fell on the burglar³⁵ who lay amidst the furniture with a bleeding ankle ...

25 Congratulations were showered on Swami next day. His classmates looked at him with respect, and his teacher patted his back. The headmaster said that he was a true scout³⁶. Swami had bitten into the flesh of one of the most notorious

- 25 crouch (v) : lower the body by bending the knees and back
- 26 compact (adj) : small but neat
- 27 reassuring : making one feel confident
- 28 encase (v) : cover completely
- 29 rack (v) : disturb
- 30 nightmare : a frightening dream

- 31 thud : a low sound made by a heavy object hitting something else
- 32 mortal (adj) : causing death
- 33 agonized : painful
- 34 tumble (v) : fall down suddenly
- 35 burglar : someone who gets into houses, to steal things
- 36 scout : a boy who does public service

house-breakers of the district and the police were grateful to him for it.

26 The Inspector said, “Why don’t you join the police when you are grown up?”

Swami said for the sake of politeness, “Certainly, yes,” though he had quite made up his mind to be an engine driver, a railway guard, or a bus conductor later in life.

27 When he returned home from the club that night, Father asked, “Where is the boy?”

“He is asleep.”

“Already!”

“He didn’t have a wink of sleep the whole of last night,” said his mother.

“Where is he sleeping?”

“In his usual place,” Mother said casually³⁷. “He went to bed at seven-thirty.”

28 “Sleeping beside his granny again!” Father said. “No wonder he wanted to be asleep before I could return home - clever boy!”

29 Mother lost her temper³⁸. “You let him sleep where he likes. You needn’t risk his life again...” Father mumbled as he went in to change, “All right, molly-coddle³⁹ and spoil him as much as you like. Only don’t blame me afterwards...”

37 casually : not seeming to take much interest

38 lost (her) temper: became angry

39 molly-coddle (v): treat someone with too much kindness or protection

40 tremendously : very greatly

41 relieve : remove anxiety

30 Swami, following the whole conversation from under the blanket, felt tremendously⁴⁰ relieved⁴¹ to hear that his father was giving him up.

About the author

R.K.Narayan is perhaps the bestknown among Indian writers in English. He was born in 1906 and was educated in schools in Chennai and Mysore. His stories are set in an imaginary countryside called Malgudi. Among his famous books are *Swami and Friends*, *Bachelor of Arts*, *Waiting for the Mahatma*, *The Guide*, *An Astrologer’s Day and Other Stories*, *Malgudi Days* and the autobiographical *My Days*. As a narrator of stories, R.K. Narayan has few equals among Indian writers in English. Using simple words and a direct narrative style, Narayan holds the attention of his readers.



In *The Hero*, Narayan narrates an interesting and amusing incident in the life of his boy-hero Swami. The story throws light on the character of father and son and signifies the role played by chance in shaping the life of man.

Words, phrases and idioms

Section 2 (para. 9)

... **second form** ... is equivalent to the present
Std VII

Section 4 (para. 20)

... **fourth class** is equivalent to *Std IV*

Section 5 (para. 26)

... **make up one’s mind** means *decide*.

coward (n) : someone who is not at all brave.

Cowards run away when they see the enemy approaching.

cowardice / cowardliness (n) : *lack of courage.*

cowardly (adj)

hero (n) : *a man who is admired for doing something brave*

heroic (adj); heroism (n); heroine (fem)

proposition : *what is proposed; (here) his father's command*

It was a hard proposition for Swami to sleep alone in the office room.

tenacity (n) : *firmness*

The *tenacity* of the union leader made the management accept their demands.

tenacious (adj) tenaciously (adv)

slink (v) : *move quietly and secretly to avoid attention*

He *slink* into the kitchen to steal a piece of cake.

slink - slunk - slunk

vague (adj) : *not clear*

I have only a *vague* memory of my childhood days.

vagueness (n) vaguely (adv)

compact (adj) : *small, but fitting neatly into the space available*

The cellphones are *compact* devices.

compactly (adv) compactness (n)

reassuring (adj): *making you feel less worried and frightened*

It is *reassuring* to know that there is always someone around to help you.

reassure (v) reassurance (n)

rack (v) : *to make someone suffer great mental or physical pain (usually: be racked by/ with)*

Mary was *racked* by a feeling of guilt.

burglar (n) : *someone who gets into houses, shops, etc. to steal things*

burglary (n) burgle / burglarize (v)

agonized (adj) : *painful*

He had an *agonized* expression on his face when he lost the match.

agonising (adj) agonisingly (adv) agony (n)

III Read and answer.

For convenience, the whole story is divided into 5 sections

Read section 1 (para 1-6)

1 Put a ✓ in the box against the most appropriate choice.

- 1 Father was reading the newspaper
 - a at night
 - b in the morning
 - c when the lad returned home
 - d when Swami was eating dinner

- 2 The boy waited on the tree
 - a to watch the people coming
 - b for half a day
 - c to meet the tiger face to face
 - d to kill the tiger

- 3 The act of courage described in the report refers to
 - a Father
 - b Swami
 - c a village boy
 - d a tiger

- 4 Which of the following has a meaning opposite to *coward*?
 - a brave
 - b courage
 - c hero
 - d fearful

II Give short answers to the following.

- 1 What item of news was Father reading out?
- 2 'Swami disputed the theory.' What was the theory?
- 3 What did Father want Swami to prove? How did he want Swami to prove it?

III Mark the true statements with a ✓ and false with a x in the boxes given.

- 1 Swami was returning home by a jungle path.
- 2 The boy in the news had a fight with the tiger.
- 3 Strong men are courageous.
- 4 Swami was both strong and courageous.

Read section 2 (para 7-12).

IV Mark the true statements with a ✓ and false with a x in the boxes given.

- 1 Swami used to sleep in the passage.
- 2 Wherever he slept, he slept well.
- 3 Father insisted on Swami's sleeping beside his granny.
- 4 Swami slept in the passage with the permission of his father.

V Give short answers to the following.

- 1 Swami used to sleep beside someone. Who was it?
- 2 What, according to Father, was shameful about Swami?
- 3 Why did Swami throw himself on his bed and pull the blanket over his face?
- 4 What did Swami do first to silence his granny?
- 5 Was he really sleepy when he went to bed?

Read section - 3 (para 13-19).

VI Put a ✓ in boxes against the most appropriate answers to the following.

- 1 'Father looked like an apparition in the semi-darkness'. This means
 - a Father looked in the semi-darkness for ghosts.

- b Father looked at his son as if he were a ghost in the semi-darkness.
- c Father appeared like a ghost in the semi-darkness.
- d Father discovered something like a ghost in the semi-darkness.

- 2 The passage where Swami lay was
 - a pitch dark.
 - b well-lit.
 - c partly dark.
 - d partly lit and partly dark.

VII Give short answers to the following.

- 1 On what condition did Father leave the door open?
- 2 What did Father want Swami to learn?
- 3 What did Swami think of the boy in the news?
- 4 What did Swami feel about Father's decision?

Read Section 4 (para 20-21).

VIII Mark the true statements with a ✓ and false with a x in the boxes given.

- 1 Swami was quite calm and comfortable as the night advanced.
- 2 Swami did not believe in ghosts.
- 3 The devil slapped Munisami's cheek for spitting blood.
- 4 The tiger Swami saw in the nightmare was running after him.

IX Give short answers to the following.

- 1 What troubled Swami's sleep?
- 2 What noises did Swami hear at night when he slept alone?
- 3 Who did Swami fear would attack him?
- 4 What did Swami fear the devils would do to him? What made him think so?

- 5 Where did Swami shift his bed to? Why?
- 6 What was Swami's nightmare about?

Read Section 5 (para 22-30).

X Put a ✓ in the box against the most appropriate response to the following.

- 1 Who let out a agonized thundering cry?
 - a Father
 - b Swami
 - c the burglar
 - d granny
- 2 Who among the following fell down?
 - a Swami
 - b Father
 - c the burglar
 - d the servant
- 3 Swami did not think of becoming
 - a an engine driver
 - b a policeman
 - c a railway guard
 - d a bus conductor

XI Give short answers to the following.

- 1 What made Swami attack the burglar first?
- 2 Why did everyone congratulate Swami?
- 3 Why did his classmates look at him with respect?
- 4 Why were the police grateful to him?
- 5 Why do you think Swami went to bed at seven-thirty in the evening after the burglar-incident?
- 6 When was Swami greatly relieved? Why?

XII Read the whole story again and make a list of the characters in it.

Who do you think is the most lovable among them? Why?

XIII You have seen different people doing different things in the course of the story. You may write down *who did the following* in the box provided. An example is given for you.

- read the newspaper
- used to sleep in the passage
- rocked the cradle
- told stories
- feared darkness
- saw devil in the banyan tree
- spat blood
- slapped the cheek
- saw nightmares
- chased Swami
- injured the ankle

XIV Rearrange the following sentences in the order of their occurrence to form a narrative. Don't forget to use the linkers given in the box.

but, so, soon, though,
then, therefore, however

A

- 1 Father retorted that courage was more important than strength and age.
- 2 Father read out the news about the fight of a boy with a tiger.
- 3 Swami said that the boy in the news might be a grown-up.
- 4 Father asked him to prove his courage by sleeping alone in the office room.
- 5 He had always slept beside his granny in the passage.
- 6 Swami disputed that theory.
- 7 He did not succeed.

8 Swami tried to change the subject by talking about his cricket club.

B

1 He pulled his blanket over his face. 2

2 Swami escaped from his father and threw himself on his bed.

3 Father came and asked him to get up.

4 There he was left alone.

5 Though granny came to his rescue, Swami could not avoid going to the office room.

6 The thought of the devils and ghosts disturbed Swami very much.

C

1 He sweated with fright. 2

2 Hearing the noise, Father, the cook and the servant came and saw a notorious burglar lying wounded on the floor.

3 He feared that the devil would kill him.

4 He saw something like a devil moving down.

5 Swami was disturbed by nightmares.

6 Without waiting for it to tear him up, Swami attacked it with all his might, and it fell down.

IV Read and write.

A Answer the following questions in two or three sentences each.

1 What remark did Swami make about the person who fought the tiger?

2 What proved to be a frightful proposition to Swami?

3 Why did Swami start talking about the cricket club? Did he succeed in his trick?

4 What were Swami's objections to sleeping alone in his father's office?

5 Why did Father make his son sleep alone in his office room?

6 What did Swami feel when Father finally decided to make him sleep alone?

7 What made Swami a hero overnight?

8 How did his friends and teachers treat Swami after the day of the burglar incident?

B Write a paragraph on each of the following. You may make use of the hints in the box.

1 What were Swami's thoughts when he was lying alone in his father's office?

| hints |
|---|
| <ul style="list-style-type: none"> ● devil and ghosts ● Mani's experience ● Munisami's father getting slapped late one night ● spitting of blood ● disappearance of Swami's friend ● being carried off by a ghost |

2 What was the nightmare that troubled Swami?

| hints |
|--|
| <ul style="list-style-type: none"> ● troubled sleep ● tiger chasing ● feet stuck to the ground ● trying to escape ● feet not moving ● a scratch, then a thud ● eyes not opening |

C Answer in about 120 words.

Narrate the events that made Swami a hero overnight.

The sentences to be rearranged in exercise (XIV) will help you to prepare your answer.

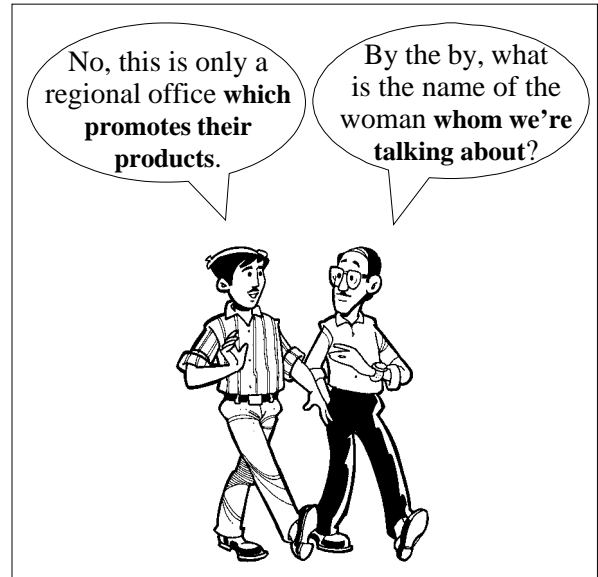
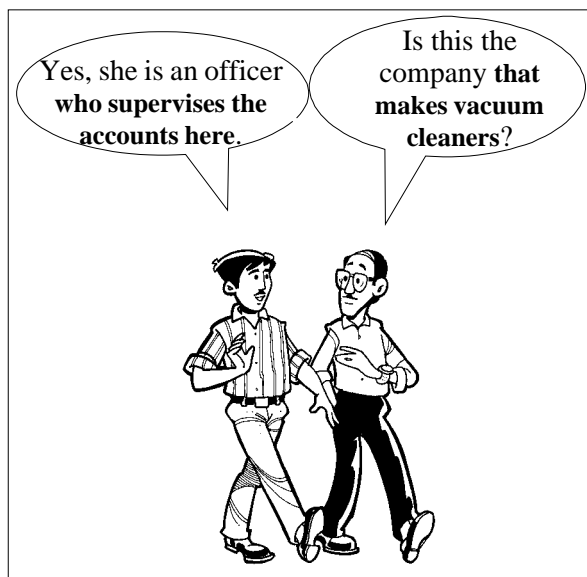
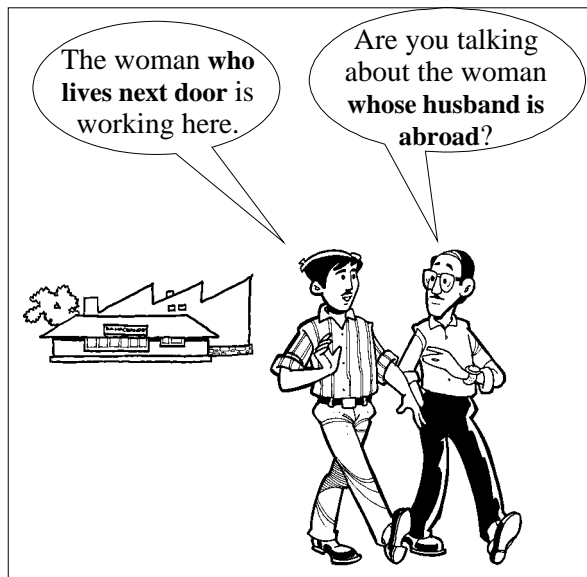
V Put it this way.

A Defining persons, things or places

“... the paragraph described the fight *the boy had with the tiger* and his flight up a tree, *where he stayed for half a day...*”

“... he looked at his wife, *who was rocking the cradle.*”

Here, ‘the fight’, ‘a tree’ and ‘his wife’ are qualified by clauses called adjectival or relative clauses. Now listen to the following conversation.



Now look at the sentence below.

The woman who *lives next door* is working here.

The clause in italics defines or identifies the preceding noun. It is a defining relative clause. ‘The woman is working here’ alone will not help you to identify which woman we are talking about.

To form relative clauses, relative pronouns *who*, *whom*, *whose*, *which* and *that*, and relative adverbs *when*, *where* and *why* are used.

When the relative pronoun refers to the object, you can leave it out.

The boy whom *I wanted to see* was absent

I wanted to see the boy.

whom (=the boy) object
'I' is the subject

The boy whom *I wanted to see* was absent.

The dress which *she bought* doesn't fit her.

Complete the following using appropriate items chosen from the box. One has been done for you. You may make necessary changes.

- 1 An architect is someone who designs a building.
- 2 A burglar is a person
- 3 A coward
- 4 An atheist
- 5 A customer
- 6 An advocate
- 7 A culprit
- 8 A cobbler
- 9 A pediatrician
- 10 A pedestrian

| |
|--|
| ● is not brave. |
| ● buys things from a shop. |
| ● is guilty of crime. |
| ● breaks into a house to steal things. |
| ● designs buildings. |
| ● walks along the street. |
| ● treats children. |
| ● pleads cases. |
| ● does not believe in God |
| ● makes shoes. |

Frame six meaningful sentences with items chosen from the table

| | | | |
|---|-------------|---|---|
| The letter The man The street People | who that | goes to the railway station plays cricket came yesterday take physical exercise cannot obey | is my friend. is called Station Road. cannot command is from my brother. live longer. |
|---|-------------|---|---|

- _____
- _____
- _____
- _____
- _____
- _____

B Giving additional information

Read the following letter carefully.

Peace Home,
Broad Street,
Kochi - 10,
10 June 2004.

Dear Anoop,

Sorry for the delay in writing to you. As you wish to know a little more about my brothers, *who are abroad*, I am writing about them now.

My elder brother, *who lives in London*, is a cardiologist. The younger one, *who is in Dubai*, works in a factory. Recently the latter wrote to me about his job, *which was somewhat dull and uninteresting to him*. I told him he had better resign his job, *which was not at all to his liking*. My elder brother, *who had called him from London*, however, told him not to give up the job. But the younger one, *who is very optimistic*, thinks that he will get a better job in Dubai itself.

How are you getting on with your new job? I look forward to hearing from you.

With warm regards.

Yours sincerely,

Mohan.

Look at the clauses in italics in the letter above. They are non-defining relative clauses.

Please note:

- Non-defining relative clauses do not define or identify the preceding nouns.
- They only give additional information.
- Even if they are left out, the rest of the sentence will make sense.
- They are separated from the rest of the sentence by commas.
- Relative pronoun is not generally omitted.
- The relative 'that' is not normally used in these clauses.
- Non-defining relative clauses are not common in spoken English.

Consider the following sentences and answer the questions that follow. Note that some of the relative clauses in them are marked by commas.

- 1 The travellers *who knew about the floods* took another road.
- 2 The travellers, *who knew about the floods*, took another road.

Which sentence means that only some travellers knew about the floods - (1) or (2)?

Which sentence means that all the travellers knew about the floods - (1) or (2)?

- 3 The boys *who wanted to play* were disappointed when it rained.
- 4 The boys, *who wanted to play*, were disappointed when it rained.

Which sentence implies that only some of the boys wanted to play - (3) or (4)?

Which sentence implies that all the boys wanted to play - (3) or (4)?

C Reporting requests, commands, etc.

Granny said, “*Don’t cover your face...*”

Swami leant over and whispered, “*Please, please shut up granny. Don’t talk to me and don’t let anyone call me...*” (para 12)

Look at the expressions in italics. They are imperatives. They ask or tell you to do something. Now listen to the following dialogue carefully.

Deepa : Granny, may I leave you now?

Granny: Just a moment, darling. *Get* me a tablet from that shelf, please.

Deepa : Yes, granny. Here you are.

Granny: *Give* me a glass of water too.

Deepa : Certainly, Granny.

Granny: Thank you. Now, *make* a cup of black coffee for me, will you? I’d like to drink something hot.

Deepa : Yes, Granny. Just a minute.

Granny: But remember, *don’t put* any sugar.

Deepa : I know, Granny. You *take* a rest. Coffee will be ready in two minutes

* * *

Mother: Why have you come back so late from Granny’s home?

Deepa : Mummy, I was about to leave, but granny told me *to get* her a tablet. Then she wanted me *to give* her a glass of water.

Mother: But that couldn’t have taken much time.

Deepa : Then she asked me *to make* a cup of black coffee for her. She was too weak to get up. When I was about to go to the kitchen, she reminded me *not to put* any sugar in the coffee. I told her *to take* a rest and assured her that coffee would be ready in two minutes.

Please note:

To report imperative sentences, use an appropriate reporting verb + object + *to infinitive* of the verb in the quoted sentence.

Any of the following reporting verbs can be used, depending on the spirit of the sentence:

tell, ask, advise, request, beg, command, order, encourage, implore, invite, recommend, remind, insist, warn, urge, etc.

In the following paragraph a few expressions are left out. Insert them appropriately, selecting them from the box. One has been done for you.

step into, (not) take, sit, look, (not) close, go in, (not) stoop down, wait

The photographer asked me to wait there. Then he went in, but soon he came back. He advised me _____ the dressing room if I wanted to make myself up. But he warned me _____ too much time. Then he told me _____. In the studio, he asked me _____ erect and _____. He reminded me _____ into the camera. Then he warned me _____ my eyes.

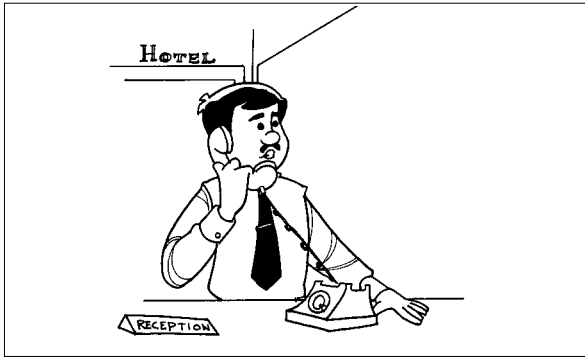
VI Say it this way.

We often call people on the phone. Let’s listen to the following telephone conversation.

(A dials the number and listens.)

B: Good morning, Hotel Blue Bird.

A: Could I speak to the booking clerk?

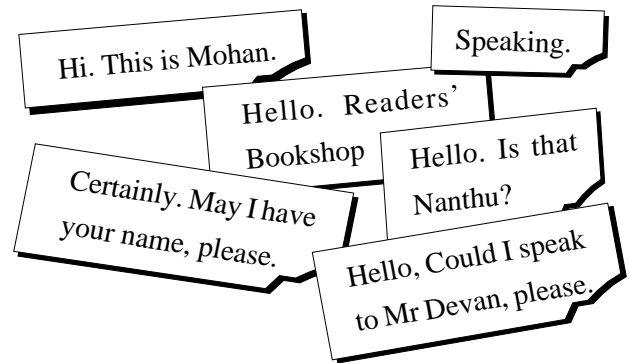


- B: Just a moment, please. I'll put you through.
- C: Good morning. Can I help you?
- A: I'd like to reserve a room for the 15th and the 16th of this month, please.
- C: Hold on, please. Let me check. You want a single or a double room?
- A: Single. Do all your rooms have a bath?
- C: Yes, they do, sir. But I'm afraid we're fully booked on the 15th.
- A: How about the 16th and the 17th?
- C: Yes, we still have a few rooms. The tariff is Rs.400/- a day. Would you like to make a reservation?
- A: Yes, please.
- C: May I have your full name and credit card number?



On the phone

Look at the remarks given in boxes below. They are made by persons making or receiving a call.



Use appropriate remarks from the boxes given above and write short dialogues for

- 1 inviting your friend to a dinner,
- 2 expressing thanks for the dinner, and
- 3 enquiring about a book.

A sample is given below for you.

- A: Hello, could I speak to Mr Ravi, please?
- B: I'm afraid he's not in at the moment.
- A: Never mind. Can I leave a message?
- B: Certainly. May I have your name, please?
- A: I'm Chicku. Please tell Ravi to wait for me at 5 this evening.

VII Listen and do.



You will now listen to a passage. Listen carefully.

The Price of Flowers*

You have now listened to a talk - *The Price of Flowers*.

Now try and answer the following questions:

- a Say whether the following statements are true or false. Put a ✓ against true statements and a x against false ones.
- 1 Maggie was 40 years old.
 - 2 Maggie had no interest in India
 - 3 Maggie worked in an office.
 - 4 Maggie's father was alive.
 - 5 Frank loved his sister very much

* Note to the teacher: Please see Appendix I. You may also refer to the general guidelines on Listen and do given in the Teachers' Sourcebook.

- 6 Maggie gave Laxman Singh a shilling to buy flowers.
- b Listen to the talk once again and now, try and answer the following questions in a word, phrase or a sentence each.
- 1 What was Laxman Singh?
 - 2 Where did Laxman Singh meet Maggie?
 - 3 What was Maggie's interest in India?
 - 4 Why was she worried?
 - 5 Why was Maggie dressed in black?
 - 6 What did Laxman Singh promise to Maggie?
 - 7 Why did Maggie give a shilling to Laxman Singh?

VIII Try and use these words.

Phrasal verbs

"...and don't look at me", she said and turned away. (section2). Look at the expression *turn away*. In this context it means 'to refuse to give someone sympathy or support'.

Note: Phrasal verbs have one or more meanings, depending on the context. A few phrasal verbs are given below with their common meanings. A sample sentence is also given for each. You can write your own sentences in the space provided.

| | | | |
|-------------|----------------|--|--|
| Turn | against | stop being friendly towards somebody | 1 After his divorce he tried to <i>turn</i> the children <i>against</i> their mother . 2 |
| | away | to refuse to let someone in for want of space | 1 About hundred people were <i>turned away</i> as the theatre was full. 2 |
| | down | to refuse an offer or invitation | 1 Babu <i>turned down</i> the company's offer of a job. 2 |
| | off | to stop the supply of water, gas, electricity, etc. by turning or pushing a tap or switch | 1 Don't forget to <i>turn off</i> the light when you leave the room. 2 |
| | on | to start the supply of water, gas, electricity, etc. by turning or pushing a tap or switch | 1 Could you <i>turn on</i> the TV for me, please? 2 |
| | out | to happen in a particular way or to have a particular result | 1 I hope that everything will <i>turn out</i> fine. 2 |
| | over | 1 to turn a page in a book 2 to change the channel on a TV | 1 Please <i>turn over</i> the page. 2 I hate this programme. Can we please <i>turn over</i> ? |
| | up | to arrive at a place | 1 Shaji <i>turned up</i> late as usual. 2 |

I Fill in the blanks using appropriate words from the box.

- | | |
|-----------------|------------------|
| ◆ monsters | ◆ vague |
| ◆ flight | ◆ gesticulations |
| ◆ lad | ◆ rustling |
| ◆ rocking | ◆ coward |
| ◆ tremendous | ◆ relieved |
| ◆ tumbled | ◆ agonized |
| ◆ congratulated | |

Hanuman wanted to appear as a little _____ before Sita, held captive by Ravana in the Asoka grove. He had only a _____ idea where she was likely to be. When he finally located her, _____ of women were sitting around Sita guarding her. It was a cool and pleasant night with the leaves of trees _____ softly in the breeze. No birds were seen in _____. Watching the monstrous guards, Hanuman wondered what their _____ meant. Some of them were _____ with laughter. Hanuman was no _____. He moved closer to his Lord's wife,

though he _____ down once or twice, hitting rocks in his path. He was now able to see how _____ Sita was. It took _____ courage on the part of the monkey-warrior to contain his feelings, but he was _____ that he was able to spot Sita. He _____ himself that his mission, after all, was a success.

II Match the words in box A with their appropriate meanings in box B.

| A | B |
|---------------|--|
| 1 proposition | <input type="checkbox"/> firmness |
| 2 cut in | <input type="checkbox"/> spirit of a dead person |
| 3 tenacity | <input type="checkbox"/> thief |
| 4 apparition | <input type="checkbox"/> a frightening dream |
| 5 chum | <input type="checkbox"/> what is proposed |
| 6 nightmare | <input type="checkbox"/> causing death |
| 7 mortal | <input type="checkbox"/> good friend |
| 8 burglar | <input type="checkbox"/> interrupt |

IX Do these activities.

- Copy the conversation between Father and Swami from your text. Add your own bits, wherever you feel necessary. Role play it in the class with your partner.
- "Courage is everything, strength and age are not important" Do you agree? Discuss in groups.
- You come across pieces of conversation between Father and Mother in the story. They are different in their attitudes to Swami, aren't they? Do you agree with Mother or with Father? Open a debate in groups. The following points will help you.
 - affectionate to Swami
 - blamed him
 - scolded him
 - concerned about his timidity
 - has responsibility
 - cruel to a little boy

- spoiling him
- angry with him
- risking his life
- sympathetic to him
- considerate to him
-

- Project:**
Here is a project for you. Try and collect a few stories and identify the heroes in them. You may study them and prepare a project. You can refer to books and interview your friends for the purpose.

X Read aloud.

Read the following speech aloud, with pauses at the slanting bars.

Mark Antony's speech.

Friends, | Romans, | Countrymen, | lend me your ears. |

I come to bury Caesar, | not to praise him. |

The evil that men do | lives after them;|
 The good | is oft interred with their bones,|
 So let it be with Ceasar.| The noble Brutus |
 Hath told you | Ceasar was ambitious. |
 If it were so, | it was a grievous fault,|
 And grievously hath Ceasar answered it. |
 Here, | under leave of Brutus, and the rest,|
 For Brutus is an honourable man,|
 So are they all; | all honourable men,- |
 Come I to speak in Ceasar's funeral. |
 He was my friend, | faithful, and just to me;|
 But Brutus says | he was ambitious, |
 And Brutus | is an honourable man. | ...

William Shakespeare
 (Julius Ceasar)

XI Study skills

I "We'll see about it later," Father cut in. Here 'cut in' means 'interrupt'.

Here are a few more expressions using 'cut'. Refer to your dictionary and find out the meanings of those expressions.

- 1 Most modern machines have safety *cut outs*.
cut out =
- 2 He had to *cut short* his speech, because the audience were threatening him.
cut short =
- 3 Swami felt *cut off* from humanity.
cut off =
- 4 He has *cut down* on his smoking.
cut down =
- 5 He *cut across* the lawn, in great haste.
cut across =

II Refer to your dictionary, and fill in as many columns as possible with the different forms of the word given in the table. One has been done for you.

| <i>Noun</i> | <i>Adjective</i> | <i>Verb</i> | <i>Adverb</i> |
|---------------|------------------|-------------|---------------|
| fright | frightful | frighten | frightfully |
| gesticulation | | | |
| | | hesitate | |
| | mortal | | |
| | | | politely |
| | | relieve | |
| tenacity | | | |

III Here are a few situations, and a box with expressions referring to certain 'feelings'. Fill in the small boxes given against the situations with the most appropriate expression. You may refer to a dictionary.

One has been done for you.

| | | |
|---------|-------------|---------|
| annoyed | depressed | excited |
| sleepy | embarrassed | upset |
| relaxed | frightened | jealous |
| silent | nervous | angry |

- 1 After a long journey you reached home late at night.
- 2 You've lost your wedding ring.
- 3 You are sitting and chatting with your friends after a good meal.
- 4 Someone deflated the tyres of your bike.
- 5 When you introduced your friend you gave his name wrongly.
- 6 It's your fifth birthday tomorrow.
- 7 Your neighbour is much more popular than you.
- 8 You're about to make a public speech for the first time.

- 9 You look down into a deep ravine from the top of the hill.
- 10 Your neighbour keeps borrowing things from you.
- 11 Nobody talks in the hall.
- 12 You've heard that the factory where you work is going to close down.

- IV You have come across the word 'cradle'. It is a small bed for a baby.

You know 'grave' is the burial ground.

Then, what do you mean by '*from the cradle to the grave*'? If you cannot guess the meaning, ask your friend or look it up in a dictionary. Write the meaning in the space provided and use it in a sentence of your own.

XII Let's now complete the tasks in the Practice Book.

A few tasks based on this unit have been given in the **Practice Book**. They form an integral part of this unit. Don't forget to do them. Your teacher will help you.

I Let's start.

What do you do when you are very sad? Wait till the sadness goes away? Or, when you look back, won't you remember how something engaged your attention and you forgot all about your sadness?

Aren't there many ways of forgetting our sorrows? What do some people do to overcome their misery? Don't some people go away from the scene of their sadness? For example, on a journey?

Behold her, single in the field,
 Yon solitary Highland lass!
 Reaping and singing by herself;
 Stop here, or gently pass!
 Alone she cuts and binds the grain,
 And sings a melancholy strain;
 O listen! for the vale profound
 Is overflowing with the sound.

No nightingale did ever chaunt
 More welcome notes to weary bands
 Of travellers in some shady haunt,
 Among Arabian sands;
 A voice so thrilling ne'er was heard
 In spring time from the Cuckoo-bird,
 Breaking the silence of the seas
 Among the farthest Hebrides.

Will no one tell me what she sings?
 Perhaps the plaintive numbers flow
 For old unhappy, far off things,

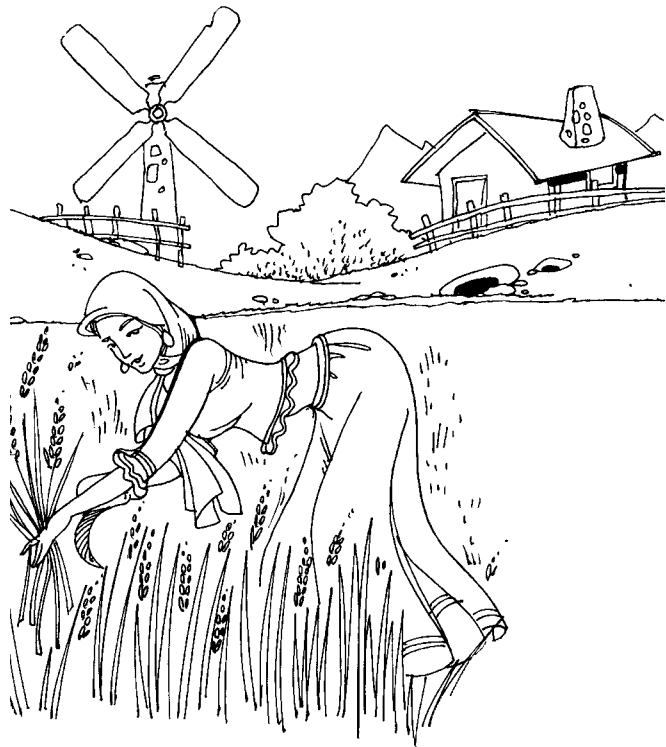
In this poem, the poet recalls a strange and wonderful experience that he had in a countryside. Now listen to one of William Wordsworth's famous poems.

II Let's listen.

Your teacher will recite / read out the poem to you. Listen carefully and try to gather the main ideas and enjoy the music and rhythm of the poem.

8

16



And battles long ago:
 Or is it some more humble lay,
 Familiar matter of to-day?
 Some natural sorrow, loss or pain,
 That has been, and may be again? 24

Whate'er the theme, the Maiden sang
 As if her song could have no ending;
 I saw her singing at her work,
 And o'er the sickle bending;
 I listened, motionless and still;
 And, as I mounted up the hill,
 The music in my heart I bore,
 Long after it was heard no more. 32

William Wordsworth

III A few new words to note

- behold** (old use) : look at
- yon** (old use) : over there
- highland lass** : a young woman who lives in the mountainous regions in the north-west of Scotland
- melancholy strain** : sad song
- vale profound** : deep valley
- chant** : sing, chant
- weary** : tired
- bands** : groups of people
- haunt** : a place frequently visited
- No Nightingale ... sands:** even the song of the nightingale, which comforts tired travellers resting in some Arabian oasis, would not be so soothing as the girl's song.

- Hebrides** : the most remote group of islands that lie to the north-west of Scotland
- plaintive numbers** : sad song
- humble lay** : ordinary song

IV Let's take a closer look at the poem.

- a** Read the poem carefully and mark the true statements with a ✓ and the false statements with a x .
- 1 The Highland girl who sings is alone in the valley.
- 2 The song is a joyous song.
- 3 The valley is overflowing with her song.
- 4 The song of the Highland lass is sweeter than the song of the nightingale.
- 5 The cuckoo sings better than the Highland girl.
- 6 The poet has heard her sing sometime in the past.

- 7 He has no idea what she is singing about.
- 8 The poet stood listening to the song motionless and still.
- 9 The poet carried the music in his heart.

b Read the poem again and try to answer the following questions.

- 1 Can you take out the words the poet uses to describe the girl? What do they emphasise?
- 2 What could be the theme of the girl's song?
- 3 What was the girl doing?
- 4 What was the immediate reaction of the poet when he heard the song?
- 5 What song is said to welcome tired travellers resting in the Arabian oasis?
- 6 What breaks the silence of the Hebrides?
- 7 What, according to the poet, might be the theme of the song? What is common to the themes he suggests?
- 8 Was the poet able to understand the theme of the song? Which lines tell you this?
- 9 Where do you think was the poet while he listened to the song?
- 10 What place has nature in providing the background to the song of the Highland lass?
- 11 What does the poet carry with him long after the song was heard no more?

V Let's enjoy the poem.

- a Let's bring out the beauty of the poem.**
- 1 Does the girl sing in the beautiful backdrop of the Highlands?
- 2 Why does she sing all by herself? Does her singing lighten her work?
- 3 Why does the poet imagine that her song is about old 'unhappy far off things'?

- 4 Bring out the beauty of the two comparisons in stanza 2.

[*hints:* 1 The weary travellers in an oasis are comfortable after a long journey. If they have the song of the nightingale to gladden their hearts, the pleasure is greater.

- 2 At the end of the cold winter, the coming of spring is marked by the voice of the cuckoo. Its song is most thrilling. But the pleasure the song of the solitary reaper brings is greater.]

b Let's comment on the poem.

- 1 "Stop here or gently pass." Why does the poet say so? Choose your answer from the following.
- a The poet is worried that the girl would stop singing if she saw a stranger in the lonely place.
- b Someone who passes by has no time to stop and enjoy the song. Let him move away without disturbing the girl.
- c It would be an insult to the girl if the passer-by did not stop and listen to her song.
- 2 "The music in my heart I bore". Can you say this is a poem of recollected memory? What are the specific clues to the answer?

VI Let's examine the poetic touches and effects.

- 1 Is the rhyme scheme different for stanza 1 and stanza 4? Does it differ from stanzas 2 and 3?
- 2 "The vale profound is overflowing with the sound." What figure of speech is it?
- 3 What different images of country life do you get in the poem?

- 4 What are some of the most melodious lines in the poem?
- 5 Can you say how the poet gives ecstatic expression to his emotions? (choice of words, tone, sensuous images, subjectivity (making the poet's responses to the girl's song deeply personal), association of ideas, etc.)

VII Let's follow up.

Can you recall some touching experience in your life that pained you or lifted a heavy weight of sorrow off your chest? Attempt to write a short poem on the experience.

VIII About the poet

William Wordsworth (1770-1850) was a major English Romantic poet. He was poet Laureate of England (1843-50). He was a great lover of nature. He wrote poems on simple and humble things in life.

