



Block

# 1

Units 1 - 6

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| <b>Vocabulary</b>                 | : Distinction between words having related meanings                                                                                     |
| <b>Grammar and Usage</b>          | : Concord of Number and Person: <i>be, do, have</i>                                                                                     |
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| <b>Grammar and Usage</b>          | : Tenses<br>The past indefinite tense<br>The past perfect tense                                                                         |
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| <b>Pronunciation</b>              | : English vowels                                                                                                                        |

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# INTRODUCTION TO THE COURSE

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The Foundation Course in English (I) is assigned four credits and requires about 120 hours of study on your part. Its objective is to improve your proficiency in English by developing your skills in reading, writing, listening and speaking.

The Course is divided into four blocks of six units each. The first four units in each block deal with (i) reading comprehension, (ii) vocabulary, (iii) grammar and usage, and (iv) writing. The last two units deal with listening and speaking.

Each unit is divided into sections and sub-sections. We begin each unit with a statement of objectives to indicate what we expect you to achieve through the unit. There are exercises in each section of the unit, which you must do. You should then check your answers with those given by us at the end of the unit.

There will be some assignments based on this course. After you have completed an assignment, you should send your response sheets to the Coordinator of the Study Centre allotted to you. These will be evaluated by the Counsellor and returned to you with his/her comments.

The units on listening and speaking have cassette recordings to accompany them. You can get them on payment of a nominal charge and listen to the recorded materials. Alternatively, you can listen to them at the study centre allotted to you.

For permission to reproduce copyright materials included in Block 1 we are grateful to the following:

1. The Estate of the Late Sonia Brownell Orwell, and Secker and Warburg Ltd., for the passage from George Orwell: *Animal Farm*.
2. Publications Division, Government of India, for the passage from Indira Gandhi's address at the U.N. Conference on Human Environment, Stockholm, June 1972, taken from *The Years of Endeavour : Selected Speeches of Indira Gandhi* (August 1969-August 1972).
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# INTRODUCTION TO BLOCK 1

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Block 1 has six units.

Units 1-4 deal with

- 1 Reading Comprehension
- 2 Vocabulary
- 3 Grammar and Usage
- 4 Writing

Units 5-6 deal with

- 1 Listening Comprehension
- 2 Conversation
- 3 Pronunciation

For practice in reading comprehension we have set passages, both narrative and expository, from modern English writers. There are also exercises on vocabulary based on the passages read.

The grammatical items presented in this block are :

- 1 Concord of number and person
- 2 Use of tenses : past indefinite (simple past)  
past continuous  
present perfect  
present perfect continuous  
past perfect

Exercises have been set to give you practice in writing short compositions — speeches, paragraphs and stories based on the passages read.

For practice in listening comprehension the texts used are recordings of a news bulletin and a talk. We have also given you the texts of some dialogues and discussions as models for study, and these relate to both informal and formal situations. Exercises have been set to give practice in the composition of dialogues relating to particular situations.

To help you acquire correct pronunciation we have shown how English letters do not always correspond to the sounds used, and have also dealt with some important aspects of pronunciation like word stress and the English vowel system.



# UNIT 1

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## Structure

- 1.0 Objectives
- 1.1 Reading Comprehension
  - 1.1.1 Study Guide
  - 1.1.2 Passage for Reading  
From George Orwell : *Animal Farm*
  - 1.1.3 Note on the Author
  - 1.1.4 Glossary
  - 1.1.5 Comprehension Questions
- 1.2 Vocabulary
- 1.3 Grammar and Usage
  - 1.3.1 Concord of Number and Person
  - 1.3.2 *be*
  - 1.3.3 *do*
  - 1.3.4 *have*
- 1.4 Writing
- 1.5 Let Us Sum Up
- 1.6 Key Words
- 1.7 Suggested Reading
- 1.8 Cassette Recording
- 1.9 Answers to Exercises

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## 1.0 OBJECTIVES

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In this unit, our aim is to give you practice in reading comprehension by (i) setting a passage from George Orwell for you to read, and (ii) giving a glossary of difficult words, and questions on comprehension. We have also set exercises on selected items of vocabulary. The section on grammar and usage introduces you to the feature of subject-verb concord and gives examples of the concord of number and person with the verbs *be*, *do*, and *have*. For practice in writing, you will write a short speech of the kind you will read in the passage set for reading.

After completing the unit you should be able to

- read simple narrative passages with understanding;
- distinguish between words having related meanings;
- observe the rules of concord with the verbs *be*, *do* and *have*; and
- write a short composition presenting your views, and supporting them with facts.

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## 1.1 READING COMPREHENSION

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### 1.1.1 Study Guide

The aim of this section is to help you to read with understanding and to expand your vocabulary.

There is a reading passage, followed by a glossary. You should first read the whole passage silently and rapidly to get the main points. Then you should read it again, carefully and at a slower pace, to get all the details. You should also consult the glossary for the meanings of unfamiliar words, besides trying to guess the meanings of words and phrases from the contexts in which they occur.

After you have read and understood the passage, you must answer all the comprehension questions. Your answers should then be checked with the answers given by us at the end of the unit.

### 1.1.2 Passage for Reading

From *Animal Farm*

by George Orwell

- 1 Mr. Jones, of the the Manor Farm, had locked the hen-house for the night, but was too drunk to remember to shut the pop-holes. With the ring of light from his lantern dancing from side to side, he lurched across the yard, and made his way up to bed, where Mrs. Jones was already snoring.
- 2 As soon as the light in the bedroom went out, there was a stirring and a fluttering all through the farm buildings. Word had gone round during the day that old Major, the prize Middle White boar, had had a strange dream on the previous night and wished to communicate it to the other animals. It had been agreed that they should all meet in the big barn as soon as Mr. Jones was safely out of the way. Old Major was so highly regarded on the farm that everyone was quite ready to lose an hour's sleep in order to hear what he had to say.
- 3 All the animals were now present except Moses, the tame raven, who slept on a perch behind the back door. When Major saw that they had all made themselves comfortable and were waiting attentively, he cleared his throat and began :

'Comrades, you have heard already about the strange dream that I had last night. But I will come to the dream later. I have something else to say first. I do not think, comrades, that I shall be with you for many months longer, and before I die, I feel it my duty to pass on to you such wisdom as I have acquired. I have had a long life, I have had much time for thought as I lay alone in my stall, and I think I may say that I understand the nature of life on this earth as well as any animal now living. It is about this that I wish to speak to you.

- 4 'Now, comrades, what is the nature of this life of ours? Let us face it: our lives are miserable, laborious, and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty.
- 5 'But is this simply part of the order of nature? Is it because this land of ours is so poor that it cannot afford a decent life to those who dwell upon it? No, comrades, a thousand times no ! This single farm of ours would support a dozen horses, twenty cows, hundreds of sheep—and all of them living in a comfort and a dignity that are now almost beyond our imagining. Why then do we continue in this miserable condition? Because nearly the whole of the produce of our labour is stolen from us by human beings. There, comrades, is the answer to all our problems. It is summed up in a single word—Man. Man is the only real enemy we have. Remove Man from the scene, and the root cause of hunger and overwork is abolished for ever.
- 6 'Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself. Our labour tills the soil, our dung fertilizes it, and yet there is not one of us that owns more than his bare skin. You cows that I see before me, how many thousands of gallons of milk have you given during this last year? And what has happened to that milk which should have been breeding up sturdy calves? Every drop of it has gone down the throats of our enemies. And you hens, how many eggs have you laid this last year, and how many of those eggs ever hatched into chickens? The rest have all gone to market to bring in money for Jones and his men. And you, Clover, where are those four foals you bore, who should have been the support and pleasure of your old age? Each was sold at a year old— you will never see one of them again. In return for your four confinements and all your labour in the field, what have you ever had except your bare rations and a stall?
- 7 'Is it not crystal clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings? Only get rid of Man, and the produce of our labour would be our own. Almost overnight we could become rich and free. What then must we do? Why, work night and day, body and soul, for the overthrow of the human race! That is my message to you, comrades: Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done. Fix your eyes on that, comrades, throughout the short remainder of your lives. And above all, pass on this message of mine

to those who come after you, so that future generations shall carry on the struggle until it is victorious.

- 8 'And remember, comrades, your resolution must never falter. No argument must lead you astray. Never listen when they tell you that Man and the animals have a common interest, that the prosperity of the one is the prosperity of the others. It is all lies. Man serves the interests of no creature except himself. And among us animals let there be perfect unity, perfect comradeship in the struggle. All men are enemies. All animals are comrades.'

### 1.1.3 Note on the Author

George Orwell was the pen name of Eric Arthur Blair (1903-50), English novelist and essayist, who was born in India. He is known for his satirical novels, of which *Animal Farm* (1945) is one. It is an allegory on the Russian Revolution.

A satire is a literary work — a novel, play, etc., which tries to show the foolishness or evil of some establishment or practice in an amusing way.

An allegory is a story in which the characters and actions have a deeper moral meaning and represent good and bad qualities.

### 1.1.4 Glossary

(The numbers refer to the paragraphs in the reading passage.)

- 1 **manor** : a large house with land  
**ring** : a circular band  
**lantern** : a container that encloses the flame of a light  
**lurched** : moved irregularly  
**yard** : an enclosed area near a building  
**snoring** : breathing heavily and noisily while asleep
- 2 **fluttering** : moving the wings quickly without flying  
**Major** : an officer in the army; here it is the name of the boar.  
**prize** : that has gained a prize or is worthy of a prize  
**boar** : a male pig kept for breeding  
**communicate** : make known  
**barn** : a farm building for storing food for animals  
**highly regarded** : very well thought of
- 3 **raven** : a large black bird  
**perch** : a branch or rod where a bird rests  
**comrade** : a close companion; fellow member of a union  
**acquired** : gained  
**stall** : an indoor enclosure for one animal
- 4 **miserable**: very unhappy  
**laborious**: doing hard labour  
**atom** : a very small bit  
**slaughtered** : killed for food  
**hideous** : shocking
- 5 **order** : arrangement  
**afford** : be able to give  
**dignity** : true worth  
**produce** : something that has been produced, especially by growing or farming  
**abolished**: brought to an end
- 6 **consumes**: eats or drinks  
**bare** : not more than  
**tills** : cultivates  
**fertilizes**: makes (the land) produce good crops  
**gallon** : a measure for liquids (in Britain 4.54 litres)  
**breeding** : bringing up

- sturdy** : strong in body  
**hatched** : (of an egg) broke, letting the young bird out  
**foal** : a young horse  
**confinement**: the time when a mother is about to give birth to a child
- 7 **crystal**: a transparent natural mineral  
**spring from**: be a result of  
**tyranny** : the use of cruel power to rule others  
**rebellion**: fighting against anyone in power  
**straw** : dried stems of grain plants used for animals to sleep on  
**generation**: all people born at about the same time
- 8 **resolution**: a decision; making up one's mind to do something  
**falter** : lose strength  
**astray** : off the right path  
**prosperity** : good fortune and success

### 1.1.5 Comprehension Questions

#### Exercise 1

Answer the following questions on the passage you have read (Section 1.1.2). You may refer to the passage again to find the answers. After you have written the answers, you should check them with the answers given by us at the end of the unit.

- 1 Why was the ring of light from Mr. Jones's lantern dancing from side to side?  
.....  
.....
- 2 a) Where had the animals agreed to meet?  
.....  
b) Why had they assembled there?  
.....
- 3 What does old Major want to share with the animals?  
.....
- 4 Pick out the three words Major uses to describe the lives of the animals. Why does he use these words?  
.....  
.....
- 5 a) How is Man different from the animals?  
.....  
.....  
b) Does Major depict Man as
  - i) selfish?
  - ii) greedy?
  - iii) a weakling?
  - iv) mean?
  - v) the lord of all the animals? or
  - vi) cruel?
(There can be more than one choice. Give a reason for your choice.)  
.....  
.....  
.....
- 6 a) How, according to Major, could animals be rich and free?  
.....  
.....



- b) When will this rebellion take place? Does this show that Major is
- a realist?
  - an idealist? or
  - a dreamer?
- .....
- .....
- 7 a) How does Major describe all men?
- .....
- b) How does he describe all animals?
- .....
- c) Why do you think Major call the animals 'Comrades'?
- .....
- .....

## 1.2 VOCABULARY

### Exercise 2

Pick out the odd word in each of the following sets, that is, the word that does not belong to the set:

*Example:* murder, slaughter, kill, pass away

Answer : pass away

- lock, knock, shut, bolt .....
- stirring, shouting, fluttering, moving .....
- round, stout, fat, obese .....
- employees, comrades, associates, fellow workers .....
- miserable, funny, wretched, unhappy .....

### Exercise 3

Use the most appropriate word from each of the sets of words given above to complete these sentences :

- Every night you should.....the gate to prevent thieves from getting in.
- The hens start.....their wings at daybreak.
- A wrestler has to be strong and..... He cannot be thin.
- All the.....of that mill are on strike as they have not been given their wages.
- Usha is feeling.....as she has no money to buy food for her children.

## 1.3 GRAMMAR AND USAGE

### 1.3.1 Concord of Number and Person

This section will give you practice in what is called 'concord', that is, agreement, in grammar, and the use of the verbs

- be* and its various forms  
*am, is, are, was, were,*
- do, does,*
- have, has.*

Let's see how these verbs are used.

### 1.3.2 be

Look at the following sentences, most of which are taken from the reading passage in Section 1.1.2.

- 1 I *am* afraid I shall not be able to help you.
- 2 It *is* about this that I wish to speak.
- 3 What *is* the nature of this life of ours?
- 4 *Is* this simply part of the order of nature?
- 5 Man *is* the only creature that consumes without producing.
- 6 Our lives *are* miserable.
- 7 We *are* born, we *are* given just so much food ....
- 8 Mr. Jones *was* too drunk to remember to shut the propholes.
- 9 Mrs. Jones *was* already snoring.
- 10 All the animals *were* now present.

Notice that the verb *be* has the forms *am, is, are, was, were*, depending on the tense or past), the person (first, second, or third), and the number (singular or plural) of the subject.

*be*

| Present Tense |        |                     |              |        | Past Tense   |        |                     |              |
|---------------|--------|---------------------|--------------|--------|--------------|--------|---------------------|--------------|
| First Person  |        | Second Person       | Third Person |        | First Person |        | Second Person       | Third Person |
| Singular      | Plural | Singular and Plural | Singular     | Plural | Singular     | Plural | Singular and Plural | Singular     |
| am            | are    | are                 | is           | are    | was          | were   | were                | was          |

Here are some more examples.

- 1 *am* (used with *I* in the present tense)

*Examples*

I am an Indian. I am writing a book on India.

(*I am* is written as *I'm* in an informal style.)

- 2 *is* (used with *he, she, it* and singular nouns, in the present tense)

*Examples*

i) Rajiv Gandhi is the Prime Minister of India.

ii) My friend Ramesh is working hard these days.

iii) It is very cold today.

iv) English is spoken in a large number of countries.

(*is* is often combined with the subject and written as *'s* in an informal style.

Examples: *He's, she's, it's*)

- 3 *are* [used with plurals and with *you* (2nd person singular) in the present tense]

*Examples*

i) You are very good at Mathematics.

ii) My friends are at the Zoo today. We are also going there.

iii) Children below five are allowed to travel free on Indian Railways.

(*are* is often combined with the subject and written as *'re* in an informal style.

Examples: *You're, we're, they're*)

- 4 *was* [used with *I, he, she, it* and with singular nouns, in the past tense]

*Examples*

i) I was in Delhi yesterday

- ii) Einstein was a famous scientist.
- iii) Mohan was writing a letter when I went to see him.
- iv) The hall was decorated for yesterday's meeting.

5 *were* [used with plurals, and with *you* (2nd person singular), in the past tense]

#### Examples

- i) We were expecting you yesterday.
- ii) You were not at home when I rang you up.
- iii) A lot of people were present at the meeting.
- iv) Ten people were killed in a bus accident yesterday.

6 When the grammatical subject is *there*, we use *is* or *are*, *was* or *were*, depending on the number of the true subject following the verb.

#### Examples

- i) There is a girl in that room.
- ii) There is a man hiding behind the bushes.
- iii) There are fifty students in this class.
- iv) There was an interesting programme on television yesterday evening.
- v) There were hundreds of people at the meeting this morning.

### Exercise 4

Fill in the blanks with the correct forms of the verb *be* (*am, is, are, was, or were*).

- 1 A dozen people ..... injured in yesterday's accident.
- 2 ..... you busy now?
- 3 I ..... going to the cinema to-night.
- 4 There ..... many people in India even now who cannot read and write.
- 5 I ..... surprised to meet Raj yesterday evening.
- 6 I think this ..... the most interesting of Hardy's novels.

### 1.3.3 do

The present tense forms are *do* and *does*.

Of these, *do* is used with plurals and with *I* and *you*; *does* is used with the third person singular.

#### Examples

- i) I do not smoke cigarettes.
- ii) Do you play tennis?
- iii) We do not wish to hurt you in any way.
- iv) Shyam does not speak Bengali.
- v) Does your father know that you are here?

### Exercise 5

Fill in the blanks with *do* or *does*.

- 1 ..... you know how to make a cup of tea?
- 2 I ..... not think I can come with you.
- 3 ..... your father work at the bank?
- 4 ..... he come to office by bus?
- 5 How ..... we get there?

### 1.3.4 have

The present tense forms are *have* and *has*.

Of these, *have* is used with plurals and with *I* and *you*; *has* is used with the third person singular.

#### Examples

- i) My friend Sunil has dark hair.
- ii) I have a bad cold.
- iii) Have you read *Animal Farm*?
- iv) I have not seen many English films.
- v) We have not been able to help him in any way.

Fill in the blanks with *have* or *has*.

- 1 ..... they got a school in their village?
- 2 Now you ..... learnt the secret of happiness.
- 3 I ..... my breakfast at a restaurant.
- 4 The teacher ..... advised me to improve my spelling.
- 5 ..... he arrived already?

### Exercise 7

Use the correct form of the verb out of those given in brackets.

- 1 "I (have/has) no money. I (am/is/are) hungry, thirsty and tired," murmured David to himself.
- 2 He made an effort and went to a small shop in Dover. A young girl (was/were) coming out of the shop with a basket of rice on her arm. "What (do/does) you want? I (have/has) no money," she said.
- 3 "I (do/does) not want any money. Please tell me the address of Miss Betsey Trotwood."
- 4 "I (am/is/are) her domestic help. Come along with me," she said. David followed her. He looked at himself. His shoes (was/were) torn, his hat (was/were) crushed, and from head to toes he (was/were) powdered with chalk and dust.
- 5 Soon they came to the house of Miss Trotwood. She (was/were) there in the garden.
- 6 "Who (are/is/am) you?", she cried, "I (do/does) not like boys. Go away."
- 7 "I (am/is/are) your nephew, Aunt," David said. "I (am/is/are) David Copperfield."
- 8 She sat down with a thump on the grass, looked at David up and down and said, "So you (are/is/am) my brother's son."
- 9 David (was/were) so miserable that he started crying. She caught him by the collar of his torn shirt and took him inside.
- 10 Mr. Dick (was/were) inside. She told him, "This boy (is/am/are) my brother's son. You (are/is/am) a man of the world. Tell me what I should do with him."
- 11 Mr. Dick looked at David, smiled and said, "Give him a bath."
- 12 The bath (was/were) a great comfort. After the bath David (was/were) wrapped up in shawls and (was/were) taken to bed.

(Adapted from Charles Dickens: *David Copperfield*)

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## 1.4 WRITING

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In this section we shall give you practice in composition and the correct use of language.

Here is an exercise for you.

### Exercise 8

You have read the passage from *Animal Farm* in Section 1.1.2. Now write a speech of your own in about 200 words. Address the animals and tell them that Man has now become the friend of all the animals.

Here is a possible beginning :

'Dear Friends, have you realized that Man in the 1980s has become your friend and protector

.....

You may like to mention some of the following :

- i) establishment of wild-life sanctuaries and national parks to help create a natural environment for animals and birds and preserve endangered species ;
  - ii) strict anti-poaching laws;
  - iii) ban on the export of certain varieties of animal hide;
  - iv) exposure by the press of crimes against animals, even for medical purposes;
  - v) special hospitals for animals and birds.
- .....
- .....

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## 1.5 LET US SUM UP

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In this unit we have given you practice in

- i) understanding a narrative passage from George Orwell's novel *Animal Farm*,
- ii) distinguishing between words having related meanings and using them in appropriate contexts,
- iii) subject-verb concord with the verbs *be*, *do*, and *have*, and
- iv) writing a short speech presenting a view different from the one given in the passage read.

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## 1.6 KEY WORDS

---

**comprehension** : the power of understanding

**concord** (in grammar) : agreement between words in number, etc., e.g., between a verb and its subject

**glossary** : list and explanation of selected words from a text

**grammar** : study of rules for the forms of words and the combination of words into sentences

**narrative** (as an adjective) : in the form of a story

**number** (in grammar) : variations in the forms of nouns, verbs, etc., according to whether only one or more than one is to be indicated : e.g., man/men, does/do, I/we.

**objective** : purpose

**person** (in grammar) : a class of personal pronouns—the first person : *I*, *we*; the second person: *you*; the third person: *he*, *she*, *it*, *they*

**subject** (in grammar) : words in a sentence about which something is said

**tense** (in grammar) : verb form that shows time: e.g., the present tense, the past tense

**usage** : conventions governing the use of a language

**verb** : a word or phrase indicating what somebody or something does, what state somebody or something is in, what is becoming of something or somebody

**vocabulary** : words which make up a language

## 1.7 SUGGESTED READING

- 1 George Orwell: *Animal Farm*
- 2 Charles Dickens : *David Copperfield*

## 1.8 CASSETTE RECORDING

An audio-cassette recording based on the reading passage in this unit is available at the study centres of the university.

## 1.9 ANSWERS TO EXERCISES

(You should look at these answers only after you have done the exercises yourself.)

### Exercise 1

- 1 Because he was drunk and his movement was not steady.
- 2 a) In the big barn.  
b) To hear what Major had to say.
- 3 His understanding of the nature of life.
- 4 miserable, laborious, short.  
To tell the animals how bad their condition is.
- 5 a) The animals produce all the wealth and man takes it away from them. He does not produce anything himself.  
b) selfish, cruel  
Man makes the animals work and gives them just enough to keep them alive.
- 6 a) By getting rid of Man, so that they could keep all the things they produced.  
b) Major does not know.  
He is a dreamer.
- 7 a) They are enemies.  
b) They are comrades.  
c) To remind them that they are all members of a Union.

### Exercise 2

- 1 knock, 2 shouting, 3 round, 4 employees, 5 funny.

### Exercise 3

- 1 lock, 2 fluttering, 3 stout, 4 employees, 5 miserable.

### Exercise 4

- 1 were, 2 Are, 3 am, 4 are, 5 was, 6 is.

### Exercise 5

- 1 Do, 2 do, 3 Does, 4 Does, 5 do.

### Exercise 6

- 1 Have, 2 have, 3 have, 4 has, 5 Has.

### Exercise 7

- |                       |                   |
|-----------------------|-------------------|
| 1) have, am           | 7) am, am         |
| 2) was, do, have      | 8) are            |
| 3) do                 | 9) was            |
| 4) am, were, was, was | 10) was, is, are  |
| 5) was                | 11) was, was, was |
| 6) are, do            |                   |

# UNIT 2

---

## Structure

- 2.0 Objectives
- 2.1 Reading Comprehension
  - 2.1.1 Study Guide
  - 2.1.2 Passage for Reading:  
'Human Environment', by Indira Gandhi
  - 2.1.3 Note on the Author
  - 2.1.4 Glossary
  - 2.1.5 Comprehension Questions
- 2.2 Vocabulary
- 2.3 Grammar and Usage: Concord of Number and Person
- 2.4 Writing
- 2.5 Let Us Sum Up
- 2.6 Key Words
- 2.7 Books Suggested
- 2.8 Cassette Recording
- 2.9 Answers to Exercises

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## 2.0 OBJECTIVES

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In this unit our aim is to give you practice in reading comprehension by (i) setting an extract from a speech by Indira Gandhi for you to read, and (ii) giving a glossary of difficult words, and questions on comprehension. We have also set exercises on selected items of vocabulary. The section on grammar and usage deals with the concord of number and person with verbs other than *be*, *do*, and *have*, which we discussed in Unit 1. For practice in writing, you will complete a short essay on the subject of the passage read by you, with the help of an outline given by us.

After completing this unit you should be able to

- read speeches on matters of current interest with understanding;
- distinguish between pairs of words with related meanings;
- observe the subject-verb concord with all verbs; and
- write paragraphs forming part of a short essay with the help of a given outline.

---

## 2.1 READING COMPREHENSION

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### 2.1.1 Study Guide

Read the passage given below and try to understand it. It has extracts from a speech made by Indira Gandhi in 1972 at the United Nations Conference on 'Human Environment'.

Some of the words are explained for you in the glossary given at the end of the passage.

After you have read and understood the passage, you must answer all the comprehension questions. You should then check your answers with those given by us at the end of the unit.

### 2.1.2 Passage for Reading

#### Human Environment

by Indira Gandhi

- 1 One cannot be truly human and civilized unless one looks upon not only all fellow-men but all creation with the eyes of a friend. Throughout India, edicts carved on rocks and iron pillars are reminders that 22 centuries ago Emperor Ashoka defined a king's duty as not merely to protect citizens and punish wrong-doers but also to preserve animal life and forest trees. Ashoka was the first and perhaps the only monarch until very recently, to

forbid the killing of a large number of species of animals for sport or food. He went further, regretting the carnage of his military conquests and enjoining upon his successors to find "their only pleasure in the peace that comes through righteousness".

- 2 Along with the rest of mankind, we in India — in spite of Ashoka — have been guilty of wanton disregard for the sources of our sustenance. We share your concern at the rapid deterioration of flora and fauna. Some of our own wild life has been wiped out, miles of forests with beautiful old trees, mute witnesses of history, have been destroyed. Even though our industrial development is in its infancy, and at its most difficult stage, we are taking various steps to deal with incipient environmental imbalances; the more so because of our concern for the human being — a species which is also imperilled. In poverty he is threatened by malnutrition and disease, in weakness by war, in richness by the pollution brought about by his own prosperity.
- 3 On the one hand the rich look askance at our continuing poverty, on the other they warn us against their own methods. We do not wish to impoverish the environment any further and yet we cannot for a moment forget the grim poverty of large numbers of people. Are not poverty and need the greatest polluters? For instance, unless we are in a position to provide employment and purchasing power for the daily necessities of the tribal people and those who live in or around jungles, we cannot prevent them from combing the forest for food and livelihood, from poaching and from despoiling the vegetation. When they themselves feel deprived, how can we urge the preservation of animals? How can we speak to those who live in villages or slums about keeping the oceans, the rivers and air clean when their own lives are contaminated at the source? The environment cannot be improved in conditions of poverty. Nor can poverty be eradicated without the use of science and technology.
- 4 Must there be conflict between technology and a truly better world or between enlightenment of the spirit and a higher standard of living? Foreigners sometimes ask what to us seems a very strange question, whether progress in India would not mean a diminishing of her spirituality or her values. Is spiritual quality so superficial as to be dependent upon the lack of material comfort? As a country we are not more or less spiritual than any other but traditionally our people have respected the spirit of detachment and renunciation.
- 5 The Government of India is one of the few which has an officially sponsored programme of family planning and this is making some progress. We believe that planned families will make for a healthier and more conscious population. But we know also that no programme of population control can be effective without education and without a visible rise in the standard of living. Our own programmes have succeeded in the urban or semi-urban areas. To the very poor, every child is an earner and a helper. We are experimenting with new approaches and the family planning programme is being combined with those of maternity and child welfare, nutrition and development in general.
- 6 It is an over-simplification to blame all the world's problems on increasing population. Countries with but a small fraction of the world population consume the bulk of the world's production of minerals, fossil fuels and so on. Thus, we see that when it comes to the depletion of natural resources and environmental pollution the increase of one inhabitant in an affluent country, at his level of living, is equivalent to an increase of many Asians, Africans or Latin Americans at their current material levels of living.

(from Indira Gandhi's speech at the UN Conference on 'Human Environment', 1972)

### 2.1.3 Note on the Author

Indira Gandhi (1917-1984) was Prime Minister of India from 1966 to 1977 and 1980 to 1984.

### 2.1.4 Glossary

- 1 **civilized** : at a highly developed stage of social organization  
**creation** : the whole universe; the world and all the things in it  
**edicts** : orders issued by a king or state  
**carved** : cut  
**preserve** : protect  
**monarch** : a king who rules a state and has supreme power  
**species** : a group of related animals or plants  
**regret** : feel sorry about



- carnage** : large-scale killing of human beings
  - enjoin** : require a person to do something
  - righteousness** : moral goodness
- 2
- wanton** : without justification
  - sustenance** : means of sustaining life
  - concern** : anxiety
  - deterioration** : becoming lower in quality; wearing away
  - flora** : plants
  - fauna** : animals
  - wiped out** : destroyed completely
  - mute** : silent
  - witness** : one who has seen some event
  - infancy** : childhood
  - incipient** : just starting
  - environmental** : relating to the surroundings in which people live
  - imperilled** : placed in danger
  - malnutrition** : lack of adequate nutrition
  - pollution** : making unclean or impure
- 3
- askance** : without liking
  - impoverish** : make poor
  - grim** : severe, cruel
  - combing** : searching
  - poaching** : catching or killing animals and birds illegally
  - despoiling** : robbing
  - urge** : insist on
  - slums** : dirty and poor section of a city
  - contaminated** : made impure
  - eradicated** : uprooted; removed completely
  - technology** : the use of science in industry
- 4
- conflict** : opposition
  - enlightenment** : giving the light of understanding
  - spirit** : the principle of life
  - diminishing** : making less
  - spirituality** : caring for spiritual things or values
  - values** : moral principles or beliefs
  - superficial** : being on the surface only
  - lack** : shortage or absence
  - material** : related to physical well-being
  - traditionally** : as a tradition (thoughts and practices continued over a long period)
  - detachment** : freedom from self-interest
  - renunciation** : giving up one's claims or rights
- 5
- sponsored** : promoted
  - conscious** : aware
  - effective** : producing a result
  - urban** : of cities and towns
  - maternity** : motherhood
  - nutrition** : provision of food necessary for healthy growth
- 6
- fossil** : a remnant of a plant or animal of a past age
  - depletion** : using up; exhausting
  - affluent** : rich
  - equivalent** : equal in significance
  - Latin Americans** : people in those areas of America where the official languages are Spanish and Portuguese derived from Latin; people in South America

## 2.1.5 Comprehension Questions

Now try to answer the following questions. You may check your answers with those given by us at the end of the unit.

### Exercise 1

- 1 a) How does Mrs. Gandhi describe a person who looks upon his fellow-men and the world with friendly eyes?  
.....  
.....  
.....
- b) Were Indians aware of this even in ancient times? Give an example to prove this.  
.....  
.....  
.....
- 2 a) The environment around us has been destroyed. What are the three examples given?  
.....  
.....  
.....
- b) It is not only the environment but man also who is in danger.
  - i) What dangers face him when he is poor?  
.....  
.....
  - ii) What dangers face him when he is politically weak?  
.....  
.....
  - iii) What dangers face him when he is rich?  
.....  
.....
- 3 a) Mention the ways in which the poor are compelled to spoil the environment.  
.....  
.....
- b) How can poverty be removed?  
.....  
.....
- 4 What have Indians down the ages respected?  
.....  
.....
- 5 a) When can a programme of population control be successful?  
.....  
.....
- b) Why do some poor people want big families?  
.....  
.....
- 6 Natural resources are being depleted.
  - a) How are the developed countries responsible for this?  
.....  
.....
  - b) How are the developing countries responsible for this?  
.....  
.....

---

## 2.2 VOCABULARY

### Exercise 2

Fill in the blanks with suitable words out of those given in brackets:

- i) a) Children in this orphanage are happy because they are well.....  
b) Many trees in the jungles are now.....by the Forest Department.  
(preserved, looked after)

- ii) a) Smoking in cinema halls is.....  
 b) We are.....to speak loudly in the library.  
 (prohibited, forbidden)
- iii) a) Many trees in the forests have been.....  
 b) Standards of morality have .....  
 (destroyed deteriorated)
- iv) a) We.....reading stories.  
 b) It is a.....walking in the hills.  
 (pleasure, enjoy)
- v) a) They spent a lot of money on their daughter's wedding, so their bank balance has  
 now been.....  
 b) Mr. Lal has been unemployed for four years now. He and his family are  
 quite.....  
 (improverished, depleted)

### Exercise 3

Use the following words in sentences. Use the dictionary, if necessary. (A good one is *Longman Dictionary of Contemporary English*.)  
 empty, vacant  
 .....  
 .....

environment, neighbourhood  
 .....  
 .....

employment, job  
 .....  
 .....

clean, pure  
 .....  
 .....

## 2.3 GRAMMAR AND USAGE: CONCORD OF NUMBER AND PERSON

In this section you will learn how verbs in the present tense agree with their subjects in number and person.

Look at these examples from the reading passage in section 2.1.2.

|             | Subject    | Verb    |
|-------------|------------|---------|
| Paragraph 1 | one        | looks   |
| Paragraph 2 | we         | share   |
| Paragraph 3 | they       | warn    |
|             | they       | feel    |
| Paragraph 4 | foreigners | ask     |
| Paragraph 5 | we         | believe |
|             | we         | know    |
| Paragraph 6 | countries  | consume |
|             | we         | see     |
|             | it         | comes   |

You will find more examples in the following extract from a newspaper. The verbs are printed in bold type. Notice how they agree with their subjects in number.

### Example

Almost every full moon night, the officials in Andaman and Nicobar Islands **take** part in a cautious ritual. The tribesmen **watch** from a safe distance as the officials **approach** the island in a boat carrying gifts for them. The islanders **come** forward hesitantly only after the officials **have** dumped the coconuts brought for them onto the beach and **begin** sailing away from their small island. On some nights the tribals even **muster** up enough courage to swim upto a few feet away from the boat.

The Lieutenant Governor **maintains** that they **do** not want to interfere with the way of life of the tribals.....The islands **rely** heavily on the mainland for most goods.

(from *The Times of India*, 17th November, 1986)

In verbs that have regular forms the third person singular of the present simple tense is formed by the addition of *-s* or *-es* (for example *looks, comes, maintains, relies, passes, mixes, reaches, pushes*). The simple form is used in all other cases.

### Examples

1 Government officials *give* the islanders coconuts as gifts. The Lieutenant Governor *gives* the islanders food and medicines.

2

|                                                                            |                       |
|----------------------------------------------------------------------------|-----------------------|
| I<br>We<br>You<br>All of us<br>Most children                               | like reading stories. |
| 3rd person singular subject                                                | verb with - s         |
| My friend Suresh<br>The doctor<br>He<br>She<br>No one<br>One of my friends | likes reading poems.  |

### Exercise 4

Fill in the blanks with the correct present tense forms of the verbs given below:

- 1 Animal lovers. ....to find a shelter for injured animals.
- 2 There. ....a number of good schools in this city.
- 3 What we. ....is a sound philosophy of education.
- 4 You. ....advised not to be too generous with your sentiments.
- 5 He. ....no English.
- 6 He. ....more time in India than anywhere else in the world.
- 7 Faith, they. ...., can move mountains.
- 8 They. ....here to satisfy their curiosity.
- 9 He. ....to come here as a guest.
- 10 My watch. ....the date as well as the time. The date. ....  
automatically at midnight.  
(say, show, come, be, change, need, try, want, spend, speak)

## 2.4 WRITING

### Exercise 5

Here is a composition exercise for you.

Complete this essay on 'Trees are our best friends' by writing Paragraphs 3 and 4 with the help of the outline given here.

- 1 Trees are useful to man in three important ways: they provide him with wood and other products; they give him shade; and they help to prevent droughts and floods.

- 2 Unfortunately man has not realized that the last of these services is the most important. In his eagerness to make quick money, he has cut down trees in large numbers, only to find that with them he has lost the best friend he had.
- 3 Two thousand years ago .....a powerful country cut down trees.....to build warships.....conquered a big empire.....but without trees soil became hard and poor.....country faced floods and starvation.
- 4 Governments realize importance of trees.....difficult to persuade the average man .....wood to cook.....make charcoal .....people too careless to plant new trees.....essential to educate people.....otherwise forests will disappear.

.....

.....

.....

.....

.....

.....

.....

.....

.....

---

## 2.5 LET US SUM UP

---

In this unit we have given you practice in

- i) understanding an extract from Indira Gandhi's speech on 'Human Environment',
- ii) distinguishing between pairs of words that have related meanings and using them in appropriate contexts,
- iii) subject-verb concord, and
- iv) writing paragraphs of an essay with the help of a given outline.

---

## 2.6 KEY WORDS

---

**audio-** : related to hearing

**cassette** : a container for magnetic tape

**composition** : the act of putting together words, ideas, etc. in a literary form

**contemporary** : of the present time

**context** : what comes before and after a word, phrase, statement, etc., helping to fix the meaning

**dictionary** : a book listing and explaining the words of a language

**environment** : surroundings

**human** : of man

**outline** : a statement of the chief facts, points, etc.

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## 2.7 BOOKS SUGGESTED

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- 1 *The Years of Endeavour: Selected Speeches of Indira Gandhi (1969-1972)*. Publications Division, Government of India.
- 2 *Longman Dictionary of Contemporary English*, Indian edition.
- 3 A.S. Hornby : *Oxford Advanced Learner's Dictionary of Current English*, 3rd edition (Revised).

## 2.8 CASSETTE RECORDING

An audio-cassette recording based on the reading passage in this unit is available at the study centres of the university.

## 2.9 ANSWERS TO EXERCISES

### Exercise 1

- 1 a) She describes him as truly human and civilized.  
b) Yes. More than two thousand years ago Emperor Ashoka laid down that a king must protect animal life and forest trees, and he was very sorry about the large-scale killing of human beings during his conquests.
- 2 a) i) Some of the wild animals have been destroyed completely,  
ii) some of the forests have also been destroyed, and  
iii) industrial development has upset the balance in our environment.  
b) i) He faces the danger of poor nutrition and disease.  
ii) He faces the danger of war.  
iii) He faces the danger of an impure environment.
- 3 a) When the poor people living around the jungles cannot get employment and cannot buy the things they need every day, they have to search for food in the forests, kill animals there, and cut down trees and plants.  
b) By the use of science and technology.
- 4 Detachment and renunciation.
- 5 a) When we spread education and raise the standard of living of the people.  
b) They think every child is an earner and a helper.
- 6 a) The developed countries consume most of the world's production of minerals and fossil fuels.  
b) In developing countries people are so poor and their lives are so contaminated that they cannot think of keeping the air, the rivers, and the oceans clean.

### Exercise 2

- |                    |                 |
|--------------------|-----------------|
| i) a) looked after | iv) a) enjoy    |
| b) preserved       | b) pleasure     |
| ii) a) prohibited  | v) a) depleted  |
| b) forbidden       | b) impoverished |
| iii) a) destroyed  |                 |
| b) deteriorated    |                 |

### Exercise 3 : Specimen Answers

This ink bottle is **empty**. I must buy another one.

The post of principal at this college has been **vacant** for some time.

A man's character is influenced by his **environment**.

There are some very friendly people in our **neighbourhood**.

A large number of **educated** people in India cannot get suitable **employment**.

If you do not like your present **job**, try to find another one.

To avoid disease, we should keep our environment **clean**.

The air in our cities is not **pure**, because the trucks, buses, cars, and scooters give out a lot of smoke.

### Exercise 4

- |          |       |            |         |                   |
|----------|-------|------------|---------|-------------------|
| 1 try    | 2 are | 3 need     | 4 are   | 5 speaks          |
| 6 spends | 7 say | 8 are/come | 9 wants | 10 shows, changes |

# UNIT 3

---

## Structure

### 3.0 Objectives

#### 3.1 Reading Comprehension

- 3.1.1 Study Guide
- 3.1.2 Passage for Reading: 'The Nightingale and the Rose', by Oscar Wilde
- 3.1.3 Note on the Author
- 3.1.4 Glossary
- 3.1.5 Comprehension Questions

#### 3.2 Vocabulary

#### 3.3 Grammar and Usage

- 3.3.1 The Past Indefinite or the Simple Past Tense
- 3.3.2 The Past Continuous Tense
- 3.3.3 The Present Perfect Tense
- 3.3.4 The Present Perfect Continuous Tense
- 3.3.5 Exercises on Tenses

#### 3.4 Writing

#### 3.5 Let Us Sum Up

#### 3.6 Key Words

#### 3.7 Suggested Reading

#### 3.8 Cassette Recording

#### 3.9 Answers to Exercises

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## 3.0 OBJECTIVES

In this unit our aim is to give you further practice in reading comprehension by (i) giving a story — 'The Nightingale and the Rose' — by Oscar Wilde for you to read and understand and enjoy, and (ii) giving a glossary of difficult words, and questions on comprehension. We have also set exercises on the use of the negative prefixes *un-*, *in-*, and *im-* and some common phrases used to express comparisons.

The section on grammar and usage will deal with the use of the following tenses:

The past indefinite (or the simple past) tense

The past continuous tense

The present perfect tense

The present perfect continuous tense

For practice in writing you will re-write the story read by you from the point of view of the two main characters.

After completing this unit you should be able to

- read a simple short story and enjoy it;
- read it again to understand it better;
- read between the lines, that is, find the hidden meanings;
- use the prefixes *un-*, *in-*, and *im-* to form words with opposite meanings;
- use some of the phrases to describe persons and things through comparisons;
- use the past indefinite, the past continuous, the present perfect, and the present perfect continuous tenses correctly; and
- re-write a story from the point of view of different characters.

## 3.1 READING COMPREHENSION

### 3.1.1 Study Guide

Here is an interesting story— 'The Nightingale and the Rose' by Oscar Wilde. You will enjoy reading it. After you have read it once, read it again to understand it better and to find the hidden meanings. Some of the words are explained for you in the glossary given at the end of the story. When you have understood the story, try to answer all the comprehension questions. You should then check your answers with those given by us at the end of the unit.

### 3.1.2 Passage for Reading

#### The Nightingale and the Rose

by Oscar Wilde

A 'She said that she would dance with me if I brought her red roses,' said the young Student, 'but in all my garden there is no red rose.' From her nest in the oak-tree the Nightingale heard him, and she looked out through the leaves and wondered. 'No red rose in all my garden!' he cried, and his beautiful eyes filled with tears. 'Ah, on what little things does happiness depend! I have read all that the wise men have written, and all the secrets of philosophy are mine, yet for lack of a red rose is my life made wretched.'

'Here at last is a true lover,' said the Nightingale. 'Night after night have I sung to him, though I knew him not: night after night have I told his story to the stars and now I see him. His hair is dark as the hyacinth-blossom, and his lips are as red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has marked his brow.'

B 'The Prince gives a ball tomorrow night,' murmured the young Student, 'and my love will be of the company. If I bring her a red rose she will dance with me till dawn. If I bring her a red rose, I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be in mine. But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will take no notice of me, and my heart will break.'

'Here, indeed, is the true lover,' said the Nightingale. 'What I sing of, he suffers: what is joy to me, to him is pain. Surely love is a wonderful thing. It is more precious than jewels.'

'The musicians will sit in their gallery,' said the young Student, 'and play upon their instruments, and my love will dance to the sound of the harp and the violin. She will dance so lightly that her feet will not touch the floor, and the noble lords in their gay dresses will crowd round her. But with me she will not dance, for I have no red rose to give her'; and he flung himself down on the grass, and buried his face in his hands, and wept.

'Why is he weeping?' asked a little Green Lizard, as he ran past him with his tail in the air.

'Why, indeed?' said a Butterfly, who was running about after a sunbeam.

'Why, indeed?' whispered a Daisy to his neighbour, in a soft, low voice.

'He is weeping for a red rose,' said the Nightingale.

'For a red rose?' they cried; 'how very silly!' and the little Lizard laughed.

But the Nightingale understood the secret of the Student's sorrow, and she sat silent in the oak-tree, and thought about the mystery of love.

Suddenly she spread her brown wings for flight, and rose into the air. She passed through the trees like a shadow and like a shadow she sailed across the garden.

In the centre of the grass was standing a beautiful Rose-tree, and when she saw it she flew over it, and stood upon a branch.

'Give me a red rose,' she cried, 'and I will sing you my sweetest song.'

But the Tree shook its head.

'My roses are white,' it answered; 'as white as the waves of the sea, and whiter than the snow upon the mountains. But go to my brother who grows round the old sundial and per haps he will give you what you want'



So the Nightingale flew over to the Rose-tree that was growing round the old sundial.

'Give me a red rose,' she cried, 'and I will sing you my sweetest song.'

But the Tree shook its head.

'My roses are yellow,' it answered; 'as yellow as the hair of the mermaid who sits upon a throne, and yellower than the daffodil that blooms in the meadow before the cutter comes to cut. But go to my brother who grows beneath the Student's window, and perhaps he will give you what you want.'

So the Nightingale flew over to the Rose-tree that was growing beneath the Student's window.

'Give me a red rose,' she cried, 'and I will sing you my sweetest song.'

But the Tree shook its head.

'My roses are red,' it answered, 'as red as the feet of the dove, and redder than the coral that waves in the ocean. But the winter has chilled my veins, and the frost has killed my buds, and the storm has broken my branches, and I shall have no roses at all this year.'

'One red rose is all I want,' cried the Nightingale, 'only one red rose! Is there no way by which I can get it?'

'There is a way,' answered the Tree; 'but it is so terrible that I dare not tell it to you.'

'Tell it to me,' said the Nightingale, 'I am not afraid.'

- C 'If you want a red rose,' said the Tree, 'you must build it out of music by moonlight, and stain it with your own heart's blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must enter your heart, and your life-blood must flow into my veins, and become mine.'

'Death is a great price to pay for a red rose,' cried the Nightingale, 'and Life is very dear to all. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?'

So she spread her brown wings for flight, and rose into the air. She swept over the garden like a shadow, and like a shadow she sailed through the trees.

The young Student was still lying on the grass, where she had left him, and the tears were not yet dry in his beautiful eyes.

- D 'Be happy,' cried the Nightingale, 'be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart's blood. All that I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy, though he is wise, and mightier than Power, though he is mighty. Flame-coloured are his wings, and coloured like flame is his body. His lips are sweet as honey, and his breath is like frankincense.'

The Student looked up from the grass, and listened, but he could not understand what the Nightingale was saying to him, for he only knew the things that are written down in books.

But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale, who had built her nest in his branches.

'Sing me one last song,' he whispered; 'I shall feel lonely when you are gone.'

So the Nightingale sang to the Oak-tree, and her voice was like water flowing from a silver jug.

When she had finished her song, the Student got up, and pulled a note-book and a lead-pencil out of his pocket.

- E 'She has form,' he said to himself, as he walked away through the trees—'that cannot be denied her; but has she got feeling? I am afraid not. In fact, she is like most artists; she is all style without any sincerity. She would not sacrifice herself for others. She thinks merely of music, and everybody knows that the arts are selfish. Still, it must be admitted that she has some beautiful notes in her voice. What a pity it is that they do not mean anything, or do any practical good!' And he went into his room, and lay down on his little bed, and began to think of his love; and after a time he fell asleep

And when the moon shone in the heavens the Nightingale flew to the Rose-tree, and set her breast against the thorn. All night long she sang, with her breast against the thorn, and the cold shining Moon leaned down and listened. All night long she sang, and the thorn went deeper and deeper into her breast, and her life-blood flowed away from her.

She sang first of the birth of love in the heart of a boy and a girl. And on the top branch of the Rose-tree there blossomed a marvellous rose, petal following petal, as song followed song. Pale was it at first, as the mist that hangs over the river—pale as the feet of the morning, and silver as the wings of the dawn. As the shadow of a rose in a mirror of silver, as the shadow of a rose in a water-pool, so was the rose that blossomed on the top branch of the Tree.

But the Tree cried to the Nightingale to press closer against the thorn. 'Press closer, little nightingale,' cried the Tree, 'or the Day will come before the rose is finished.'

- F So the Nightingale pressed closer against the thorn, and louder grew her song, for she sang of the birth of passion in the soul of a man and a maid.

And a delicate glow of pink came into the leaves of the rose, like the glow in the face of the bridegroom when he kisses the lips of the bride. But the thorn had not yet reached her heart, so the rose's heart remained white, for only a Nightingale's heart's-blood can redden the heart of a rose.

And the Tree cried to the Nightingale to press closer against the thorn. 'Press closer, little Nightingale,' cried the Tree, 'or the Day will come before the rose is finished.'

So the Nightingale pressed closer against the thorn, and the thorn touched the heart, and a fierce pain shot through her. Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the grave.

And the marvellous rose became red, like the rose of the eastern sky. Red were its petals, and red as a ruby was the heart.

But the Nightingale's voice grew fainter, and her little wings began to beat, and a film came over her eyes. Fainter and fainter grew her song, and she felt something stopping her in her throat.

Then she gave one last burst of music. The White Moon heard it and she forgot the dawn, and stayed on in the sky. The red rose heard it, and it trembled all over with joy, and opened its petals to the cold morning air. Echo bore it to her purple cave in the Hills, and woke the sleeping shepherds from their dreams. It floated through the reeds of the river, and they carried its message to the sea.

'Look, Look!' cried the Tree, 'the rose is finished now', but the Nightingale made no answer, for she was lying dead in the long grass, with the thorn in her heart.

And at noon the Student opened his window and looked out.

- G 'Why, what a wonderful piece of luck,' he cried; 'here is a red rose! I have never seen any rose like it in all my life. It is so beautiful that I am sure it has a long Latin name'; and he leaned down and cut it.

Then he put on his hat, and ran up to the Professor's house with the rose in his hand.

The daughter of the Professor was sitting in the door-way winding blue silk, and her little dog was lying at her feet. 'You said that you would dance with me if I brought you a red rose,' cried the Student. 'Here is the reddest rose in all the world. You will wear it tonight next to your heart, and as we dance together it will tell you how I love you.'

But the girl frowned.

'I am afraid it will not go with my dress,' she answered; 'and, besides, the Chamberlain's nephew has sent me some real jewels, and everybody knows that jewels cost far more than flowers.'

- H 'Well, upon my word, you are very ungrateful,' said the Student angrily; and he threw the rose into the street, where it fell into the dirt, and a cartwheel went over it.

- I 'Ungrateful,' said the girl. 'I will tell you what; you are very rude; and, after all, who are you? Only a student. Why, I don't believe you have even got silver buckles to your shoes as the Chamberlain's nephew has'; and she got up from her chair and went into the bouse

J 'What a silly thing Love is!' said the Student as he walked away. 'It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true. In fact, it is quite impractical, and, as in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics.'

So he returned to his room and pulled out a great dusty book, and began to read.

### 3.1.3 Note on the Author

Oscar Wilde (Fingal O'Flahertie Wills) 1854-1900, was an Irish writer and wit. (A wit is a person who can say things which are both clever and amusing.)

### 3.1.4 Glossary

The sections of the story are marked A, B, C, etc.

- A** **oak** : a large tree with hard wood, common in northern countries  
**nightingale** : a European thrush, a bird known for its beautiful song at night  
**wondered** : was surprised and wanted to know  
**philosophy** : the study of the nature and meaning of existence, reality, knowledge, goodness, etc.  
**wretched** : very unhappy  
**hyacinth** : a plant with a head of bell-shaped flowers and a sweet smell  
**blossom** : the flower of a flowering tree or bush  
**ivory** : a hard white substance, of which elephants' tusks are made  
**brow** : forehead
- B** **ball** : a large formal occasion for social dancing  
**murmured** : made a soft sound to speak in a quiet voice  
**love** : a person who is loved  
**harp** : a large musical instrument with strings running from top to bottom of an open three-cornered frame, played by stroking or plucking the strings with the hand  
**violin** : a four-stringed wooden musical instrument played by drawing a bow across the strings  
**gay** : bright  
**daisy** : a small flower, yellow in the centre and white round it  
**sundial** : an apparatus which shows the time according to where the shadow of a pointer falls when the sun shines on it  
**mermaid** : a young woman with the bottom half of her body like a fish's tail  
**daffodil** : a yellow flower of early spring  
**meadow** : a field of grass for animals to eat  
**dove** : a type of pigeon  
**coral** : a white, pink, or reddish stonelike substance formed from the bones of very small sea animals  
**veins** : tubes that carry blood from any part of the body to the heart  
**frost** : weather at a temperature below the freezing point of water  
**bud** : a young tightly rolled up flower before it opens
- C** **stain** : colour  
**chariot** : a two-wheeled horse-drawn seatless vehicle used in ancient times
- D** **frankincense** : a sticky substance obtained from trees and burnt to give a sweet smell
- E** **style** : a manner of expression which marks out an artist as different from others  
**sincerity** : honesty  
**practical** : concerned with action rather than with ideas  
**petal** : leaflike division of a flower
- F** **passion** : strong, deep feeling  
**ruby** : a deep red precious stone
- G** **frowned** : drew the eyebrows together to show disapproval  
**chamberlain** : an important official appointed to direct the housekeeping affairs of a king

I **buckles** : metal fasteners

J **Logic** : the science of reasoning by formal methods

**Metaphysics** : a branch of philosophy concerned with the science of being and knowing

### 3.1.5 Comprehension Questions

#### Exercise 1

(Letters of the alphabet mark different sections of the story; the same letters of the alphabet are given against the questions given below. You will find the answer to a question in the section of the text marked with the corresponding letter of the alphabet. For example, the answers to the questions given under the letter B will be found in the section which is marked B.

A 1 a) Why did the Student want a red rose?

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

b) Why was he feeling 'wretched'?

.....

B 2 Why would the student's heart break?

.....

3 The Nightingale called the Student a 'true lover'. Why?

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

C 4 How could the Nightingale get a red rose?

.....  
.....

5 Why was life dear to the Nightingale?

.....  
.....

D 6 a) What did the Nightingale decide to do?

.....  
.....

b) What did she expect of the Student in return?

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

E 7 a) How did the Student describe the Nightingale's singing?

.....

b) Did she lack feelings?

.....

F 8 What did the Nightingale sing of as the thorn entered her heart?

.....  
.....

9 What happened to the Nightingale as the rose became red?

.....

G 10 What was 'a wonderful piece of luck' for the Student?

.....

11 What had the Chamberlain's nephew sent to the Professor's daughter?

.....

12 Why did she decide to wear the jewels and not the red rose? Give two reasons.

H 13 What happened to the rose which the Student had brought for the Professor's daughter?

I 14 Do you think the Professor's daughter was

- a) vain? or
- b) proud? or
- c) insincere?

Give a reason in support of your choice.

J 15 What, according to the Student, is the key to happiness—being practical or being romantic?

General: 1 Was the Nightingale's supreme sacrifice in vain?

2 The Nightingale wanted to prove that love was immortal. Did she succeed in doing so?

3 Consult your dictionary and find out the meaning of 'irony'. Find an example of this in the story.

4 Use suitable words to describe the Nightingale and the Student as they appear at the end of the story:

- a) romantic
- b) tragic
- c) pathetic
- d) wasteful
- e) practical

## 3.2 VOCABULARY

Have you noticed that sometimes prefixes are put in front of words to convey the idea of negation?

*Examples*

|          |            |
|----------|------------|
| grateful | ungrateful |
| adequate | inadequate |
| modest   | immodest   |

## Exercise 2

Replace the italicized words with other suitable words beginning with *un-*, *in-* or *im-*.

### Example

Man is mortal but a great work of art is *not mortal*.

Man is mortal but a great work of art is *immortal*.

1 The Student was *not happy*, because he could not find a red rose.

.....

2 The figures about literate men and women in this village are *not accurate*.

.....

3 You are speaking so softly that you are *not audible*.

.....

4 It is *not possible* to sing like a Nightingale.

.....

5 It is *not pleasant* to go for a walk on a foggy morning.

.....

6 Some rocks are *not perishable*.

.....

7 She could not go to office as she was *not well*.

.....

8 The officer was dismissed because he was *not competent*.

.....

9 It is *not wise* to put all your eggs in one basket.

.....

## Exercise 3

There are quite a few phrases in this story in which two things are compared.

### Examples

as red as the rose

sweet as honey

These phrases make language more vivid and expressive.

a) Select four such phrases from the story.

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

b) Now match the items under A below with those under B and make phrases.

### Example

as ugly as sin

A

as ugly as

as cool as

as hard as

as black as

as pretty as

B

coal

cucumber

nails

sin

a picture

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

---

## 3.3 GRAMMAR AND USAGE

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The incidents narrated in the story (Section 3.1.2) took place some time in the past. We use different tenses to indicate past events.

### 3.3.1 The Past Indefinite or the Simple Past Tense

*Examples*

- i) The Nightingale **heard** him, and she **looked** through the leaves and **wondered**.
- ii) His eyes **filled** with tears.

**Notice**

- a) that these events took place in the past and are not related to the narrator's (speaker's) present;
- b) that we form the simple past tense
  - i) by adding *-d* or *-ed* to the regular verbs
    - look — looked
    - fill — filled
    - narrate — narrated
  - or ii) by adding *t*
    - dream — dreamt
    - learn — learnt
  - or iii) by changing some letters of the word
    - eat — ate
    - teach — taught
  - or iv) by not changing the verb at all
    - cut — cut
    - hit — hit
    - shut — shut;
- c) that with most verbs we indicate negation or interrogation by using *did* as a helping verb. The point to remember is that with *did* we use the simple present form of the main verb.

*Examples*

The Student **did not dance** with the girl.  
**Did** the Nightingale **sacrifice** her life in vain?

### 3.3.2 The Past Continuous Tense

This tense emphasises the continuity of events in the past.

It is formed by using *was* or *were* with the *-ing* form of the verb.

*Examples*

The butterfly **was running** after a sunbeam.  
The Student **was still lying** on the grass where the Nightingale had left him.

### 3.3.3 The Present Perfect Tense

This tense is used

- a) to describe past events and
- b) to emphasize their effect on the speaker's present.

It is formed by using *has* or *have* with the past participle form (sometimes called the third form) of the verb.

### Examples

I **have read** all the novels written by Hardy. (And I **still** remember them.)

The winter **has chilled** my veins. (And at the moment of speaking I am **still** cold.)

As the present perfect is linked to the speaker's present, we **never** use it with past time expressions.

It would be incorrect to say:

\* I have written a letter an hour ago. (The sign \*before an example indicates an unacceptable form.)

The correct form would be:

either

I have written a letter.

or

I have just written a letter.

The present perfect tense is often used with expressions like *just, since, for*, etc.

### 3.3.4 The Present Perfect Continuous Tense

This tense is used to describe an action that started in the past and is still continuing. It is formed by using *have* (or *has*) with *been* and the *-ing* form of the verb.

#### Examples

1 The farmers **have been ploughing** their fields for two hours now. (They are still ploughing them.)

2 My friend **has been studying** English since 10 o'clock. (She is still studying.)

Notice the difference between these two sentences:

1 The farmers **were ploughing** their fields when it started raining. (The action continued for some time in the past.)

2 The farmers **have been ploughing** their fields for some time now. (The action began in the past and is still continuing.)

Sometimes the present perfect continuous is also used for an action that has just finished after it has continued for some time.

#### Example

I am very tired. I **have been playing** cricket.

### 3.3.5 Exercises on Tenses

#### Exercise 4

1 Put the verbs given in brackets in the simple past tense:

One morning Akbar. .... (go) for a walk with Prince Salim and Birbal. After some time they. .... (come) to the bank of a river. It. .... (be) a hot morning and they. .... (sit) down in the shade of a tree. A few minutes later Akbar. .... (say), "Shall we go and bathe in the river?" Birbal put his hand into the water and. .... (say), "I wouldn't like to bathe."

Akbar and Prince Salim. .... (take) off their clothes and. .... (give) them to Birbal. Then they. .... (get) into the water and. .... (bathe) in it.

Akbar. .... (say) to Prince Salim, "Birbal is standing in the sun and holding our clothes. He looks like a washerman's donkey." Akbar. .... (call) out to Birbal and. .... (say), 'You're carrying a donkey's load.' Birbal. .... (bow) and very respectfully. .... (say), "No, sir, I'm carrying the loads of two donkeys."

#### Exercise 5

Use the correct forms of the verbs given in brackets :

A famous Irish barrister, who. .... (be) a very witty person, .... (appear), before a judge who. .... (not like) him and. .... (not try) to hide the fact.



While the barrister..... (argue) his case, the judge..... (not seem) to be paying any attention to him. He..... (pat) his huge dog, which..... (sit) beside him, and..... (say) something to it. The barrister..... (stop) and..... (look) at the judge and the dog. "Go on,"..... (say) the judge.

"I beg your pardon,"..... (answer) the barrister, "I..... (think) your lordship..... (be) in consultation."

Exercise 6

Put the verbs given in brackets in the present perfect or the present perfect continuous tense:

- 1) I not (see) a film since December. ....
- 2) Which book you (read) since this morning?.....
- 3) I (try) to swim for years but I not (succeed) yet. ....
- 4) The judge (examine) three witnesses since morning. ....
- 5) The servant (wait) for an hour now. Your mother not (give) him any work yet. ....
- 6) I (read) this essay five times but I can't understand it. ....
- 7) The old man (sleep) in the garden all day. ....
- 8) You (eat) four ice creams already. ....
- 9) What you (do) since I saw you last?.....
- 10) The lions in the zoo (roar) for a quarter of an hour; they will soon be given food. ....

Exercise 7

Fill in the blanks with the present perfect or the present perfect continuous forms of the verbs given in brackets. The first two have been done for you.

Dr. Singh's class does not seem to be getting anywhere at all today. The students **have been working** (work) at different things since 9 o'clock but none of them **has finished** (finish) his work. Dr. Singh asked Sheela to write a poem for the college magazine but she.....(just/write) the title of the poem. Abid..... (paint) a picture for a long time; nobody knows what it is because he ..... (not do) even half of it. Murali ..... (write) an essay about the college since the morning but he ..... (complete) only the first paragraph. Vasudevan and Gurucharan ..... (work) on the science project for three hours but ..... (not finish) it yet. Poor Dr. Singh! He ..... (walk) up and down the class trying to get the work completed soon.

3.4 WRITING

Exercise 8

You have read the story of 'The Nightingale and the Rose' in this unit. Imagine that the Nightingale appears to the Student in his dream.

- i) Imagine that you are the Nightingale. Narrate the story of your sacrifice.
- ii) Now imagine that you are the student and write your reaction.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

---

### 3.5 LET US SUM UP

---

In this unit we have given you practice in

- i) understanding a short story by Oscar Wilde,
- ii) using the prefixes *un-*, *in-* and *im-*,
- iii) forming some common phrases to express comparisons,
- iv) using the past indefinite, the past continuous, the present perfect and the present perfect continuous tenses correctly, and
- v) re-writing the story you have read from the point of view of the two main characters.

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### 3.6 KEY WORDS

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**character** : a person in a story, novel, play, etc.

**continuous** (also called progressive) **tense** (in grammar) : a form of the verb (using the ending *-ing*) that expresses action that continues over a period of time,

e.g., I am writing. (present continuous)

I was writing. (past continuous)

I will be writing. (future continuous)

I have been writing. (present perfect continuous)

**narrate** : tell (a story)

**perfect tense** : that composed of *have* + past participle,

e.g., He has written the letter. (present perfect)

He had written the letter. (past perfect)

He will have written the letter. (future perfect)

**phrase** : a group of words (often without a finite verb) forming part of a sentence, e.g., *in the garden, in order to*

**prefix** : a word or syllable placed in front of a word to add to or change its meaning, e.g., *co-, pre- un-*.

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### 3.7 SUGGESTED READING

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Oscar Wilde's Complete Works-

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### 3.8 CASSETTE RECORDING

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A video-cassette recording based on the story given in this unit (Section 3.1.2) is available at the study centres of the university.

## 3.9 ANSWERS TO EXERCISES

### Exercise 1

- 1 a) He wanted to give it to a girl whom he loved. She had promised to dance with him if he gave her a red rose.  
b) Because there was no red rose in the garden.
- 2 Because the girl would take no notice of him.
- 3 i) Because he lived up to the Nightingale's notion of true love.  
ii) Because he suffered a lot.
- 4 By sitting on a rose bush by moonlight, singing loudly and letting a thorn pierce her heart.

or

By sitting on a rose bush on a moonlit night, singing loudly and colouring the rose with her life's blood.

- 5 Because it was pleasant to sit in the green wood and watch the sun and the moon.
- 6 a) She decided to sacrifice herself,

or

She decided to give him a red rose by building it out of music by moonlight.

- b) She expected the student to be a true lover.
- 7 a) As having form but lacking sincerity.  
b) No.
- 8 She sang of the birth of love in the heart of a man and a woman.
- 9 She dropped down dead.
- 10 He found a red rose.
- 11 Some real jewels.
- 12 Because they were precious and they matched her dress.
- 13 He threw it into the street; it fell into the dirt and a cartwheel went over it.
- 14 Three possibilities

*Example:*

She was vain, for she attached more importance to jewels than to a beautiful red rose.

- 15 Being practical

General

- 1 Yes
- 2 No
- 3 Irony is the use of words which are clearly opposite to one's meaning. It also refers to a course of events which has the opposite result from what is expected.  
It was ironical that the student turned away from love, for which the Nightingale had sacrificed herself.
- 4 The nightingale had a tragic and pathetic end; her sacrifice was wasteful.  
The student adopted a practical approach at the end.

### Exercise 2

- 1 unhappy
- 2 inaccurate
- 3 inaudible
- 4 impossible
- 5 unpleasant
- 6 imperishable
- 7 unwell
- 8 incompetent
- 9 unwise

### Exercise 3

- a) dark as the hyacinth-blossom  
as white as the waves of the sea  
as yellow as the hair of the mermaid  
as red as the feet of the dove
- b) as ugly as sin  
as cool as cucumber  
as hard as nails  
as black as coal  
as pretty as a picture

### Exercise 4

went, came, was, sat, said, said.  
took, gave, got, bathed.  
said, called, said, bowed, said.

### Exercise 5

was, appeared, did not like, did not try.  
was arguing, did not seem, was patting, was sitting, saying, stopped, looked, said.  
answered, thought, was.

### Exercise 6

- 1 have not seen
- 2 have you been reading
- 3 have been trying; have not succeeded
- 4 has examined
- 5 has been waiting; has not given
- 6 have read
- 7 has been sleeping
- 8 have eaten
- 9 have you been doing
- 10 have been roaring

### Exercise 7

have been working, has finished, has just written, has been painting, has not done, has been writing, has completed, have been working, have not finished, has been walking.

# UNIT 4

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## Structure

### 4.0 Objectives

#### 4.1 Reading Comprehension

##### 4.1.1 Study Guide

##### 4.1.2 Passage for Reading

'Death in the Kitchen' by Milward Kennedy

##### 4.1.3 Glossary

##### 4.1.4 Comprehension Questions

#### 4.2 Vocabulary

#### 4.3 Grammar and Usage

##### 4.3.1 The Past Indefinite (Simple Past) Tense

##### 4.3.2 The Past Perfect Tense

##### 4.3.3 Exercises on Tenses

#### 4.4 Writing

#### 4.5 Let Us Sum Up

#### 4.6 Key Words

#### 4.7 Suggested Reading

#### 4.8 Answers to Exercises

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## 4.0 OBJECTIVES

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In this unit we shall ask you to read a story of mystery and detection and set some exercises on vocabulary. In the section on grammar and usage we shall bring out the difference between the past indefinite (simple past) tense and the past perfect tense. We shall also ask you to continue the story that you have read, in three different ways.

After completing this unit you should be able to

- understand a short story dealing with crime and detection,
- use some of the words occurring in the story and their opposites,
- distinguish between the past indefinite (simple past) tense and the past perfect tense, and use them correctly, and
- continue a story that you have read, in your own way.

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## 4.1 READING COMPREHENSION

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### 4.1.1 Study Guide

Here is a story of mystery and detection — 'Death in the Kitchen'. Some of the words have been explained for you in the glossary given at the end of the story.

Try to understand the story and answer the comprehension questions set on it. You should then check your answers with those given by us at the end of the unit.

### 4.1.2 Passage for Reading

#### Death in the Kitchen

by Milward Kennedy

- A Rupert Morrison was a respected and very rich man. When he was younger he had done something foolish and criminal. The only other person who knew about this was an old school fellow, George Manning. He had some papers that were written by Morrison. Manning had been in prison for a number of years and when he was free again he decided to blackmail Morrison. He thought he could get a lot of money by keeping silent about Morrison's past. But Morrison was no longer a weak man who was easily

- B He planned very carefully and one evening he went to Manning's cottage. There he put some medicine into the whisky. When Manning was unconscious, Morrison put his head in a gas oven. He then intended to turn on the gas so that it would look as if Manning had killed himself.
- C Rupert Morrison straightened up and took a deep breath. He looked around the little kitchen and at the body which lay on the floor. The position of the body was not very natural, but Morrison hoped it was good enough for this strange situation. It was strange because the head was inside the rusty gas oven.

He had put a cushion underneath the head and now he wondered whether it looked very natural or not. But he decided that if he were to kill himself he would make himself comfortable.

He had taken off his shoes and was walking silently about the room. The curtains had been drawn very carefully and he could leave all the lights on without fear. He quickly began his work. Nothing must be left behind to connect him with Manning in any way. What was he to do about the parcel from the store? It was addressed to Morrison but had been delivered to Manning. It was probably a mistake. He put it to one side and would look after it later.

#### *The dangerous letters*

- D Where did Manning keep his papers? He was a careless man and would not hide things very cleverly. Ah, here were the letters, in the writing desk. All six of the letters Morrison wanted were there. He looked at them and his cheeks turned red. These were very dangerous letters. No one else should have them. He had been so foolish in his young days. But at least he had remembered the letters when Manning had appeared suddenly one day and started his blackmail.
- Manning had been very careless. He had not tried to find out if Morrison had changed in all these years.
- E Morrison was wearing gloves and he found it difficult to put the letters into the inside pocket of his coat. But there was little to worry about as he had plenty of time. Manning had few friends and none would be likely to call on him. He had a servant, an old woman who lived in a distant village. She would not come back until tomorrow. But he had to take care with everything, do it properly, and he must not forget anything. He did not have a false story to tell the police, but he would not need one if everything was done with care. Who would suspect him if there were no reason for murdering Manning? People only knew that they had been school friends many years ago, but they had little to do with each other now. No one would suspect him.
- F He checked the two bedrooms and was satisfied with them. All the rooms were very untidy. After returning to the living room he looked around once more. There was the parcel from the store and, of course, the two glasses. There must be only one. He went into the kitchen to wash both of them. One was put back into the cupboard and the other was placed on the table. It had a little whisky in it. Morrison had carefully pressed Manning's fingers on it so that the glass would have only one set of fingerprints on it. Everything was ready now. The glass stood on the table and beside it was the nearly empty bottle. Manning certainly had drunk a lot. That was why he did not notice when Morrison had put the medicine into the drink. Maybe he had given him too much. That would spoil the whole plan. But he had checked the pulse just a few minutes ago and it was normal.
- G There was one last thing to do. He had to put the half sheet of paper on the table. It was folded like a note so that it would be noticed. He had been afraid to write anything on it because he would not be able to imitate Manning's handwriting. Morrison thought, 'How lucky these words just fit on the half-sheet of paper.' When he received the note months ago he knew immediately how useful it would be. The words on the paper were: 'I am tired of it all. Who can blame me for taking the easiest way. So I will take it — smiling: George Manning.' But Manning had meant to take the money with a smile. He did not mean the gas that was to kill him.
- H The windows were shut tight and Morrison turned on the gas. Had he left any foot-prints? No, that's why he had taken off his shoes. He now put them back on, and went out of the back door. He was carrying only the parcel from the store and his walking stick.

He did not meet any one while he was walking home. He burned the letters and the cover from the parcel and threw the ashes into the drain in the kitchen. He did the same with the parcel and then he breathed a sigh of relief.

He knew that the police would ask him about the event. He was an important man in the village and he had talked to Manning a few times. He talked to everyone in the village and that was one of the reasons everybody liked him. He would tell the police that poor Manning had seemed ill and very upset the last time they talked.

#### *A visit from the police*

Next morning a police officer did come to see Morrison but he had planned it all very carefully. Even the smile was arranged. 'Yes, I know him, but not very well.' He almost said, 'knew', and he would have to be more careful.

'Do you recognize this, sir?' asked the policeman. Good God! What was the man holding up? It was the blue wallet with the letters R.M. on it in golden letters. He felt his inside pocket but there was nothing there. Could it have fallen out while he tried to put the letters into his pocket? Could it have been left lying on the carpet?

- I He reached for it, but could not say anything at all. He took it and was surprised that the officer let him hold it. He could not deny it was his. All he could do was to look at it stupidly.

He could barely understand the officer's words....

'The boy from the store, sir. He made a mistake last night and delivered a parcel to the wrong place. It was supposed to be delivered here. He went to the cottage this morning to get it back, but no one answered the door. He went to the back door, which was open, and he went in. He should not have, of course, but —.' What was the officer talking about? What was he suggesting? He wanted to shout, 'Go on with the story! My heart won't stand it.'

'There was a light on in the kitchen and Manning was lying with his head inside the oven. The poor boy got an awful shock. He came to get me on his bicycle and I went there as fast as I could. I found the wallet and thought I would tell you. You see, this Manning has been in prison and we are always a bit suspicious of people like him.'

Here the policeman stopped for a moment. Morrison wondered if he was supposed to say something now. But he could not say a single word. He could only look at the officer and his lips trembled.

'You didn't give it to him, sir? May be it dropped by accident.' Morrison could hardly bear it now. He did not understand what was happening at all. The officer went on, 'It's not just that he was in prison. There is something very strange about this Manning. I thought you could help me. It looks as if he tried to kill himself, doesn't it?'

'Yes, I suppose it does,' Morrison managed to say. It did not sound like his own voice at all.

#### *Drink or madness*

- J 'There was a bottle of whisky on the table this morning. It was nearly empty. It only came from the store yesterday. May be that's what did it—'. When Morrison heard these words he was frightened. What did the officer mean by 'it'? How had he found out what had happened?

'Well, I don't know if it was the drink or just madness, but I don't understand it. How could he have put his head in the oven and forgotten that the gas was turned off last week because he had not paid the bill? He seems to have forgotten what happened last night. Maybe it was all the whisky. This morning he still looked drunk to me, but—sir! What's the matter?'

- K Rupert Morrison was lying on the floor.

### 4.1.3 Glossary

The sections of the story are marked A, B, C, etc.

- A **criminal** : related to crime; guilty of breaking a law  
**blackmail** (v.) : obtain money from (someone) by blackmail  
(n.) : the obtaining of money by threatening to make known unpleasant facts about a person
- B **unconscious** : having lost consciousness (**consciousness**: the condition of being awake or able to understand what is happening)  
**oven** : enclosed box-like space used for cooking





G 10 Manning had written to Morrison, "I'm tired of it all. Who can blame me for taking the easiest way?"

Was Manning tired of

- a) i) a life of crime?
- ii) committing murder?
- iii) life?
- iv) life in prison?

(Choose the correct answer.)

b) The easiest way he decided to take was

- i) to commit suicide, or
  - ii) to blackmail Morrison.
- Which?

c) Morrison had received the note months ago. He had decided *at that time* to use it.

This proves that Morrison was

- i) clever,
- ii) planning to murder Manning, or
- iii) far-sighted.

(Choose the correct answer.)

Give a reason in support of your choice.

H 11 What other steps did Morrison take to prevent the police from catching him?

I 12 When the policeman gave Morrison his wallet, why was he not able to say anything?

J 13 i) What saved Manning?

ii) The police thought that he had forgotten about the non-payment of his gas bill because he

- a) was a little mad,
- b) had been in prison,
- c) was drunk,
- or
- d) was careless.

(Choose the correct answer.)

## 4.2 VOCABULARY

### Exercise 2

a) Match the words of opposite meaning:

Example

innocent — guilty

innocent — forgets

foolish — a few

younger — guilty

a lot of — wise

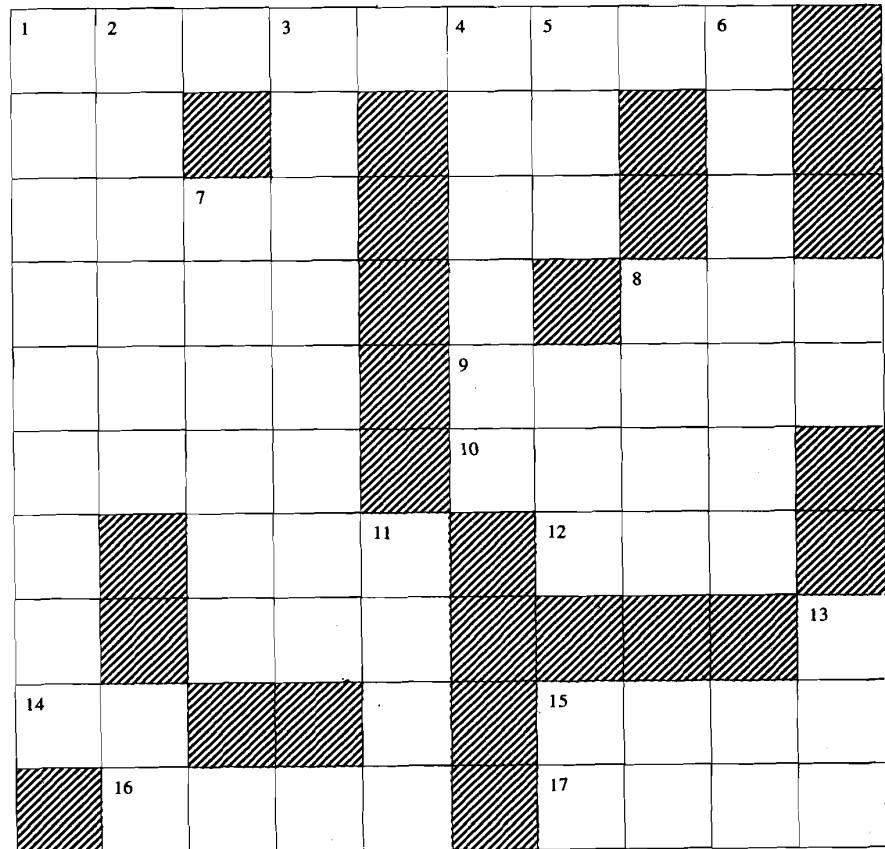
remembers — older

b) Now use these words in the blanks below:

- 1 Morrison was ..... but the shopkeeper was .....
- 2 People who save some money for the future are ....., whereas those who spend everything they earn are a little.....
- 3 ..... people generally get worked up quickly whereas ..... people keep their cool.
- 4 There are ..... birds and animals in the park but only ..... children.
- 5 The learned professor always ..... to carry his books to the university but he often ..... his lunch packet.

### Exercise 3

Complete the following crossword puzzle with the help of the clues given below:



#### Clues Across

- 1 When Manning came out of prison, he decided to ..... Morrison.
- 8 The past tense form of 'eat'.
- 9 I was very .....to see my friend before he went abroad.
- 10 We were able to hear the lions .....
- 12 Please turn the ..... on; I need some hot water.
- 14 Please ..... on; I am listening.
- 15 The gas had been turned off because Manning had not paid the .....
- 16 Morrison had .....very foolish in his younger days.
- 17 Manning's ..... was inside the oven.

#### Clues Down

- 1 To keep fit we should practise deep .....
- 2 It is a bit dark here; please turn the ..... on.
- 3 It is ..... to blackmail anyone.
- 4 The punishment for ..... is death by hanging.
- 5 If you have any difficulty, just .....for help.

- 6 Morrison was able to recover all the ..... from Manning's house.  
 7 Morrison put some medicine into Manning's .....  
 11 We shall prepare a cake in our .....  
 13 Morrison's .....schoolfellow Manning knew his secret.

## 4.3 GRAMMAR AND USAGE

The events in this story took place in the past. We use different tenses to describe events in the past. Let's examine two of them.

### 4.3.1 The Past Indefinite (Simple Past) Tense

#### Examples

Morrison went to Manning's cottage one evening.  
 He put some medicine into Manning's whisky.

As already pointed out in Unit 3 we use this tense to describe an action or an activity that took place in the past and is not related to the speaker's present.

### 4.3.2 The Past Perfect Tense

#### Examples

- a) Before Morrison put Manning's head in the oven he **had taken off** his shoes.  
 b) He **had put** a cushion under Manning's head, but it did not look natural.

Let's examine the sequence (the order) of the two past actions/activities/events referred to in each of the above sentences:

| 1st action/activity/event                   | 2nd action/activity/event                    |
|---------------------------------------------|----------------------------------------------|
| a) had taken off (his shoes)                | (then) put (Manning's head in the oven)      |
| b) had put (a cushion under Manning's head) | (then he realized it) did not look (natural) |

Notice that for the earlier action/event the past perfect is used and for the later action/event the simple past is used. The past perfect is thus used to describe an earlier event looked at from a point of time in the past. It is formed by using *had* with the past participle form (the third form) of the verb.

### 4.3.3 Exercises on Tenses

#### Exercise 4

Use the Past Perfect forms of the verbs given in brackets in these sentences:

- 1 The farmers sowed the seeds after they ..... (plough) their fields. It started raining before they ..... (finish) sowing the seeds.  
 2 We returned home later at night and were very hungry. My mother ..... already ..... (cook) rice and vegetables. After we ..... (wash) our hands we had our dinner. Mother ..... also ..... (make) some sweets. We had the sweets and then went to bed.

#### Exercise 5

Complete the following paragraph using the correct Simple Past or the Past Perfect forms of the verbs given in brackets:

Early in the morning Jim Corbett and his dog Robin went to the forest. The previous evening Corbett ..... (wound) a leopard. They went to the spot Corbett ..... (fire) from. Robin ..... (examine) the ground where the leopard ..... (stand). He ..... (come) to the bushes where the leopard ..... (leave) a lot of blood. Corbett ..... (fire) at the leopard at short range. He ..... (see) the bullet enter the leopard's body. He ..... (know) the leopard was dangerous as he ..... (have) fifteen hours to nurse his anger against men. Robin ..... (lead) Corbett into the thick jungle. Suddenly the dog ..... (stop). Corbett saw what ..... (attract) the dog's attention. He ..... (see) the leopard's tail. He .....

(Adapted from Jim Corbett: *Man-Eaters of Kumaon*.)

[illegible]

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- iii) distinguishing between the use of the past indefinite (simple past) tense and the past perfect tense; and
- iv) continuing the story that you have read, in three different ways.

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## 4.6 KEY WORDS

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**clue** : an idea that suggests a possible answer to a problem

**crime** : an offence for which there is severe punishment by law

**crime fiction** : novels in which the detection of crime is the chief interest

**crossword puzzle** : a puzzle in which words have to be written (from numbered clues vertically (= clues down) and horizontally (= clues across) in spaces on a chequered square or oblong

**detection** : discovering the identity of somebody guilty of wrong-doing

**opposite** : a word or thing that is contrary

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## 4.7 SUGGESTED READING

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- 1 Stories by Arthur Conan Doyle
- 2 Agatha Christie: *Best Detective Stories*
- 3 *Tales of Crime and Detection*, Sunbird Readers, Grade 3 (Oxford University Press)
- 4 Jim Corbett: *Man-Eaters of Kumaon*

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## 4.8 ANSWERS TO EXERCISES

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### Exercise 1

- A 1 Respected and very rich.
- 2 a) Something foolish and criminal.  
b) Only one— Manning.
- 3 a) He thought of a plan to get money without doing any work.  
b) He had been to prison.
- B 4 By killing Manning.
- C 5 Because the head was inside the gas oven.
- D 6 d
- E 7 Because he didn't want to leave his finger-prints behind; he didn't want the police to suspect him.
- 8 i) He knew no one would come because Manning had no friends.  
ii) Morrison had drawn the curtains.
- F 9 i) He didn't want the police to know that Manning had drunk whisky with a friend.  
ii) He didn't want the police to find the trace of the medicine in Manning's glass.
- G 10 a) i)  
b) ii)  
c) ii)  
He preserved the note.
- H 11 He left no footprints behind and went out of the backdoor.
- I 12 Because he was afraid, or because he was shocked.
- J 13 i) Manning had not paid the gas bill and so there was no supply of gas.  
ii) c)

### Exercise 2

|             |   |         |
|-------------|---|---------|
| a) innocent | — | guilty  |
| foolish     | — | wise    |
| younger     | — | older   |
| a lot of    | — | a few   |
| remembers   | — | forgets |

- b) 1 guilty, innocent  
2 wise, foolish  
3 younger, older  
4 a lot of, a few  
5 remembers, forgets

### Exercise 3

Across : 1 blackmail 8 ate 9 eager 10 roar 12 gas 14 go 15 bill 16 been 17 head

Down : 1 breathing 2 lights 3 criminal 4 murder 5 ask 6 letters 7 whisky 11 oven  
13 old

### Exercise 4

- 1 had ploughed, had finished  
2 had cooked, had washed, had made

### Exercise 5

had wounded, had fired, examined, had stood, came, had left, had fired, had seen, knew,  
had had, led, stopped, had attracted, had seen, had seen, had got.

# UNIT 5

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## Structure

### 5.0 Objectives

Cassette Recording

### 5.1 Listening Comprehension

### 5.2 Conversation

### 5.3 Pronunciation

5.3.1 Letters and Sounds

5.3.2 Word Stress

### 5.4 Let Us Sum Up

### 5.5 Key Words

### 5.6 Answers to Exercises

Appendix : Passages for Listening Comprehension

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## 5.0 OBJECTIVES

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In this unit we shall give you practice in listening comprehension by presenting short recordings from news bulletins and setting questions on comprehension. We shall also ask you to study a dialogue between a bicycle dealer and a customer and write a similar dialogue of your own.

In the section on pronunciation we shall point out the lack of correspondence between letters and sounds and introduce you to word stress, an important feature of English pronunciation.

After completing the unit you should be able to

- understand news broadcasts better;
- take part in a conversation with a shopkeeper;
- guard against spelling pronunciation in English; and
- say English words with correct stress patterns.

### Cassette Recording

A cassette recording accompanies this unit and is available on payment. You can listen to it at home, if you have a cassette player, or at the nearest study centre set up by the university.

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## 5.1 LISTENING COMPREHENSION

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You should listen carefully to radio and television news broadcasts, talks, lectures, and discussions, whenever you get a chance. Try to get the main points of the talks and lectures and take down notes.

### Exercise 1

We are giving you an extract from a news bulletin, which has been recorded on a cassette. You may listen to it at home or at one of the study centres. If this is not possible, ask a good speaker of English in your area to read it out to you from the script given at the end of the unit. While you listen to the news bulletin, try to take down notes that will help you recall the main points afterwards. After you have listened to the news item, try to answer the questions given below. Do not read the script yourself before answering the questions. When you have completed the exercise, you should check your answers with those given by us at the end of the unit.

- 1 What change is the Constitution Fifty-second Amendment Act going to bring about?

- 2 What are the three conditions under which a member will be disqualified under the new law?  
.....  
.....  
.....  
.....
- 3 Can a member who is disqualified appeal to the court?  
.....

### Exercise 2

Now listen to another extract from a news bulletin and answer the questions given below:

- 1 What is the main reason for Mr. Rajiv Gandhi's grave concern at the continuance of the Iran-Iraq war?  
.....  
.....  
.....
- 2 Who was responsible for the bomb explosion at Tehran University?  
.....
- 3 Fill the blank spaces in the following:  
The explosion took place (a) .....  
.....  
and (b) ..... were killed.

## 5.2 CONVERSATION

Before you actually practise conversations, you should know what to say in a particular situation. We shall, therefore, start by asking you to read and listen to conversations and write dialogues of your own.

Here is a specimen dialogue between a bicycle dealer and a customer. It has been recorded for you on the cassette. Read the dialogue first and then listen to it on the cassette. After that you can practise reading it aloud from the text.

- A (bicycle dealer) : Hello, sir.  
What can I do for you?
- B (customer) : I'm looking for a good bicycle.
- A We have a number of new models, sir. Have a look. These two are quite popular these days.
- B Which one do you think will give a smooth run?
- A Oh both, really; but you might find this one more comfortable to ride.
- B How much will it cost?
- A It's only five hundred rupees.
- B Can I take it now?
- A We shall assemble another one for you and check it. It'll take only about two hours.
- B All right, then. I'll come back in the evening and take it. Will you accept a cheque?
- A A local cheque payable to 'bearer' will be all right.
- B See you in the evening, then.
- A Thank you, sir.

### Exercise 3

Write a short dialogue of about 150 words between a customer and a shopkeeper selling books and magazines.

(Suggestions: You can tell the shopkeeper about the subject you are interested in, the kind of books you wish to buy, and for what course or examination. You should also indicate what magazines you are interested in.



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## 5.3 PRONUNCIATION

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To speak English well, you have to learn its correct pronunciation.

### 5.3.1 Letters and Sounds

One of the difficulties about English pronunciation is that there is no perfect correspondence between letters and sounds, as we have in Indian languages.

Look at the following words:

even, these, green, read, field, seize, machine, key, people. The spellings e, e.e, ee, ea, ie, ei, i, ey, eo in these words represent the same vowel sound, which also occurs in the unusually spelt word *suite* (meaning a connected series of rooms to be used together, and pronounced exactly like *sweet*).

Now look at the following words, which have similar spellings:

**bough** (meaning a branch of a tree), **cough**, **though**, **rough** and **through**. These words are all spelt with -ough, but this spelling gives a number of different pronunciations: **bough** has the same vowel sound as in **cow**; **cough** has the same vowel sound as in **cot** and has the sound /f/ at the end (We shall use symbols to represent sounds and place them between slant bars to distinguish them from the letters of the English alphabet.); **though** has the same vowel sound as in **go**; **rough** has the same vowel sound as in **rush**; and **through** has the same vowel sound as in **too**. In **bough**, **though** and **through**, the letters **gh** are silent, but in **cough** and **rough** they are pronounced /f/.

#### Exercise 4

List 5 words each (with, as far as possible, different spellings for the vowel sound) having

- i) the same vowel sound as in *see*,  
(Examples: extreme, priest, receive, seat, police)

- ii) the same vowel sound as in *sit*,

iii) the same vowel sound as in *late*,

iv) the same vowel sound as in *set*,

v) the same vowel sound as in *sat*,

vi) the same vowel sound as in *shut*,

vii) the same vowel sound as in *cart*,

viii) the same vowel sound as in *hot*,

ix) the same vowel sound as in *shoot*,

x) the same vowel sound as in *note*.

### Exercise 5

List 5 words each to show how the following vowel letters can have different sounds in different words:

**a, e, i, o, u.**

(*Examples:* able, any, bag, basket, village)

You have seen that in English there is no one to one correspondence between letters and sounds. There are, in fact, more sounds in the language than there are letters in the alphabet. It is, therefore, necessary to learn to produce all the vowel and consonant sounds in English and not to confuse them with the letters of the English alphabet. Each sound is distinct, and the substitution of one of these sounds for another may either bring about a change in meaning or lead to the production of a word that does not sound like an English word at all. In order to avoid this confusion you must be able to distinguish between one sound and another.

For example, you should be able to distinguish between pairs of words like

- i) **peak** and **pick**,
- ii) **date** and **debt**,
- iii) **set** and **sat**,
- iv) **cut** and **cart**,
- v) **heard** and **hard**,
- vi) **cut** and **cot**,
- vii) **last** and **lost**,
- viii) **full** and **fool**,
- ix) **here** and **hair**,
- x) **pull** and **full**,
- xi) **ledger** and **leisure**,
- xii) **seat** and **sheet**.

Thus to speak English well you have to maintain the meaningful distinctions in the language. For the correct pronunciation of words you must learn to refer to the dictionary all the time. In the dictionary symbols are used to represent sounds and one symbol stands for one sound only. It is important to learn these symbols and the sound each symbol stands for. In later units we shall introduce you to the vowel and consonant sounds of English and the symbols used for them in **Longman Dictionary of Contemporary English**, Indian edition, and **Oxford Advanced Learner's Dictionary of Current English**, third edition (revised).

### 5.3.2 Word Stress

Another thing that you need to learn is what is called word stress in English.

Words are made up of one or more separately pronounced parts, called syllables.

*Examples :* (All these words have been recorded for you on the cassette.)

|                 |   |                               |                                          |
|-----------------|---|-------------------------------|------------------------------------------|
| One syllable    | : | course, part, one, block, two |                                          |
| Two syllables   | : | open                          | o.pen (syllable division shown by a dot) |
|                 |   | English                       | En.english                               |
|                 |   | unit                          | u.nit                                    |
|                 |   | listen                        | lis.ten                                  |
|                 |   | speaking                      | speak.ing                                |
| Three syllables | : | foundation                    | foun.da.tion                             |
|                 |   | understand                    | un.der.stand                             |
|                 |   | whenever                      | when.ev.er                               |
| Four syllables  | : | conversation                  | con.ver.sa.tion                          |
|                 |   | television                    | tel.e.vis.ion                            |
| Five syllables  | : | pronunciation                 | pro.nun.ci.a.tion                        |

#### Exercise 6

How many syllables do the following words have?

i) this ii) section iii) spoken iv) better v) prepare vi) improve vii) broadcast  
viii) discussion ix) composition x) before

.....

.....

In English words of two or more syllables, at least one syllable stands out from the rest and we say it has greater stress.

The mark ' is placed before the syllable that carries the main stress of the word.

For example: 'English, 'speaking, im'prove

Some words also have secondary stress (weaker than the main stress) on another syllable.

The mark , is placed before such a syllable. For example:

'under' stand, , 'conver' sation

Here are some more examples taken from the text of this unit. All these words have been recorded for you on the cassette.

Words of two syllables; stress on the first syllable:

|           |            |
|-----------|------------|
| 'unit     | 'section   |
| 'practice | 'letter    |
| 'question | 'feature   |
| 'study    | 'after     |
| 'dealer   | 'broadcast |

Words of two syllables; stress on the second syllable:

|                 |           |           |
|-----------------|-----------|-----------|
| pre'sent (verb) | cor'rect  | be'low    |
| re'cord (verb)  | cas'sette | your'self |
| be'tween        | dis'cuss  |           |
| com'plete       | re'call   |           |

Word of three syllables; stress on the first syllable:

|            |             |
|------------|-------------|
| 'bulletin  | 'radio      |
| 'bicycle   | 'exercise   |
| 'customer  | 'possible   |
| 'similar   | 'afterwards |
| 'carefully | 'specimen   |

Words of three syllables; stress on the second syllable:

|            |            |
|------------|------------|
| ob'jective | com'pleted |
| re'cording | a'mendment |

|             |            |
|-------------|------------|
| im'portant  | con'dition |
| dis'cussion | a'nother   |
| when'ever   | con'tinue  |

Words of three syllables; main stress on the third syllable and secondary stress on the first syllable:

intro'duce, under'stand, maga'zine

### Exercise 7

Say all the words given above with the correct stress pattern.

### Exercise 8

Mark the stressed syllables in the following words and say them with the correct stress pattern. You may consult the dictionary, if you like.

- |                 |                  |
|-----------------|------------------|
| 1 comprehension | 2 conversation   |
| 3 pronunciation | 4 correspondence |
| 5 shopkeeper    | 6 accompany      |
| 7 available     | 8 university     |
| 9 television    | 10 constitution  |

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## 5.4 LET US SUM UP

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In this unit we have

- given you practice in listening to news bulletins and understanding them,
- presented a dialogue between a bicycle dealer and a customer and given you practice in writing a similar dialogue,
- shown the lack of correspondence between letters and sounds in English, and
- introduced you to stress patterns in English words.

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## 5.5 KEY WORDS

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The stressed syllables have been marked in words of two or more syllables.

**a'mendment** : a change made in a rule

**'broadcast** (n.) : something sent out by radio or TV

**'bulletin** : an official statement of news

**'casualty** : a person killed or seriously injured in a battle or accident

**ci'vilian** : a person not serving with the forces

**'consonant** : a speech sound produced by a complete or partial stoppage of the breath

**,consti'tution** : laws and principles according to which a country is governed. India has a written constitution.

**,corre'spondence** : agreement

**'customer** : a person who buys things

**de'fection** : falling away from loyalty to a political party

**'dialogue** : conversation or talk

**dis'qualify** : make someone unfit

**,esca'lation** : increase

**'feature** : a characteristic part

**'Legislature** : a law-making body. Each State in India has a Vidhan Sabha (Legislative Assembly) and (in some cases) a Vidhan Parishad (Legislative Council).

**'letter** : a character or sign, of which words in writing are formed. The English alphabet has 26 letters.

**'maga'zine** : a paper-covered periodical with stories, articles, etc. by various writers

**'Parliament** : the supreme law-making body. In India it has two Houses — Lok Sabha and Rajya Sabha.

**pronunci'ation** : way in which a language is spoken

**'secondary** : less important

**stress** : extra force, used in speaking, on a particular word or syllable

**'syllable** : a minimum rhythmic unit of spoken language consisting of a vowel often preceded or followed by consonants

**'terrorist** : one who uses violence for political purposes

**'vowel** : a speech sound made without stopping of the breath or friction in its passage out through the mouth

**word** : a sound or combination of sounds (or the written symbols) forming a unit of the grammar or vocabulary of a language

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## 5.6 ANSWERS TO EXERCISES

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### Exercise 1

- 1 The Constitution Fifty-second Amendment Act bans defection in Parliament and State Legislatures.
- 2 A member will be disqualified, if he
  - a) voluntarily gives up membership of the party on whose behalf he was elected to a House of Legislature, or
  - b) votes contrary to the party's directive, or
  - c) abstains from voting in violation of party instructions.
- 3 No.

### Exercise 2

- 1 The main reason for Rajiv Gandhi's grave concern is the attack by the two countries on civilian targets in spite of their agreement not to do so.
- 2 A terrorist who had the bomb attached to his waist.
- 3
  - a) while President Khomeini was addressing a Friday prayer meeting.
  - b) the terrorist and a number of worshippers.

### Exercise 4

- i) extreme, priest, receive, seat, police
- ii) baby, beside, cottage, women, practice
- iii) aid, day, grey, eight, radio
- iv) any, bury, dead, friend, cassette
- v) damp, plait, rag, wax, act
- vi) does, blood, rough, won, under
- vii) bar, calm, class, heart, laugh
- viii) cough, knowledge, shone, want, not
- ix) fruit, lose, through, new, shoe,
- x) boat, close, go, low, though

### Exercise 5

- a, able, any, bag, basket, village  
e, bed, English, extreme, player, concern  
i, bird, bite, police, sit, terrible  
o, box, come, more, rose, woman  
u, busy hurt, much, pull, truth

### Exercise 6

- (i) 1    (ii) 2    (iii) 2    (iv) 2    (v) 2    (vi) 2    (vii) 2    (viii) 3    (ix) 4    (x) 2

### Exercise 8

1.compre'hension 2.conver'sation 3.pronunci'ation 4.corre'spondence  
5 'shopkeeper 6 ac'company 7 a'vailable 8,uni'versity 9'tele'vision (or:tele'vision)  
10 consti'tution

## Appendix: Passages for Listening Comprehension

### Exercise 1

The law banning defections in Parliament and State Legislatures has come into force from today. The Union Law Ministry issued a notification this afternoon bringing the Constitution Fifty-second Amendment Act into force with immediate effect. The Bill on the subject was adopted in the last session of Parliament.

The new law disqualifies a member, if he voluntarily gives up membership of the party on whose behalf he was elected to a House of Legislature, or votes contrary to the party's directive, or abstains from voting in violation of party instructions. Such voting can, however, be condoned by the party within 15 days. Any question about whether a member has become subject to disqualification on the ground of defection will be decided by the presiding officer of the concerned House. No court will have any jurisdiction in this regard. An independent member will be disqualified if he joins any party after his election. There are special provisions in regard to splits in political parties or their mergers.

### Exercise 2

India has urged both Iran and Iraq to stop attacking each other's civilian targets, as a first step towards ending their war. This should be followed by other measures of de-escalation, ultimately leading to a complete cessation of hostilities.

In a statement in New Delhi today the Prime Minister, Mr. Rajiv Gandhi, expressed grave concern at the sharp escalation in the Iran-Iraq war and the large-scale human suffering in both the countries. He said in spite of an agreement by the two Governments not to attack civilian targets, the latest information indicated that densely populated areas, including the two capital cities, had been attacked.

Mr. Gandhi's statement follows his communications to the Presidents of Iran and Iraq sent on Wednesday last, conveying to them the deep concern of India and the rest of the Non-aligned Movement over the continuing war between the two member nations. Mr. Rajiv Gandhi appealed to them to find a way for ceasing their hostilities. He said India both bilaterally and on behalf of the Non-aligned Movement was prepared to do whatever it could towards this end.

According to information received in New Delhi, there has been no report of any Indian having been affected as a result of the latest spurt in fighting.

Meanwhile, there has been a bomb explosion in Iran at Teheran University resulting in heavy casualties. The explosion took place while President Khomeini was addressing a Friday prayer meeting. The Iranian News Agency said that among the thousands of worshippers was a terrorist with a bomb attached to his waist. The bomb exploded, killing the terrorist and a number of others on the spot.

# UNIT 6

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## Structure

- 6.0 Objectives
  - Cassette Recording
- 6.1 Listening Comprehension
  - Talk: 'The Scientific Method'
  - Note-taking
- 6.2 Conversation
- 6.3 Pronunciation
  - English Vowels
- 6.4 Let Us Sum Up
- 6.5 Key Words
- 6.6 Suggested Reading
- 6.7 Answers to Exercises
- Appendix: Passage for Listening Comprehension

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## 6.0 OBJECTIVES

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In this unit we shall give you further practice in listening comprehension by presenting a recorded talk, offering some suggestions for note-taking and setting questions on comprehension. We shall also ask you to study conversations relating to both informal and formal situations and write a dialogue of your own.

In the section on pronunciation we shall give you a list of English vowel sounds and the symbols used for them in some dictionaries.

After completing the unit you should be able to

- understand a talk or a lecture on a matter of general interest and take down notes;
- take part in a conversation with your friends; and
- use the correct vowel sounds in English words.

### Cassette Recording

A cassette recording accompanies this unit and is available on payment.

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## 6.1 LISTENING COMPREHENSION

---

In order to gather information, you have to understand and remember the things you listen to and the things you read. To do this you need to take down the main points of what you listen to and what you read. In this unit you will learn how to take down notes while you listen.

### 6.1.1 Note-taking

When you listen to a talk, a lecture, or a discussion, on a subject that you are interested in, it is not possible to write down every word you hear. This is so because it is difficult to keep pace with the speaker. Yet you need to write down important points that will help you recall the information later. The form in which you take down notes depends upon the subject you are listening to. The most common form of note-taking is an outline of the main points of the lecture, talk, etc.

What are the things you must remember when you take notes?

- 1 Try to pick out the sentence that tells you what the talk/lecture/discussion is about.  
In other words, write down the theme of the talk/lecture, etc.
- 2 Try not to take down every word you hear.
- 3 Try to take down only the main points, or ideas that follow each other in a sequence.

- 4 You may use some abbreviations or short forms for common words. Some abbreviations that can be used for common words are

|      |     |              |
|------|-----|--------------|
| sc.  | for | science      |
| govt | for | government   |
| C19  | for | 19th century |
| hyp  | for | hypothesis   |

Abbreviations can also be used for proper names, for example,

|     |     |             |
|-----|-----|-------------|
| N.  | for | Newton      |
| Sh. | for | Shakespeare |

Sometimes symbols can also be used for words and phrases. Some of the common symbols are:

|      |                                      |
|------|--------------------------------------|
| e.g. | exempli gratia (Latin) = for example |
| re   | on the subject of; with regard to    |
| &    | and                                  |
| =    | is equal to                          |
| ≠    | is not equal to                      |
| >    | greater than/ became                 |
| <    | less than/ came from                 |
| ∴    | therefore                            |

All these will help you take down notes rapidly. In addition to these, many other abbreviations can be formed to represent words and ideas commonly used in a talk/lecture/discussion.

Be careful, however, not to use too many symbols, and abbreviations. They might confuse you.

### Exercise 1

Let's begin by listening to a small portion of a talk, and taking down the main points and the important ideas. It has been recorded for you on a cassette and you can listen to it at home or at one of the study centres of the university; or you can ask a friend in your neighbourhood who speaks English well to read it out to you. The text of the talk is given at the end of this unit. While you listen to it, ask yourself what the main point is, and write it down. The main point here is:

All factual knowledge is not always science.

Now pay attention to the examples which tell you more about the main point. Let's take down notes which will help us to do the exercises that follow.

| Non-Sc. facts                                   | Sc. facts                                                                                               |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| generally unrelated facts,<br>e.g.,             | related facts:<br>descrip <sup>n</sup> of scific method:                                                |
| a) dog likes papaya                             | Observ <sup>n</sup> → Compari <sup>n</sup> betw. items,                                                 |
| b) Akbar, grandson of Babar                     | relationship → (change)                                                                                 |
| c) Poor performance of India<br>in test matches | → (cause of change) →<br>explan <sup>n</sup> , hyp. → testing hyp<br>(experiment) → predic <sup>n</sup> |

Using the suggestions we have given take down notes for the rest of the talk. Fill in the blank spaces in these notes as you listen.

|                     |                                                                 |
|---------------------|-----------------------------------------------------------------|
| Observ <sup>n</sup> | 1 Chippy — white tail — likes papaya.                           |
|                     | 2 Sheba — (a) — dislikes papaya.                                |
|                     | 3 Rags — black tail — (b) —                                     |
| Hyp.                | Only dogs (c) like (d)                                          |
| Expt.               | I offer (e) to (f) with (g) and (h)                             |
|                     | If white-tailed dogs (i) papaya,                                |
|                     | or                                                              |
|                     | dogs with coloured tails (j) papaya, hyp (k)                    |
|                     | All theories (l) . New observ <sup>ns</sup> → change in theory. |
|                     | Theoretical science provides (m) , (n) science about            |
|                     | (o)                                                             |



## Exercise 2

On the basis of the notes that you have made answer the following questions:

- 1 What do you think is the title of this talk?  
.....  
.....
- 2 What is the difference between scientific knowledge and non-scientific knowledge?  
.....  
.....  
.....
- 3 If you have to conduct an experiment to test the hypothesis that all dogs with white tails like papayas, what process will you follow?  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....
- 4 What is the difference between theoretical and applied science?  
.....  
.....  
.....  
.....
- 5 Why are all theories temporary?  
.....  
.....  
.....

---

## 6.2 CONVERSATION

---

In this section you will **study** three conversations. The first conversation is between two friends who have met after a long time. They exchange news about each other and about other friends, and speak to each other in an informal way. The second conversation is between two persons who live in the same locality and know each other, but are not friends. They complain about the rise in prices, and their speech is neither informal nor too formal. The third conversation is between members of a committee. They plan the layout of a children's park in Bombay and speak to each other in a formal way.

### Exercise 3

Read the following conversation and listen to it on the cassette. Then you can practise reading it aloud and answer the questions given at the end.

#### Conversation 1

- Radha : Venkat! I can't believe it's you. I haven't seen you for ages. How're things?  
What are you doing?
- Venkat : Radha, is that you? I hardly recognized you. You've put on weight.
- Radha : Come, come. Don't exaggerate. I'm not fat. Besides, I had a baby recently.
- Venkat : Congratulations! When did you get married? What does your husband do?
- Radha : Oh, six years ago. My husband works for Computers India.
- Venkat : Really? I'd love to meet him. I'm interested in computers too. I've just done a master's degree in computer software.

- Radha : That's interesting! Where do you work?
- Venkat : Well, I'm jobless at present. In fact I'm exploring the possibility of starting a consultancy in computer programming.
- Radha : Sushil would love to meet you. How about having dinner with us one evening?
- Venkat : I'd love to. When would you like me to come?
- Radha : Well, I'm busy on weekdays. Will Saturday suit you?
- Vaenkat : That'll be fine. By the way, what are you busy with?
- Radha : I work for a newspaper. At present I'm working on a project on adult education in rural areas. So I have to visit villages on the outskirts of the city. And guess who I met at Kheri?
- Venkat : Who?
- Radha : Savitri. D'you remember her?
- Venkat : You mean that tall girl with very long hair?
- Radha : Yes.
- Venkat : What was she doing there?
- Radha : She's a doctor now. She's opened a clinic there.
- Venkat : That's surprising. One wouldn't expect a lively city-bred girl like her to work in a village. Is she married to a doctor?
- Radha : Oh no. She doesn't intend to marry unless she meets a man who is also interested in working in the villages.
- Venkat : She must have changed so much.
- Radha : She has. She's very sober now.

Now answer the following questions:

1 Tick (✓) the right answer.

i) Venkat and Radha are

- a) friends.
- b) acquaintances.
- c) colleagues.
- d) related to each other.

ii) Venkat and Radha

- a) met after six years.
- b) met after a long time.
- c) keep meeting each other regularly.
- d) met each other for the first time.

iii) At school, Savitri was

- a) quiet and serious.
- b) full of fun.
- c) sulky.
- d) sporting.

2 Why is Venkat keen to meet Radha's husband?

.....

.....

.....

3 Why is Radha unable to invite Venkat on weekdays?

.....

.....

.....

4 Venkat says about Savitri, "She must have changed so much." In what way has she changed?

.....

.....

#### Exercise 4

Read the following conversation and listen to it on the cassette. Then you can practise reading it aloud and answer the questions given at the end.

##### Conversation 2

- Mrs. Bose : I see you're going shopping, Mrs. Rangachari. It's rather early, isn't it?
- Mrs. Rangachari : Yes. You see, the shops won't be crowded at this hour. I won't have to wait in the queue.
- Mrs. Bose : You're right. As the day gets on, market places get more and more crowded.
- Mrs. Rangachari : And that's in spite of the continual rise in prices. Every time I go, something has gone up.
- Mrs. Bose : Yes, I find it harder and harder each month. Can't make my house-keeping money go round.
- Mrs. Rangachari : Well, I'm sure that's true of most housewives. The shops put the prices up not by a few paise but sometimes by two or three or even five rupees at a time without reason. So it's impossible to cope with it.
- Mrs. Bose. : The price of cooking oil has gone up by 2 rupees this month and wheat costs 50 paise a kilo more. In fact over the past year oil has gone up by 6 rupees a kilo.
- Mrs. Rangachari : Yesterday, I was at the ration shop. They told me sugar had gone up by a rupee. Rice costs 50 paise a kilo more.
- Mrs. Bose : Then sugar is not much cheaper than it is in the open market, is it? What's the use of buying it at a ration shop?
- Mrs. Rangachari : Well, we need to buy sugar from the open market in any case, since the ration is never enough. And the rice we buy at the ration shop is quite often not fit to be eaten.
- Mrs. Bose : Oh, I don't buy rice from the ration shop any more. Can't afford to take the risk.
- Mrs. Rangachari : What about fish? You eat fish every day, don't you?
- Mrs. Bose : Well, not any longer, Fish is an absolute luxury now. Imagine it's five rupees a kilo dearer! It's thirty-five rupees a kilo now.

Now answer the following questions :

- 1 Why is Mrs. Rangachari out so early?

.....  
.....

- 2 What do Mrs. Bose and Mrs. Rangachari complain about?

.....

- 3 Why is sugar not worth buying from the ration shop?

.....  
.....

- 4 Why is it risky to buy rice from the ration shop?

.....

- 5 Mrs. Bose has stopped eating fish. Why?

.....  
.....

#### Exercise 5

Read the following conversation and listen to it on the cassette. Then you can practise reading it aloud and answer the questions given at the end.

##### Conversation 3

- Mr. Gupta : As you know, the Government has now sanctioned five acres of land for a children's park in Bombay. We have now been asked to plan its lay-out. Can I have your suggestions?..... Mr. Khan?

- Mr. Khan : Well, the entrance can be from the north. I think it would be a good idea to begin at the beginning. We could reconstruct the Indus Valley Civilisation on the right hand side. On the left of the entrance we could have the epics of India .. er..er... the Ramayana and the Mahabharata.
- Mrs. Mukherjee : That's a good idea. Just opposite this, er..er. in the southern section we could have pageants of ancient, medieval and modern India.
- Mr. Reddy : Er... er... I think there would be some continuity if we had them in the western section. Maybe we could include glimpses of the different facets of the present Indian States in this section.
- Mr. Khan : I think we should have a section on 'The World We Live In' as well. I mean.....
- Mr. Gupta (interrupts) : Yes. But er... shall we think of the children's section?
- Mrs. Mukherjee : Well, the southern end would be the most suitable for this. There could be a merry-go-round, a giant wheel, swings, and various other games on the left side. In the other part, we could reconstruct children's tales like stories from the Panchatantra, folk tales and popular fairy tales and ....
- Mr. Gupta : That's excellent. Don't you think we should also have some eating places?
- Mr. Reddy : Oh, that didn't occur to us.
- Mr. Khan : People certainly won't enjoy a visit to the park on an empty stomach.
- Mrs. Mukherjee : Specially as they are likely to be there the whole day.
- Mr. Reddy : Perhaps we could have one or two eating places in each section.
- Mr. Khan : That might be a dangerous thing to do. People are generally not in the habit of using dustbins, so...
- Mr. Gupta (interrupts) : We could have all the eating places in the centre then.
- Mrs. Mukherjee : What about the eastern end of the plot?
- Mr. Reddy : I think the east should have an area called 'The Space Age' ..... er ... er
- Mr. Khan, you were saying something about 'The World We Live In'.
- Mr. Gupta (interrupts) : Yes. I think we now have a reasonably good plan for submission to the Government. I wish to thank you all for your suggestions.

Now answer the following questions:

- 1 How big is the plot of land that has been sanctioned for the park?  
.....
- 2 Why did Mr. Reddy prefer to have pageants of Indian history on the western rather than the southern section of the land?  
.....
- 3 Why did some of the members of the committee consider it important to have eating places in the park?  
.....  
.....  
.....
- 4 Why did the members decide to have the eating places in the centre of the plot of land?  
.....

### Exercise 6

You meet a friend after a long time. Write a dialogue of about 200 words that you have with him/her.

.....

.....

.....

.....

.....

.....

---

## 6.3 PRONUNCIATION

---

We have seen in Unit 5 that one of the important features that we need to learn to speak English well is to notice the difference between sounds and the letters of the alphabet. In English there is no perfect relationship between spelling and sound. To learn the correct pronunciation of words, therefore, we need to look words up in the dictionary all the time. In some dictionaries the pronunciation of words is shown by the use of symbols. Each symbol stands for only one sound. If we learn to recognize the sound that each symbol stands for, we can learn to pronounce all the new words we come across correctly.

### 6.3.1 English Vowels

In this lesson we shall present the symbols for the vowel sounds in English, as used in **Longman Dictionary of Contemporary English** (Indian Edition, Orient Longman Ltd.) and in **Oxford Advanced Learner's Dictionary**, 3rd edition (revised). These vowels are used by most educated people in England, and this kind of pronunciation is generally known as 'Received Pronunciation' or 'Standard Southern British'.

Here is a list of the vowels of British Received Pronunciation. The symbol for each vowel sound is given and also a key word in which the sound occurs.

All the vowel sounds and the key words have been recorded for you on the cassette.

| Symbol   | Key word                    |
|----------|-----------------------------|
| 1 / i:/  | sheep                       |
| 2 / ɪ/   | ship                        |
| 3 / e/   | bed                         |
| 4 / æ/   | bad                         |
| 5 / ɑ:/  | calm                        |
| 6 / ɒ/   | pot                         |
| 7 / ɔ:/  | caught                      |
| 8 / u/   | put                         |
| 9 / u:/  | boot                        |
| 10 / ʌ/  | cut                         |
| 11 / ɜ:/ | bird                        |
| 12 / ə/  | 'cupboard (second syllable) |
| 13 / eɪ/ | make                        |
| 14 / əʊ/ | note                        |

|    |      |       |
|----|------|-------|
| 15 | /aɪ/ | bite  |
| 16 | /aʊ/ | now   |
| 17 | /ɔɪ/ | boy   |
| 18 | /ɪə/ | here  |
| 19 | /eə/ | there |
| 20 | /ʊə/ | poor  |

The slanting bars (/ /) indicate that the symbol between them represents a sound and not a letter of the alphabet.

### Exercise 7

Here is a list of words. You can listen to them on the cassette. Write down the symbol for the vowel sound used in each word and say each word with the correct vowel sound. You may check your answers with those given by us at the end of the unit.

- 1 foot .....
- 2 neat .....
- 3 said .....
- 4 nod .....
- 5 late .....
- 6 pan .....
- 7 boot .....
- 8 cow .....
- 9 sight .....
- 10 knit .....

### Exercise 8

Given below are 10 pairs of words. They have been recorded for you on the cassette. The words in each pair are distinguished by the vowel sounds. Write down the symbol for the vowel sound used in each word, and say each pair bringing out the distinction clearly.

- |                   |                 |
|-------------------|-----------------|
| 1 a) red .....    | b) raid .....   |
| 2 a) heart .....  | b) hot .....    |
| 3 a) cut .....    | b) cart .....   |
| 3 a) wrist .....  | b) rest .....   |
| 5 a) match .....  | b) much .....   |
| 6 a) pull .....   | b) pool .....   |
| 7 a) lend .....   | b) land .....   |
| 8 a) bought ..... | b) boat .....   |
| 9 a) vice .....   | b) voice .....  |
| 10 a) such .....  | b) search ..... |

### Exercise 9

Now look at the list of words given below. Some vowel letters in these words have been underlined. Write down the symbols for the vowel sounds these letters stand for. Say all these words with the correct vowel sounds.

- |                          |                          |                             |
|--------------------------|--------------------------|-----------------------------|
| 1 <u>a</u> bout .....    | 6 <u>e</u> xact .....    | 11 <u>j</u> ourney .....    |
| 2 <u>b</u> ecome .....   | 7 <u>f</u> loor .....    | 12 <u>l</u> ibrarian .....  |
| 3 <u>c</u> ottage .....  | 8 <u>g</u> eeze .....    | 13 <u>m</u> useum .....     |
| 4 <u>d</u> readed .....  | 9 <u>h</u> esitate ..... | 14 <u>p</u> hotograph ..... |
| 5 <u>e</u> nvelope ..... | 10 <u>i</u> tem .....    | 15 <u>p</u> ure .....       |

When you look up new words in the **Logman Dictionary** for pronunciation, you will notice that for some words the symbol /ə/ is printed in *italic*, that is, it is slanting. This means that the speaker may choose to pronounce it or not in that part of the word. Notice also that in some places /ɪ/ is placed above /ə/. This means that the speaker has a choice between the vowel /ə/ and the vowel /ɪ/. Either of these vowel sounds can be used.

You will also notice that one syllable of every word has an upright mark above and before it, for example, '**pur**ify'. The upright mark placed above and before **pur** indicates that this syllable of the word stands out from the rest and has greater stress. It is important to place the stress on the correct syllable of each English word.

### Exercise 10

Here are some words from the text of this unit. Write down the symbols for the vowel sounds used in these words according to British Received Pronunciation. You may consult the dictionary, if you like. After checking your answers, try to say the words with the correct vowel sounds and the correct stress patterns.

- 1 objective .....
- 2 cassette .....
- 3 comprehension .....
- 4 conversation .....
- 5 pronunciation .....
- 6 further .....
- 7 practice .....
- 8 talk .....
- 9 suggestion .....
- 10 question .....

It should be noted that there are acceptable Indian variants of British R.P. vowels. These are given below:

| Key word | Vowel in British Received Pronunciation | Acceptable Indian variant |
|----------|-----------------------------------------|---------------------------|
| caught   | /ɔ:/                                    | /ɒ:/ (long / ɒ /)         |
| corn     | /ɔ:/                                    | /ɔr/                      |
| course   | /ɔ:/                                    | /o:r/ ओर                  |
| cut      | /ʌ/                                     | /ə/ अ                     |
| bird     | /ɜ:/                                    | /ər/ अर                   |
| make     | /eɪ/                                    | /e:/ ए                    |
| note     | /əʊ/                                    | /o:/ ओ                    |

---

## 6.4 LET US SUM UP

---

In this unit we have given you practice in

- listening to a recorded talk and understanding it; and
- taking notes while you listen to a talk.

We have also presented

- some conversations relating to both informal and formal situations; and
- a list of English vowels and the symbols used for them in some dictionaries.

---

## 6.5 KEY WORDS

---

'acre : a measure of land, 4840 sq. yds. or about 4000 sq. metres.

'alphabet : the letters used in writing a language, arranged in order

ap'plied : put to practical use

comp'uter : an electronic device which stores information on a tape, analyses it and produces information as required from the data on tapes

,corre'spondent : a person regularly contributing local news or special articles to a newspaper

ex'periment : a test or trial carried out carefully in order to study what happens and gain new knowledge

'formal (situation) : where one has to act according to rules, customs and convention

hy'pothesis : an idea put forward as a starting point for reasoning or explanation

in'formal : not formal

,obser'vation : watching carefully

- pre'diction** : telling something in advance  
**'programming** : supplying a computer with a coded collection of information, data. etc.  
**queue** : a line of people waiting for their turn  
**'ration** : fixed quantity, especially of food, allowed to one person  
**Re'ceived** : widely accepted (pronunciation)  
**'standard** : used as a measure for the required degree of excellence  
**'symbol** : a sign, mark, etc. representing something  
**theo'retical** : based on general principles, not on practice or experience

## 6.6 SUGGESTED READING

*A Preparatory General English Course for Colleges : Physical Sciences, Social Sciences*  
 (CIEFL, Hyderabad/Orient Longman)

## 6.7 ANSWERS TO EXERCISES

### Exercise 1

- |                     |                             |                              |
|---------------------|-----------------------------|------------------------------|
| a) brown tail       | f) dogs                     | k) disproved                 |
| b) dislikes papaya  | g) white tails              | l) temporary                 |
| c) with white tails | h) dogs with coloured tails | m) proof of theory           |
| d) papaya           | i) dislike                  | n) practical                 |
| e) pieces of papaya | j) like                     | o) application for invention |

### Exercise 2

- The title could be **The Scientific Method**.
- Scientific knowledge has to do with facts that are related to each other. Non-scientific knowledge on the other hand generally consists of unrelated facts.
- I shall do two things. First, I shall go round offering pieces of papaya to white-tailed dogs. Second, I shall offer papaya to a large number of dogs with coloured tails. If all dogs with white tails like papaya, and if all dogs with coloured tails dislike it, my hypothesis will be proved. However, if some dogs with coloured tails like papaya, the hypothesis will be disproved.
- Theoretical science uses experiments to prove or disprove a theory. Applied science on the other hand uses experiments to improve the production of things which are useful to man. It is the science of invention.
- Because as time passes, new observations may be recorded, and as a result a theory that was once proved to be true may no longer hold good.

### Exercise 3

- i) a) ii) b) iii) b)
- Because both have specialized in computers, and Venkat would like Sushil's advice on starting some business in computer programming.
- Because she works as a correspondent for a newspaper and is busy on a project in adult education in rural areas.
- She was carefree and fun-loving at school. Now she has become serious-minded.

### Exercise 4

- Because the shops get crowded later in the day and she wouldn't like to wait in the queue.
- They complain about the rise in prices.
- Because it is not much cheaper than it is in the open market.
- Because very often it is not fit to be eaten.
- Because it is very expensive. It is now thirty-five rupees a kilo



### Exercise 5

- 1 Five acres.
- 2 For the sake of historical continuity.
- 3 Because it would take a whole day to see the park and people would need refreshment to keep them going for such a long period.
- 4 Because they were afraid people might litter the whole place.

### Exercise 7

- |        |        |
|--------|--------|
| 1 /ʊ/  | 6 /æ/  |
| 2 /i:/ | 7 /u:/ |
| 3 /e/  | 8 /aʊ/ |
| 4 /ɒ/  | 9 /aɪ/ |
| 5 /eɪ/ | 10 /ɪ/ |

### Exercise 8

- |           |         |
|-----------|---------|
| 1 a) /e/  | b) /eɪ/ |
| 2 a) /ɑ:/ | b) /ɒ/  |
| 3 a) /ʌ/  | b) /ɑ:/ |
| 4 a) /ɪ/  | b) /e/  |
| 5 a) /æ/  | b) /ʌ/  |
| 6 a) /ʊ/  | b) /u:/ |
| 7 a) /e/  | b) /æ/  |
| 8 a) /ɔ:/ | b) /əʊ/ |
| 9 a) /aɪ/ | b) /ɔɪ/ |
| 10 a) /ʌ/ | b) /ɜ:/ |

### Exercise 9

- |                  |                     |
|------------------|---------------------|
| 1 /ə/, /aʊ/      | 9 /e/, /ɪ/, /eɪ/    |
| 2 /ɪ/, /ʌ/       | 10 /aɪ/, /ə/        |
| 3 /ɒ/, /ɪ/       | 11 /ɜ:/, /ɪ/        |
| 4 /e/, /ɪ/       | 12 /aɪ/, /eə/, /ɪə/ |
| 5 /e/, /ə/, /əʊ/ | 13 /u:/, /ɪə/       |
| 6 /ɪ/, /æ/       | 14 /əʊ/, /ə/, /u:/  |
| 7 /ɔ:/           | 15 /ʊə/             |
| 8 /i:/           |                     |

### Exercise 10

- 1 /ə/, /e/, /ɪ/
- 2 /ə/, /e/
- 3 /ɒ/, /ɪ/, /e/, /ə/
- 4 /ɒ/, /ə/, /eɪ/, /ə/
- 5 /ə/, /ʌ/, /ɪ/, /eɪ/, /ə/
- 6 /ɜ:/, /ə/
- 7 /æ/, /ɪ/
- 8 /ɔ:/
- 9 /ə/, /e/, /ə/
- 10 /e/, /ə/

## Appendix : Passage for Listening Comprehension

### Exercise 1

Let us now look at what the scientific method involves.

Science means knowledge, but not all knowledge is Science. I know—from my own eyesight—that our dog Chippy likes papaya; I know—from a book—that Akbar was the grandson of Babar, and died in 1605; and I know—from the radio—that India did not do well in the latest Test Matches. We can call these pieces of knowledge 'facts', but they are not Science.

Science starts with facts, but not with isolated facts, that is, not with facts which have nothing to do with each other, like the facts about our dog, cricket and the Moghul ruler; those facts are not related in any way, and so have nothing to do with science. Science starts with observation (what we see, or hear, know through the senses) but goes on to make comparisons (between this and that, between then and now), and to study the relationship or the connection between the things which are compared. If, between this and that, or between then and now, there has been a change, then a scientist tries to find out the cause of the change, to find out why the change has occurred. Next, the scientist tests the explanation, to find out whether it is likely to be correct, whether it is probable; this testing is called 'experiment'. Then, from the observations and the explanation the scientist tries to 'predict', that is, to say what will happen if he has observed correctly and if his hypothesis, that is, his suggested explanation, is correct.

Let me give an example. I observe that our dog, Chippy, likes papaya. I observe that she has a white tail. Our dog, Sheba, doesn't like papaya; her tail is brown. Our dog, Rags, doesn't like papaya; her tail is black. From all these observations, I get the idea (I form the hypothesis) that only dogs with white tails like papaya, that there is a connection between tail-colour and the taste for papaya. Now to find out whether this hypothesis is true or false, I must get experimental evidence. I can do two things. First, I predict that, if my hypothesis is true, all dogs with white tails will like papaya, and so I go round offering pieces of papaya to white-tailed dogs to see whether this is so. The second thing I can do is to offer papaya to a large number of dogs with coloured tails. If any white-tailed dogs dislike papaya, or if any dogs with coloured tails like it, I have failed to relate tail-colour with taste; my hypothesis has been disproved. In the history of science, for one hypothesis which is supported by experimental evidence, there are a hundred unsuccessful hypotheses. In fact, many of the great hypotheses of science have been the result of guess-work. A scientific work must always be ready to jettison a theory, to throw it away if it is useless, or to alter, to modify it so that it fits new facts. All theories are temporary; they seem, at the time they are made, to correspond with all the facts; subsequently, new observations are recorded and the theory is no longer retained.

So far I have talked about theoretical science and about the way, the scientific method, of getting proof that a theory is in accordance with the facts, or that it is untrue. There is also the practical science, the science which has produced internal combustion engines, the electric telegraph, electric light, explosives; what is called applied science, the science of invention.

(Adapted from 'The Scientific Method' in *A Preparatory General English Course for Colleges : Physical Sciences*, CIEFL, Hyderabad / Orient Longman )



Block

# 2

Units 7-12

|                     |                                                              |                                                                                   |
|---------------------|--------------------------------------------------------------|-----------------------------------------------------------------------------------|
| <b>Introduction</b> |                                                              | <b>3</b>                                                                          |
| <b>Unit 7</b>       | <b>Reading Comprehension</b>                                 | <b>5</b>                                                                          |
|                     | : Story                                                      |                                                                                   |
|                     | Norah Burke : 'The Baby-sitter'                              |                                                                                   |
|                     | <b>Exercise on Vocabulary</b>                                |                                                                                   |
|                     | <b>Grammar and Usage</b>                                     | : Use of the past perfect tense                                                   |
|                     | <b>Writing</b>                                               | : Rewriting a story with the help of given sentences                              |
| <b>Unit 8</b>       | <b>Reading Comprehension</b>                                 | <b>15</b>                                                                         |
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|                     | O. Henry: 'Witches' Loaves'                                  |                                                                                   |
|                     | <b>Exercises on Vocabulary</b>                               |                                                                                   |
|                     | <b>Grammar and Usage</b>                                     | : The simple present tense                                                        |
|                     |                                                              | The present continuous tense                                                      |
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|                     | <b>Writing</b>                                               | : Rewriting a story in an abridged form                                           |
| <b>Unit 9</b>       | <b>Reading Comprehension</b>                                 | <b>27</b>                                                                         |
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|                     | Passage from Indira Gandhi: 'A Page from the Book of Memory' |                                                                                   |
|                     | <b>Exercise on Vocabulary</b>                                |                                                                                   |
|                     | <b>Grammar and Usage</b>                                     | : Articles                                                                        |
|                     | <b>Writing</b>                                               | : Essay : 'Should the death penalty be abolished?'                                |
| <b>Unit 10</b>      | <b>Reading Comprehension</b>                                 | <b>37</b>                                                                         |
|                     | : 'The Five Kinds of Workers'                                |                                                                                   |
|                     | <b>Vocabulary</b>                                            | : The suffixes -er, -or, -ary, -eer, and -ier                                     |
|                     | <b>Grammar and Usage</b>                                     | : Types of Sentences                                                              |
|                     | <b>Writing</b>                                               | : Essay based on a diagram: 'Classification of Vertebrates'                       |
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|                     | <b>Conversation</b>                                          | : A dialogue between two passengers on a railway train                            |
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| <b>Unit 12</b>      | <b>Listening Comprehension</b>                               | <b>57</b>                                                                         |
|                     | : A talk on 'Dreams'                                         |                                                                                   |
|                     | <b>Conversation</b>                                          | : Dialogues : talking about the dreams one had recently                           |
|                     | <b>Pronunciation</b>                                         | : Stress and rhythm; Vowel contrasts; Reading words from a phonetic transcription |

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# INTRODUCTION TO BLOCK 2

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Block 2 has six units.

Units 7-10 deal with

- 1 Reading Comprehension
- 2 Vocabulary
- 3 Grammar and Usage
- 4 Writing

Units 11-12 deal with

- 1 Listening Comprehension
- 2 Conversation
- 3 Pronunciation

For practice in reading comprehension we have given you passages, both narrative and expository, from modern writers. There are also some exercises on vocabulary based on these passages.

The grammatical items presented in this block are :

- 1 The past perfect tense : various uses
- 2 The simple present tense
- 3 The present continuous tense
- 4 Ways of expressing the future
- 5 Articles
- 6 Types of sentences :
  - a) statements    b) questions    c) commands and requests

You will also get practice in writing narrative and expository compositions.

For practice in listening comprehension we shall give you recordings of a lecture and a talk. We shall also give you texts of some specimen dialogues for study and provide practice in the composition of dialogues related to particular situations.

To help you acquire correct pronunciation we shall (i) give you a list of English consonants and the phonetic symbols used for them in dictionaries, (ii) give you practice in vowel contrasts, (iii) give you practice in reading words from a phonetic transcription, and (iv) introduce you to the features of stress and rhythm in connected speech.

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1. Mr. N.K. Seshan, Jawaharlal Nehru Memorial Fund, New Delhi, for the passage: 'A Page from the Book of Memory', from *India-The Speeches and Reminiscences of Indira Gandhi*.
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# UNIT 7

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## Structure

- 7.0 Objectives
- 7.1 Reading Comprehension
  - 7.1.1 Introduction
  - 7.1.2 Passage for Reading
    - 'The Baby-sitter' by Norah Burke
  - 7.1.3 Glossary
  - 7.1.4 Chronological Sequence
  - 7.1.5 Comprehension Questions
- 7.2 Vocabulary
- 7.3 Grammar and Usage
  - Use of the Past Perfect Tense
- 7.4 Writing
- 7.5 Let Us Sum Up
- 7.6 Key Words
- 7.7 Suggested Reading
- 7.8 Answers to Exercises

---

## 7.0 OBJECTIVES

---

In this unit we shall give you practice in reading comprehension by

- i) giving you an interesting story to read — 'The Baby-sitter' by Norah Burke, and
- ii) giving a glossary of difficult words and questions on comprehension.

We shall also set exercises on selected items of vocabulary.

In the section on grammar and usage we shall discuss the essential uses of the past perfect tense. We shall also ask you to re-write the story you have read with the help of a series of sentences given by us.

After completing the unit you should be able to

- read and appreciate simple short stories;
- use the past perfect tense correctly; and
- use a series of sentences to form a connected story.

---

## 7.1 READING COMPREHENSION

---

### 7.1.1 Introduction

Have you ever heard of human parents appointing an elephant baby-sitter to look after their child? Here is a remarkable story of loyalty and devotion written by a well-known contemporary writer.

Some of the words have been explained for you in the glossary given at the end of the story.

### 7.1.2 Passage for Reading

#### The Baby-Sitter

by Norah Burke

- 1 To his keeper, Karim, Gajpati was the biggest, best and most intelligent elephant in all Asia. He belonged to India's Forest Department and was employed in the Himalayan foothills as a *shikar* (hunting) elephant; he could penetrate the jungle like no other animal.

- 2 Gajpati stood ten feet tall and weighed more than four tons. His legs were like trees—his tracks 20 inches across — and he had more than once stamped a bear to a pulp. Yet Gajpati was a gentle animal. He was especially so with Karim, whom Gajpati loved with unselfish devotion, and with Karim's infant son. If the elephant was doing nothing when Karim's wife had water to fetch, or dinner to cook, either she or Karim would draw a circle in the dust in front of the tethered animal, and put the baby into it.
- 3 "Keep him inside there, O Lord of Elephants," they would order the big tusker, who gently restrained the child if he tried to crawl away.
- 4 One afternoon when they were camped near the Rapti River, Karim's wife took a big earthen jar and went off towards the river to fill it. After a while, when she failed to return, Karim shouted in the direction she had taken. But there was no reply. At his yell, every jungle sound had stopped except the roar of the river.
- 5 Quite suddenly Karim, with his heel, marked a circle in front of the elephant and put the baby into it.
- 6 "Look after him, Gajpati!"
- 7 He ran full speed to see what had happened to his wife.
- 8 Under Gajpati's trunk, next to his immense toenails, the baby lay and laughed up at the elephant. The infant could do as he liked, but each time he tried to crawl out of the circle he was picked up and put back in again. Gajpati scooped up some dust with his trunk and blew it over himself. Sometimes he flicked a little dirt over the baby, to discourage flies. And sometimes drops of green spit fell from Gajpati's pointed underlip onto the baby's tummy and tickled him. They were perfectly content together, these two. Here, inside the cool shade of the huge wild-mango tree to which Gajpati was tethered, time meant nothing.
- 9 Suddenly the sun was gone drawing over it a sky of velvet and diamonds. Immediately, the air was colder, and the baby began to cry. Jackals howled in the dusk, and there came the whoop of an eagle owl.
- 10 Not far away, in the rough grassland, a male hyena emerged from his burrow and stood silently sniffing the night air for news of food. He was a scavenger of carrion and an eater of skeletons. He would pick up any small, helpless creature he might find. In India, hyenas take human children every year.
- 11 His mate and an almost full-grown young hyena came out of the den, too. When they heard the baby crying, these bold and loathsome beasts, with their powerful crushing teeth, trotted off in that direction.
- 12 In camp, Gajpati was beginning to be agitated about the child. He realized that something was the matter, but what? He offered the baby a mouthful of leaves, and fanned him. It was no good. He put up his trunk and trumpeted for the owners of this baby to come back and do something.
- 13 They did not appear.
- 14 Gajpati scented the hyenas. He froze, and felt the breeze with his trunk to find out more.
- 15 There were three of them, out of sight, but quite close. Gajpati gathered the baby closer to his feet and squealed a threat.
- 16 An elephant's sense of smell is acute, but his vision poor. It was not till the hyenas were in the camp that Gajpati saw them. The sight made him range angrily, straining the chain that bound him. The elephant grumbled and blew.
- 17 The hyenas were nonplussed. One sat down out of reach and fixed its nocturnal eyes on the child. The others began to circle around behind.
- 18 In sudden exasperation, the elephant put his forehead against the mango tree, and braced the whole of his giant strength against it to break it down. He did not succeed, but the tree groaned at the roots.
- 19 Gajpati swung back and made for the sitting hyena, which sprang smartly away.
- 20 The hyenas behind him darted at the baby, so he wheeled towards them instead. They jumped out of reach.
- 21 He attacked the tree again. It shrieked as he strove against it. Now the baby was yelling at the top of his lungs, and blindly trying to crawl away; so Gajpati gave up. He backed up, shook his head, and gathered the baby to him.



- 22 Changing his tactics, he stood perfectly still, close to the now leaning tree, and watched.
- 23 The hyenas were hungry, bold, and began to close in.
- 24 They were watching the elephant with respect, but they did not allow for the slack of the chain.
- 25 Gajpati struck like lightning and in a moment got one hyena under his forefeet. Almost at once the struggle was over, the body stamped to a pulp. With a squeal of triumph and rage, Gajpati threw the carcass aside.
- 26 It scattered the others, who made off, leaving elephant and baby in peace for an hour or two.
- 27 Pillowed in dust, and exhausted by hunger, the baby lay half-sleeping, half-sobbing, and sucked at the stub of sugarcane that Gajpati offered him. Then, warmed by the elephant's sweet breath, he slept. A little after midnight, Gajpati dozed, too.
- 28 Presently, the baby stirred, sat up, and began to crawl away.
- 29 He was already out of reach when the elephant woke.
- 30 In the grey of early morning, Gajpati saw the hyenas coming back, and the baby several yards away.
- 31 He forged out to the full length of his range. Iron links bit into his flesh. Blood poured down.
- 32 The hyenas saw their chance and darted in.
- 33 At the same moment, the great tree gave and smashed down upon elephant and baby together. Breaking branches and rushing leaves covered them both.
- 34 The violence sent the hyenas off in a flash, and they did not return.
- 35 When Karim and his wife ran gasping into camp, they saw only the fallen tree and Gajpati under it.
- 36 Their baby?
- 37 They tore their way into the leaves and branches. Beneath it all, the child lay sleeping in the curl of the elephant's trunk. His mother, in tears, snatched him up. He was very dirty and scratched, but whole.
- 38 And Gajpati?
- 39 He lay with closed eyes beneath the tree.
- 40 "Fool! Traitor!" raged Karim. "So! Was the baby nothing to thee, that thou wouldst break loose and leave him?"
- 41 He took his axe and began to free the elephant, watched by his wife, who stood with her son in the arms and trembled still after her night's adventures.
- 42 To have dropped her water jar into deep rapids had been bad enough. Then, as she tried to recover it, to be swept downstream had been a nightmare. Karim had raced off down the river to look for her, but was overtaken by night and lost in the jungle. At dawn they had found each other as both rushed home to the child.
- 43 Now, panting and grunting, Karim cleared away the branches and undid Gajpati's chain.
- 44 "He will die of his injuries," choked the woman.
- 45 But the elephant got his front feet onto the ground and heaved free of the last branches. He was up, bruised, bleeding and shaking.
- 46 "Thou worthless traitor!" Karim told the animal bitterly.
- 47 The big elephant stood and sucked his trunk in shame and remorse for wrongdoing.
- 48 "Look!" gasped the woman.
- 49 Where Gajpati had heaved himself free of branches, these had parted to disclose the body of the hyena, and hyena tracks were everywhere. Karim and his wife read the story: Gajpati was no traitor. There followed such words of praise that made Gajpati lift his head and blink.

### 7.1.3 Glossary

The numbers refer to the paragraphs in the story. In words of 2 or more syllables, the mark ' is placed before the syllable that has the main stress; the mark , before a syllable

indicates secondary stress.

- 1 **'penetrate** : force his way through
- 2 **pulp** : the condition of being soft and liquid  
**'tethered** : tied (with a rope or chain) so that the animal is free to move within a limited area
- 3 **re'strained** : held (the child) back
- 8 **scooped** : took up as with a scoop (=a container for holding and moving loose material)
- 9 **whoop** : a loud shout
- 10 **hy'ena** : an animal of Asia and Africa, rather like a dog, which eats meat and has a wild cry like a laugh
- 11 **'carrion** : dead and decaying flesh
- 15 **squealed** : made a long high sound
- 16 **range (v.)** : move about
- 17 **'non'plussed** : surprised  
**noc'turnal** : used at night
- 18 **ex'aspe'ration** : anger  
**braced** : put (his forehead) firmly (against the tree)
- 24 **'slack of the 'chain** : the part of the chain that hung loose
- 25 **'carcass** : the body of a dead animal
- 42 **'rapids** : part of a river where the water moves very fast over the rocks

#### 7.1.4 Chronological Sequence

In this section we shall draw your attention to the chronological sequence stated or implied in the story, that is, the order in which the events take place. In many reading texts there is a sequence of events which is essential to the understanding of the passage. In the following exercise, we shall give you a jumbled list of the main events of the story and then ask you to re-order them chronologically. You will realize that this task requires constant reference to the story to find out when exactly the various events took place.

##### Exercise 1

Here is a list of the main events of the story you have just read. However, it is not in the order in which the events actually happened. Rearrange the list correctly, referring to the story whenever necessary. The first event has been indicated for you.

- 1 Karim made Gajpati look after the baby when his wife did not return from the river.
- 2 The baby was frightened by all the noise and violence around him.
- 3 A little later, when they saw the dead hyena, they realized that Gajpati had been a devoted baby-sitter.
- 4 Gajpati pulled the tree down and chased the hyena away.
- 5 A little after mid-night Gajpati dozed off.
- 6 Gajpati gathered the baby to him and stood still.
- 7 Meanwhile the baby lay under Gajpati's trunk and laughed up at him.
- 8 One afternoon Karim's wife went off towards the river to fetch water.
- 9 Three hyenas appeared in the dusk.
- 10 They first blamed the elephant for not taking good care of the child.
- 11 When the elephant woke up, he saw the hyenas return and the baby several yards away.
- 12 He crushed the hyena that tried to get near the child.
- 13 When Karim and his wife returned, they saw the child sleeping in the curl of Gajpati's trunk.
- 14 The baby woke up and began to crawl away.
- 15 The other two hyenas ran away when Gajpati struck.
- 16 Gajpati tried to break the tree down to attack the hyenas.
- 17 In trying to recover her water jar, she fell into the river and was swept downstream.

- 18 He ran fast to see what had happened to his wife.
- 19 They tried to take the baby away.
- 20 He was overtaken by night and got lost in the jungle.

*Begin :*

- 1 One afternoon Karim's wife went off towards the river to fetch water.
- 2 .....
- 3 .....
- 4 .....
- 5 .....
- 6 .....
- 7 .....
- 8 .....
- 9 .....
- 10 .....
- 11 .....
- 12 .....
- 13 .....
- 14 .....
- 15 .....
- 16 .....
- 17 .....
- 18 .....
- 19 .....
- 20 .....

### 7.1.5 Comprehension Questions

#### Exercise 2

Answer the following questions briefly:

- 1 Gajpati was baby-sitting for Karim and his wife for the first time. Do you agree? How do you know?  
.....  
.....  
.....
- 2 Do you think the baby minded being looked after by the elephant? Why do you think so?  
.....  
.....  
.....
- 3 In India hyenas take human children every year (Paragraph 10). What function do you think this sentence performs in the story  
.....  
.....  
.....
- 4 "... th bold and loathsome beasts ..." (Paragraph 11). Whose opinion is this ?  
.....  
.....  
.....

- 5 Read the last paragraph of the story again. Which of the following words do you think Karim and his wife used? Give reasons for your choice(s).  
a) saviour, b) guardian angel, c) devoted friend, d) loyal servant.
- .....
- .....

## 7.2 VOCABULARY

### Exercise 3

Fill in the blanks in the sentences below, choosing suitable words taken from the list given at the end:

- 1 Rain has ..... right through this coat.
- 2 A banana is mainly ..... except for its skin.
- 3 If you can't ..... your dog from biting the milkman, you must lock him up.
- 4 "Go away!" I shouted in .....  
cut, kernel, pulp, penetrated, teach, dismay, restrain, exasperation.

## 7.3 GRAMMAR AND USAGE

In this section we shall discuss the essential uses of the **Past Perfect Tense**. There are several examples of this tense form in the story. Look at paragraphs 2, 42 and 49 for instances of the Past Perfect. As you know, the Past Perfect is used

- i) to show that one action took place in the past before another action :  
Karim's wife *had already fallen* into the river when he got there.
- ii) to express the continuation of an action up to a certain time in the past :  
Gajpati *had looked after* the baby on several occasions by the time the encounter with the hyenas took place.
- iii) to express a hypothetical (=supposed) condition:  
If Karim *had looked* for his wife during the day, he would not have got lost.
- iv) after *wish* to express what is impossible :  
Karim said to his wife, "I wish you *had not fallen* into the river".
- v) in Reported Speech, to talk about things that had already happened at the time when we were talking or thinking:  
She said that she *had accidentally fallen* into the river.

In the following exercises we shall concern ourselves only with the first two uses of the Past Perfect.

### Exercise 4

Match the questions in Column A with the appropriate replies in Column B. Also, fill in the blanks with the Past Perfect forms of the verbs in brackets. The first one has been done for you.

- | A                                                         | B                                                                          |
|-----------------------------------------------------------|----------------------------------------------------------------------------|
| 1 Did you put the milk in the fridge? (b)                 | a She realized that she ..... (already read) all the books.                |
| 2 Did you have a good dinner at Sheela's wedding? ( )     | b No, Mother <i>had already put</i> (already put) it in before I got home. |
| 3 Why <i>didn't</i> you go to the movie with Avinash? ( ) | c No, they ..... (already finish) eating by the time I got there.          |

- 4

Why did Amita drop out of the class?

( )

5

Did you register the letter?

( )

6

Why was Hamid so happy yesterday?

( )
- d

Because I .....  
(already see) it.

e

He ..... (just pass)  
his driving test.

f

No, the post office .....  
(already closed) when I got there.

Exercise 5

Here's what happened when John and Lillian went out yesterday.

- 1 They left in too much of a hurry.
- 2 They left a bowl of custard on the dining table.
- 3 They did not shut the front door firmly.
- 4 A thief came in.
- 5 He ate all the custard.
- 6 He also took away their favourite music cassettes.

Now, complete what John and Lillian said when they discovered what had happened. Remember to use the Past Perfect Tense.

- 1 When we returned home, we discovered that we had left in too much of a hurry.
- 2 We noticed that .....
- 3 Also, we .....
- 4 Apparently, .....
- 5 .....
- 6 .....

7.4 WRITING

Exercise 6

After you have checked your answer to Exercise 1, use the 20 sentences given there to form a connected story in about 300 words.

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## 7.5 LET US SUM UP

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In this unit we have given you practice in

- i) reading and understanding a short story about the loyalty and devotion of an elephant and perceiving the sequence of events in it;
- ii) using some of the words occurring in the story
- iii) using the past perfect tense correctly.
- iv) using a series of sentences to form a connected story.

---

## 7.6 KEY WORDS

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**appreciate:** understand and enjoy

**'baby-sitter:** a person paid to look after a baby for a short time (e.g., while its parents are at the cinema)

**chronological:** in order of time

**sequence:** a connected line of events

**structure:** the way in which something is put together

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## 7.7 SUGGESTED READING

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*A Collection of the Best Fiction Pieces from 'The Reader's Digest'*  
R.D.I. Print and Publishing Private Ltd., Bombay

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## 7.8 ANSWERS TO EXERCISES

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### Exercise 1

The correct order is :

8, 17, 1, 18, 20, 7, 9, 16, 2, 6, 12, 15, 5, 14, 11, 19, 4, 13, 10, 3.

### Exercise 2

1 No.

Whenever Karim's wife was busy, the elephant was asked to look after the child.

2 No.

The baby laughed at the elephant.

They were very happy together.

3 It tells us of the danger for Karim's child.

4 The author's.

5 devoted friend

Gajpati loved Karim and his son with unselfish devotion.

**Exercise 3**

1 penetrated 2 pulp 3 restrain 4 exasperation

**Exercise 4**

- 1 (b) had already put
- 2 (c) had already finished
- 3 (d) had already seen
- 4 (a) had already read
- 5 (f) had already closed
- 6 (e) had just passed.

**Exercise 5**

- 2 We noticed that we had left a bowl of custard on the dining table.
- 3 Also, we had not shut the front door firmly.
- 4 Apparently, a thief had come in.
- 5 He had eaten all the custard.
- 6 He had also taken away our favourite music cassettes.





# UNIT 8

## Structure

### 8.0 Objectives

#### 8.1 Reading Comprehension

##### 8.1.1 Introduction

##### 8.1.2 Passage for Reading

'Witches' Loaves' by O. Henry

##### 8.1.3 Note on the Author

##### 8.1.4 Glossary

##### 8.1.5 Exercises in Comprehension

#### 8.2 Vocabulary

#### 8.3 Grammar and Usage

##### 8.3.1 The Simple Present Tense and the Present Continuous Tense

##### 8.3.2 Ways of Expressing the Future

#### 8.4 Deviations from Normal English

#### 8.5 Writing

#### 8.6 Let Us Sum Up

#### 8.7 Key Words

#### 8.8 Answers to Exercises

## 8.0 OBJECTIVES

In this unit our aim is to give you further practice in reading comprehension by

- giving you an interesting story to read — 'Witches' Loaves' by O. Henry and
- giving a glossary of difficult words and questions on comprehension.

We have also set exercises on the use of selected items of vocabulary.

The section on grammar and usage deals with

- the simple present tense,
- the present continuous tense, and
- ways of expressing the future.

For practice in writing you will re-write the story you have read in an abridged form.

After completing this unit you should be able to

- read and appreciate simple short stories,
- use the simple present tense and the present continuous tense correctly,
- understand the different ways of expressing the future, and
- re-write a story in an abridged form.

## 8.1 READING COMPREHENSION

### 8.1.1 Introduction

How does it feel to be rich and prosperous but single? How does it feel to be forty and unmarried? If the person in question is a woman.....? Read this delicately woven story of a woman who falls in love at forty. Look out for the twist in the tale! Some of the words are explained for you in the glossary given at the end of the story (Section 8.1.4).

### 8.1.2 Passage for Reading

#### Witches' Loaves

by O. Henry.

- Maratha Moacham kept the little bakery on the corner (the one where you go up three steps, and the bell tinkles when you open the door).

- 2 Miss Martha was forty, her bank book showed a credit of two thousand dollars, and she possessed two false teeth and a sympathetic heart. Many people have married whose chances to do so were much inferior to Miss Martha's.
- 3 Two or three times a week a customer came in, in whom she began to take an interest. He was a middle-aged man, wearing spectacles and a brown beard trimmed to a careful point.
- 4 He spoke English with a strong German accent. His clothes were worn and darned in places, and wrinkled and baggy in others. But he looked neat and had very good manners.
- 5 He always bought two loaves of stale bread. Fresh bread was five cents a loaf. Stale ones were two for five. Never did he call for anything but stale bread.
- 6 Once Miss Martha saw a red and brown stain on his fingers. She was sure then that he was an artist and very poor. No doubt he lived in a garret, where he painted pictures and ate stale bread and thought of the good things to eat in Miss Martha's bakery.
- 7 Often, when Miss Martha sat down to her chops and light rolls and jam and tea, she would sigh and wish that the gentle-mannered artist might share her tasty meal instead of eating his dry crust in that drafty attic. Miss Martha's heart, as you have been told, was a sympathetic one.
- 8 In order to test her theory as to his occupation, she brought from her room one day a painting that she had bought at a sale and set it against the shelves behind the bread counter.
- 9 It was a Venetian scene. A splendid marble palazzo (so it said on the picture) stood in the foreground — or rather fore-water. For the rest there were gondolas (with the lady trailing her hand in the water), clouds, sky, and chiaroscuro in plenty. No artist could fail to notice it.
- 10 Two days afterward the customer came in.
- 11 "Two loafs of stale bread, if you blease."
- 12 "You haf here a fine bicture, madame," he said while she was wrapping up the bread.
- 13 "Yes?" says Miss Martha, reveling in her own cunning. "I do so admire art and" (no, it would not do to say "artists" thus early) "and paintings," she substituted. "You think it is a good picture?"
- 14 "Der balance," said the customer, "is not in good drawing. Der bairspective of it is not true. Goot morning, madame."
- 15 He took his bread, bowed, and hurried out.
- 16 Yes, he must be an artist. Miss Martha took the picture back to her room.
- 17 How gentle and kindly his eyes shone behind his spectacles! What a broad brow he had! To be able to judge perspective at a glance — and to live on stale bread! But genius often has to struggle before it is recognized.
- 18 What a thing it would be for art and perspective if genius were backed by two thousand dollars in the bank, a bakery, and a sympathetic heart to — but these were day-dreams, Miss Martha.
- 19 Often now when he came he would chat for a while across the showcase. He seemed to crave Miss Martha's cheerful words.
- 20 He kept on buying stale bread. Never a cake, never a pie, never one of her delicious sally lunn.
- 21 She thought he began to look thinner and discouraged. Her heart ached to add something good to eat to his meager purchase, but her courage failed at the act. She did not dare affront him. She knew the pride of artists.
- 22 Miss Martha took to wearing her blue-dotted silk waist behind the counter. In the back room she cooked a mysterious compound of quince seeds and borax. Ever so many people use it for the complexion.
- 23 One day the customer came in as usual, laid his nickel on the showcase, and called for his stale loaves. While Miss Martha was reaching for them, there was a great tooting and clanging, and a fire-engine came lumbering past.

- 24 The customer hurried to the door to look, as any one will. Suddenly inspired, Miss Martha seized the opportunity.
- 25 On the bottom shelf behind the counter was a pound of fresh butter that the dairyman had left ten minutes before. With a bread knife Miss Martha made a deep slash in each of the stale loaves, inserted a generous quantity of butter, and pressed the loaves tight again.
- 26 When the customer turned once more, she was tying the paper around them.
- 27 When he had gone, after an unusually pleasant little chat, Miss Martha smiled to herself, but not without a slight fluttering of the heart.
- 28 Had she been too bold? Would he take offense? But surely not. There was no language of edibles. Butter was no emblem of unmaidenly forwardness.
- 29 For a long time that day her mind dwelt on the subject. She imagined the scene when he should discover her little deception.
- 30 He would lay down his brushes and palette. There would stand his easel with the picture he was painting in which the perspective was beyond criticism.
- 31 He would prepare for his luncheon of dry bread and water. He would slice into a loaf — ah!
- 32 Miss Martha blushed. Would he think of the hand that placed it there as he ate? Would he .....
- 33 The front doorbell jangled viciously. Somebody was coming in, making a great deal of noise.
- 34 Miss Martha hurried to the front. Two men were there. One was a young man smoking a pipe — a man she had never seen before. The other was her artist.
- 35 His face was very red, his hat was on the back of his head, his hair was wildly rumped. He clenched his two fists and shook them ferociously at Miss Martha. At Miss Martha.
- 36 “Dummkopf!” he shouted with extreme loudness; and then “Tausendonfer!” or something like it in German.
- 37 The young man tried to draw him away.
- 38 “I vill not go,” he said angrily, “else I shall told her.”
- 39 He made a bass drum of Miss Martha’s counter.
- 40 “You haf shpoilt me,” he cried, his blue eyes blazing behind his spectacles. “I vill tell you. You vas von meddlingsome old cat!”
- 41 Miss Martha leaned weakly against the shelves and laid one hand on her blue-dotted silk waist. The young man took the other by the collar.
- 42 “Come on,” he said, “you’ve said enough.” He dragged the angry one out at the door to the sidewalk, and then came back.
- 43 “Guess you ought to be told, ma’am,” he said, “what the row is about. That’s Blumberger. He’s an architectural draftsman. I work in the same office with him.
- 44 “He’s been working hard for three months drawing a plan for a new city hall. It was a prize competition. He finished inking the lines yesterday. You know, a draftsman always makes his drawing in pencil first. When it’s done he rubs out the pencil lines with handfuls of stale bread crumbs. That’s better than India rubber.
- 45 “Blumberger’s been buying the bread here. Well, today — well, you know, ma’am, that butter isn’t — well, Blumberger’s plan isn’t good for anything now except to cut up into railroad sandwiches.”
- 46 Miss Martha went into the back room. She took off the blue dotted silk waist and put on the old brown serge she used to wear. Then she poured the quince seed and borax mixture out of the window into the ash can.

### 8.1.3 Note on the Author

O. Henry was the pen name of William Sidney Porter, 1862-1910, a short-story writer from U.S.A. His stories are known for the amusing representation of characters and surprising endings.

### 8.1.4 Glossary

(The numbers refer to the paragraphs in the reading passage.)

- 2 **'credit**: the amount of money in a person's account at bank
- 3 **trimmed**: made neat and tidy, especially by cutting away irregular parts
- 4 **'accent**(n.): (here) a particular way of speaking, usually connected with a country, area, or class
  - darned**: mended
  - 'wrinkled**: with small folds or lines on the surface
  - 'baggy**: hanging in loose folds
- 5 **stale**: not fresh
- 6 **'garret**: a small unpleasant room at the top of a house
- 7 **chop**: a small piece of meat, usually with a bone in it
  - sigh**(v.): let out a deep breath slowly and with a sound, indicating tiredness, sadness, or satisfaction, (here) longing
  - crust**: the hard brown outer surface of baked bread
  - 'drafty**: with cold air blowing through
  - 'attic**: the part of a house just below the roof
- 9 **Ve'netian**: of Venice, a city in Italy
  - palazzo**: palace
  - 'foreground**: part of a view (in a picture) nearest to the observer
  - 'gondolas**: long, light, flat-bottomed boats used on canals in Venice
  - 'trailing**: dragging behind
  - chiaro'scuro**: distribution of light and shade (in a painting)
- 11 **loafs**: (the usual plural of *loaf* is *loaves*)
  - blease**: please
- 12 **haf**: have
- 13 **'reveling in**: enjoying greatly
- 14 **der**: the
  - bairspective**: perspective, the art of drawing solid objects on a flat surface so that they give a natural effect of depth, distance, and solidity
  - goot**: good
- 17 **genius**: great ability, especially in producing works of art
- 19 **crave**: have a strong desire for
- 20 **pie**: meat or fruit covered with paste and baked in a deep dish
  - sally 'lunns**: slightly sweet bread-like cakes
- 21 **dis'couraged**: lacking in courage or confidence
  - meager** (American spelling), **meagre**: insufficient, poor
  - affront**: hurt somebody's feelings or self-respect, especially in public
- 22 **quince**: a hard fruit related to the apple, used in jelly
  - 'borax**: a white powder used to make glass, etc.,
  - com'plexion**: the natural colour and appearance of the skin, especially of the face
- 23 **'tooting**: a short warning sound from a horn, whistle, etc.
  - 'clanging**: a loud ringing sound, such as when metal is struck
  - 'lumbering**: moving in a heavy, clumsy way
- 24 **in'spired**: encouraged to act
- 25 **slash**: a long cut
- 27 **'fluttering**: quick and irregular beating
- 28 **'edibles**: things fit to be eaten
  - 'emblem**: an object which is the sign of something
  - an'maidenly**: not suitable to an unmarried girl
  - forwardness**: boldness
- 29 **dwelt**: thought at length

- 30 **'palette**: a board (with a hole for the thumb) on which an artist mixes his colours  
**'easel**: a wooden frame to support a picture
- 32 **blushed**: became red (in the face), from shame or confusion
- 33 **'jangled**: made a harsh metallic noise  
**'viciously**: in an ill-tempered manner
- 35 **'rumpled**: disarranged, crushed  
**'clenched**: closed tightly  
**ferociously**: fiercely
- 36 **Dummkopf**: (German) a word of abuse  
**Tausendonfer**: (German) a word of abuse
- 39 **'bass 'drum**: the large drum of an orchestra or band
- 40 **shpoilt**: spoilt  
**'blazing**: shining very brightly (with anger)  
**vill**: will  
**vas**: was (were)  
**von**: one  
**'meddlingsome**: (meddlesome) in the habit of interfering
- 43 **'archi'tectural**: of the art and science of building  
**'draftsman**: a man who prepares drafts or rough sketches, especially in architecture and engineering
- 44 **crumbs**: small pieces of dry food, especially bread or cake  
**'India 'rubber**: rubber, especially as used for making toys or rubbing out pencil marks
- 45 **'railroad**: railway
- 46 **serge**: hard-wearing woollen cloth

### 8.1.5 Exercises in Comprehension

In some of the earlier units, as part of your attempt at reading for accuracy and detail, you did comprehension exercises that focused on reading for facts (factual comprehension) and reading by inference or reading between the lines (inferential comprehension). In this section, we shall give you more experience of inferring meaning and gathering significant factual information. In addition, we shall introduce you to the idea of

- i) **Critical or Evaluative** comprehension (which requires not only an understanding of what is both stated and implied in a reading text but also an ability to **judge** the ideas in it in the light of one's own experience); and
- ii) **Global** comprehension (which calls for an overall understanding of the whole of a reading passage or a sizeable section of it).

#### Exercise 1

Answer the following questions by choosing the best alternative under each. (Tick the correct answer.)

- 1 Suppose you were asked to describe Miss Martha in a few words, how would you do it?
  - a) Not-so-old, unmarried, fairly rich, tender-hearted woman.
  - b) Middle-aged, fairly rich, sympathetic bakery owner.
  - c) Forty years old, rich and unmarried, and possessing two false teeth.
- 2 What picture of Blumberger emerges from the first five paragraphs of the story?
  - a) A middle-aged, spectacled, bearded German architectural draftsman who could speak English.
  - b) A neatly dressed, good mannered German artist who always bought stale bread.
  - c) A well-behaved, neat, middle-aged person who always bought stale bread and did not speak English like a native.
- 3 Why did Miss Martha think that Blumberger was a poor artist?
  - a) He lived in a garret where he painted pictures and ate stale bread.

- b) He once had a red and brown stain on his fingers.
  - c) He was bearded and his clothes were worn and baggy.
- 4 When was Miss Martha convinced that Blumberger was really an artist?
- a) He told her that he himself was an artist, on seeing the painting in the bakery.
  - b) He gave her a knowledgeable opinion of the painting.
  - c) He told her that the painting was an extremely fine one.
- 5 What did Miss Martha daydream about?
- a) That Blumberger might share her tasty meal instead of eating his stale bread.
  - b) That Blumberger might buy her delicious cakes, pies and sally lunnis.
  - c) That Blumberger and she could get married.
- 6 Why didn't Miss Martha add something good to eat to Blumberger's regular purchase even though she really wanted to?
- a) She was afraid that it might hurt his pride.
  - b) She did not have the courage to do it.
  - c) She thought he desired only her cheerful words and nothing more.
- 7 How did Miss Martha manage to slip the butter into Blumberger's loaves of bread?
- a) She did it when he was admiring the painting.
  - b) She did it when he left her alone for a few minutes.
  - c) She did it when he was busy looking at the fire-engine.
- 8 How did Miss Martha feel after she had inserted the butter into Blumberger's bread?
- a) Happy.
  - b) Slightly nervous.
  - c) Very frightened.
- 9 'He made a bass drum of Miss Martha's counter' (Paragraph 39). Why?
- a) Blumberger was an experienced drummer.
  - b) Blumberger had a habit of drumming on any counter with his fists.
  - c) Blumberger was expressing his anger.
- 10 Why did Miss Martha's good intentions have a result different from the one she had expected?
- a) Blumberger's chances of winning a prize were ruined by her action.
  - b) Blumberger shouted angrily at her.
  - c) Blumberger could not use buttered bread to rub out the pencil lines.
- 11 What is the significance of the title 'Witches' Loaves'?
- a) Miss Martha was a witch.
  - b) The actions of a witch have an evil effect.
  - c) Miss Martha's loaves spoilt a man's chances of winning a competition.

## Exercise 2

There are twenty-five statements below. Only twelve of them are correct, according to the story. Read the statements carefully and pick out the twelve correct ones. (Tick the correct ones)

- 1 Miss Martha's bakery was built a little above ground level.
- 2 It was possible to open the door of the bakery without making any sound.
- 3 Miss Martha was not married because she was a very ordinary woman.
- 4 Miss Martha got interested in a customer who regularly bought stale bread from her.
- 5 The way the customer spoke English never suggested that he might be German.
- 6 Miss Martha thought that the customer bought stale bread because he was very poor.
- 7 There was no doubt that the customer always thought of the delicious things Miss Martha sold whenever he sat down to his simple meal.
- 8 Miss Martha placed a painting she had done in her bakery to find out the customer's occupation.
- 9 There was distribution of light and shade in plenty in the painting.

- 10 Miss Martha substituted the word 'paintings' for the word 'artists' (Paragraph 13) because she felt it was too early in her relationship with the customer to say 'artists'.
- 11 The customer thought that Miss Martha had been very clever in using the painting to test his occupation.
- 12 It was because the customer lived on stale bread that he was able to judge perspective at a glance.
- 13 When he got to know Miss Martha fairly well the customer would come to the bakery not just to buy stale bread but also to chat with her.
- 14 Miss Martha prepared a compound of quince seeds and borax to sell it to all those people who needed it for the complexion.
- 15 The day Miss Martha slipped butter into the customer's bread there must have been a fire in the town.
- 16 When the customer wasn't looking Miss Martha inserted butter into each of the fresh loaves.
- 17 'There was no language of edibles' (Paragraph 28); it suggests that an emotion like love is not usually conveyed through the offering of edibles.
- 18 The perspective in the pictures which the customer painted was always perfect.
- 19 The bakery doorbell did not tinkle but it jangled when the customer made a violent entry one day.
- 20 'At Miss Martha' (Paragraph 35); this phrase is repeated to suggest surprise at the customer's rude behaviour towards a friend like Miss Martha.
- 21 Miss Martha was not badly shaken by the customer's violent outburst.
- 22 Blumberger himself explained to Miss Martha why he was so angry with her.
- 23 Blumberger was using the stale bread he bought from the bakery for erasing pencil marks.
- 24 Miss Martha took off her blue-dotted silk waist and threw away her quince seed and borax mixture because she realised that her relationship with Blumberger had ended.
- 25 Miss Martha's romantic dreams came true.

## 8.2 VOCABULARY

In Exercise 3, you will learn to rewrite sentences, using the given words. In Exercise 4, you will learn to use a number of words from the story in different but meaningful contexts.

### Exercise 3

Rewrite the following sentences using the words given in brackets.

*Example :* Can you tell me how much money there is in my account? (credit)

*Answer :* Can you tell me how much money I have standing to my credit?

- 1 When Mr. Podgorny speaks English it is evident that his way of pronouncing it is that of a Russian. (accent)  
.....  
.....
- 2 The meat sold at Chin Lung's is certainly lower in quality than the meat sold at D'Souza's. (inferior)  
.....  
.....
- 3 Bertrand Russell was a man of very great and exceptional capacity of the mind, especially in philosophy and mathematics. (genius)  
.....  
.....
- 4 If his father had not encouraged him, Gurbux would have performed miserably at the interview. (inspire)  
.....  
.....

- 5 Sajani became red in the face at the mention of her lover's name. (blush)
- 6 The restaurant near my Institute is becoming notorious for serving food that is dry, unappetizing and smelly. (stale)
- 7 The kick was intended to hurt; it made Rahman helpless for the rest of the match. (vicious)
- 8 Renuka was found lying in a pool of blood; somebody had made long, deep cuts on her pretty face. (slash)
- 9 Whenever Kirti visits the fair she shows a strong desire for a ride in the merry-go-round. (crave)
- 10 It is true that Naveen has been without work for a long time, but we should realize that he is looking for employment suited to his abilities. (occupation)

#### Exercise 4

Fill in the blanks with the words taken from the following list:

|            |             |          |
|------------|-------------|----------|
| affront    | discouraged | ferocity |
| complexion | stain       | rumpled  |
| emblem     | blaze       | wrinkled |

People called her the Quiet Maiden. Nobody could provoke her to anger, none could disturb her calm. She was the ..... of patience and understanding. The ..... forehead and the pale ..... suggested a life of hardship and intense suffering. Yet it had not forced her to commit any wrong which would be a ..... on her character. There was not a single occasion when she had ..... a friend from approaching her for help or companionship. And then it happened. Someone stole her precious little money-box, which had a unique collection of old coins and ..... notes. It was an ..... to her sense of honesty and faith in humanity. She lost her balance. Her eyes began to ..... with hatred and contempt for all. When she began to indulge in acts of violence and cruelty her ..... knew no bounds. Soon, however, she was cured of her illness. In one of her violent fits she rushed to the nearest well and jumped in.

## 8.3 GRAMMAR AND USAGE

### 8.3.1 The Simple Present Tense and the Present Continuous Tense

In this section you will learn to distinguish between the simple present tense and the present continuous tense.



The simple present tense has the simple form of the verb (called plain infinitive), with -s or -es added when there is a third person singular subject.

*Example* : He speaks English with an Indian accent.

The present continuous tense has a form of the verb *be* (agreeing with the subject in number and person) and the -ing form of the verb (called the present participle).

*Example* : I am painting a picture.

The simple present tense is generally used to refer to

- a habit

*(Example* : I go for a walk every morning.)

- a repeated action

*(Example* : He often comes here to play tennis.)

- something which is always true

*(Example* : The sun rises in the east.)

The present continuous is generally used to refer to an action going on at the moment of speaking:

*Examples* : The child is crying.

Look! he is coming in now.

Some verbs are generally not used in the present continuous even when they refer to the real present.

*Examples*:

I hear a strange noise.

I like some of the television serials.

I know the Principal very well.

We have no stamps in stock.

He wants to be a teacher.

This bag contains all my books.

I remember your friend Sohan.

#### Exercise 5

Fill in the blanks with the simple present or the present continuous forms of the verbs given in brackets.

- 1 She ..... (have) a small shop in the market.
- 2 I ..... (do) my home work now. My brother ..... (play) in the garden.
- 3 I ..... (go) to the doctor. My father ..... (suffer) from a pain in the stomach.
- 4 Every time you ..... (visit) him, he ..... (think) you ..... (want) some help.
- 5 He ..... (seem) to be very busy.
- 6 You cannot go now. It ..... (rain)

### 8.3.2 Ways of Expressing the Future

You will now learn various ways of expressing the future. Here are some examples :

- 1 I shall see you in the evening. (simple future)
- 2 We are going to spend the vacation in Delhi. (intention)
- 3 It is going to rain. (likelihood)
- 4 The train is going to start. (action about to take place)
- 5 My father is going to Bombay next month. (planned programme)
- 6 I'll be staying here for a week. (planned programme)
- 7 The President arrives here next Monday. (official schedule)

#### Exercise 6

Fill in the blanks with the correct forms of the verbs given in brackets to indicate the future:

- 1 I ..... (leave) for Calcutta tonight.
- 2 I doubt if I ..... (be) able to come to the meeting.
- 3 I ..... (go) to the station this evening to meet my friend Gopal.
- 4 I think you should take an umbrella. It ..... (rain)
- 5 I ..... not (work) in this office any longer.

## 8.4 DEVIATIONS FROM NORMAL ENGLISH

Notice that in the story you have read the following words and sentences deviate from normal English either in pronunciation or in usage, because Mr. Blumberger, who is a German, has not acquired a perfect command of English, which is a foreign language for him.

|                |                              |            |                               |
|----------------|------------------------------|------------|-------------------------------|
| Paragraph 11 : | <i>loafs</i>                 | instead of | <i>loaves</i>                 |
|                | <i>blease</i>                | "          | <i>please</i>                 |
| Paragraph 12 : | <i>haf</i>                   | "          | <i>have</i>                   |
|                | <i>bicture</i>               | "          | <i>picture</i>                |
| Paragraph 14 : | <i>der</i>                   | "          | <i>the</i>                    |
|                | <i>bairspective</i>          | "          | <i>perspective</i>            |
|                | <i>goot</i>                  | "          | <i>good</i>                   |
| Paragraph 38 : | <i>vill</i>                  | "          | <i>will</i>                   |
|                | <i>else I shall told her</i> | "          | <i>before I have told her</i> |
| Paragraph 40 : | <i>haf</i>                   | "          | <i>have</i>                   |
|                | <i>shpoilt</i>               | "          | <i>spoilt</i>                 |
|                | <i>vill</i>                  | "          | <i>will</i>                   |
|                | <i>vas</i>                   | "          | <i>was (for were)</i>         |
|                | <i>von</i>                   | "          | <i>one</i>                    |
|                | <i>meddlingsome</i>          | "          | <i>meddlesome</i>             |

## 8.5 WRITING

## Exercise 7

**Rewrite the story you have read in Section 8.1.2, using about 400 words.**

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. A vertical margin line is positioned on the left side, creating a narrow left margin. The paper appears to be from a notebook or a standard writing template. There are some faint smudges and marks on the surface, particularly near the top right corner.

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## 8.6 LET US SUM UP

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In this unit we have given you practice in

- i) reading and understanding a short story by O 'Henry,
- ii) using some of the words occurring in the story,
- iii) using the simple present tense and the present continuous tense correctly,
- iv) using the correct verb forms to express the future,
- v) noticing the deviations in a foreign speaker's use of English, and
- vi) re-writing a story in an abridged form.

---

## 8.7 KEY WORDS

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**a'bridged:** made shorter

**a'lternative(n.):** one of more than two possibilities

**com'mand:** mastery

**'critical:** giving a judgement

**devi'ation:** turning away

**e'valuative:** deciding the value of something

**facts:** things that have happened

**'future:** time coming after the present

**'global:** covering the whole of a group of things

**'inference:** conclusion based on facts or reasoning

**loaf** (plural: **loaves**): mass of bread cooked as a separate quantity

**'normal:** in agreement with what is usual

**witch:** a woman said to use magic, especially for evil purposes

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## 8.8 ANSWERS TO EXERCISES

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### Exercise 1

- |   |     |    |     |
|---|-----|----|-----|
| 1 | (a) | 7  | (c) |
| 2 | (c) | 8  | (b) |
| 3 | (b) | 9  | (c) |
| 4 | (b) | 10 | (a) |
| 5 | (c) | 11 | (b) |
| 6 | (a) |    |     |

**Exercise 2**

1, 4, 6, 9, 10, 13, 15, 17, 19, 20, 23, 24.

**Exercise 3**

- 1 .... he has a Russian accent.
- 2 .... inferior to .....
- 3 ..... was a genius, especially .....
- 4 ..... had not inspired him, .....
- 5 Sajani blushed at the .....
- 6 .... serving stale food.
- 7 .... was vicious; it made Rahman .....
- 8 .... had made slashes on her pretty face.
- 9 .... she craves for a ride .....
- 10 .... looking for a suitable occupation.

**Exercise 4**

emblem, wrinkled, complexion, stain, discouraged, rumped, affront, blaze, ferocity

**Exercise 5**

- 1 has    2 am doing, is playing    3 am going, is suffering    4 visit, thinks, want  
5 seems    6 is raining

**Exercise 6**

- 1 am leaving    2 shall be    3 am going    4 is going to rain    5 am not going to work

# UNIT 9

## Structure

### 9.0 Objectives

#### 9.1 Reading Comprehension

##### 9.1.1 Introduction

##### 9.1.2 Passage for Reading

'A Page from the Book of Memory', by Indira Gandhi

##### 9.1.3 Glossary

##### 9.1.4 Exercises in Comprehension

#### 9.2 Vocabulary

#### 9.3 Grammar and Usage

##### Articles

#### 9.4 Writing

#### 9.5 Let Us Sum Up

#### 9.6 Key Words

#### 9.7 Answers to Exercises

## 9.0 OBJECTIVES

In this unit we shall give you further practice in reading comprehension by

- giving you an autobiographical passage to read – 'A Page from the Book of Memory' by Indira Gandhi, and
- giving a glossary of difficult words and questions on comprehension.

We shall also set exercises on the use of selected items of vocabulary.

In the section on grammar and usage we shall discuss the use of articles.

We shall also ask you to write an essay using arguments for and against a proposition.

After completing this unit you should be able to

- read and appreciate simple autobiographical passages,
- use the articles correctly,
- write a short essay involving arguments for and against a proposition.

## 9.1 READING COMPREHENSION

### 9.1.1 Introduction

What was the kind of atmosphere in India in the 40s when the freedom struggle was at its most intense stage? What did it feel like for a national leader like Indira Gandhi to be part of this movement? Was it terrifying? Was it exciting? When arrested, how did she cope with life behind the high walls of a prison? Read this moving autobiographical account of her role in the Independence Movement by one of India's greatest leaders.

### 9.1.2 Passage for Reading

#### A Page from the Book of Memory

by Indira Gandhi

- On 9th August, 1942, the pre-dawn arrests of our leaders launched the Quit India Movement and I had my first experience of a tear gas attack at the flag-hoisting ceremony. My husband Feroze Gandhi decided to go underground, doing propaganda and other work. He grew a moustache and dressed in khaki. Because of

his complexion, which was fair and ruddy, he passed off as an Anglo-Indian soldier. On his journey from Bombay he got off at a small wayside station, thinking that he was too well-known in Allahabad to risk being seen at the station, even in disguise. No conveyance was available and finally he hitched a ride from a truck full of British and Anglo-Indian soldiers, who were scared stiff and almost refused to let him get off again, saying that the damned natives would hack him to pieces if they found him alone and unarmed.

- 2 Swaraj Bhawan was occupied by the military, and next door in Anand Bhawan we had the unattractive sight of a row of guns aimed at us from across the garden wall. Our servants, mostly villagers, were naturally terrified and found it difficult to reply to the curt "Halt, who goes there" every time they approached the wall.
- 3 There was a warrant for Shastriji's arrest. Acting on the assumption that no one would ever guess that he could be rash enough to stay in Anand Bhawan, he did just that and remained with us incognito until he could make full arrangements for the work of the movement to go on. He could not come out of his room until after dark and food was taken up to him surreptitiously. We pretended we had an ailing relative. This situation could hardly be maintained for long without the news leaking out. Besides there was always the danger of a search; so Shastriji had to move and he did, and was arrested within a short time. We were hedged in on all sides and it was well nigh impossible for workers to get together. My husband became one of the links through whom I could pass on money and political literature to other underground workers and we had to arrange to meet briefly and late at night in the houses of different non-political friends.
- 4 Then came information that I was to be arrested. Until then I had tried to remain as inconspicuous as possible but I did not feel like going to jail so tamely. So I hastily packed some clothes and books and went to stay elsewhere. Whispered from ear to ear spread the news of a public meeting at five. Police swarmed all over the city, for they could not discover the whereabouts of the meeting. At the scheduled time I emerged and crowds of people poured out from all sides, from the cinema house, the shops and nearby houses, where they had been collecting for some hours. I had hardly spoken for ten minutes when truck-loads of armed British military drove up and formed a cordon around us. My husband had decided not to get involved and was looking down at us through the shutters of a first-floor window. However, at the sight of a gun barrel, just a yard away from my head, excitement and anxiety got the better of him and he came charging down, yelling at the sergeant to shoot or to lower his gun. The sergeant made the mistake of touching my arm to lead me to the prison van. It was like a signal, the crowd surged forth; my other arm was grabbed by some Congress women and I thought I would be torn asunder. Somehow we all survived. There was no firing, though rifle butts were used and many were hurt. A large number of us, men and women, including my husband and I, were arrested. The ride to the jail was rather an extraordinary one, for the police in my van were apparently so moved by my talking to them that they apologised, put their turbans at my feet and wept their sorrow because of what their job compelled them to do!
- 5 Since earliest childhood I had visited jails either for trials of relations and friends or for unsatisfactory but highly-treasured twenty-minute interviews. People have heard of my parents' imprisonments but it is not often realised what a large number of relatives, on both my father's and mother's sides—off hand I can think of two dozen names but there were probably more—spent long years in prison. I do not know of any other family which was so involved in the freedom struggle and its hardships.
- What a world of difference there is between hearing and seeing from the outside and the actual experience. No one who has not been in prison for any length of time can even visualise the numbness of spirit that can creep over one when, as Oscar Wilde writes, "each day is like a year, a year whose days are long", when day after day is wrapped in sameness and in spite and deliberate humiliation. Pethick-Lawrence said, "The essential fact in the life of the prisoner is that he takes on a sub-human status." Herded together like animals, devoid of dignity or privacy, debarred not only from outside company or news but from all beauty and colour, softness and grace. The ground, the walls, everything around us was mud-coloured and so became our jail-washed clothes; even our food tasted gritty. Through the barred apertures we were exposed to the dust storms, the monsoon downpour and the winter cold. Others had an interview and a letter once or twice a month but not me. My husband was in the same prison. After persistent efforts we were permitted a short interview but soon he was transferred to another town. I kept cheerful and busy, reading and

teaching. I took over the entire care of a small baby whose mother I was coaching, to enable her to earn her living on her release.

- 7 There was no yearning for the outside world, for no one worthwhile was there. Besides, we had convinced ourselves that we were in for seven years. I was determined to bear all privations and insults smilingly. Many pictures come to mind: the visit of the Civil Surgeon sent by the Governor of the U.P. in view of the public concern over my ill-health. He prescribed a tonic and a special diet including delicacies such as Ovaltine. But hardly was his back turned when the Superintendent tore up the list and tossed the pieces on the floor. "If you think you are getting any of this", he said, "you are mistaken." This was surprising for I had not asked for anything – even the Surgeon's visit was unexpected.
- 8 One night we were startled out of sleep by a blood-curdling shriek. Although Zohra was the nastiest and most unpopular of our wardresses, we could sympathise with her terror and agitation, for there was an enormous cobra only a yard from our bars coiled under one of the clocks which the wardress had to punch on her rounds. So, apart from the imminent danger of snake-bite there was the legitimate fear of losing her job. We were locked inside the barrack and she within the outer wall. There was no stick or other weapon. Zohra's shouts, now frightened, now exasperated, now bullying, now entreating, did nothing to shake the calm of the sentry outside, who wanted detailed information regarding the exact location of the snake, specifications of its length and breadth and so on. "Are Kambakht!" (O you unfortunate one), shouted Zohra. "Have I got a tailor's tape to measure it from head to tail?" It was several hours before the sentry could be persuaded to call the matron. Her house was three furlongs away and she in turn had to walk to the Superintendent's house to awaken him, before they could go together to the main office to fetch the key to the women's prison. By the time this little procession entered our enclosure, we had long since fallen asleep and the snake had glided away.
- 9 Another day, we barely escaped being burnt to death. It was war-time and the cantonment was crowded with not only British but Americans and Canadians as well! A Canadian ace pilot was struck by our Superintendent's attractive daughter. Once he was flying low over her house, as he often did, when his wing touched a telegraph wire and burst into flames. We saw it falling towards us at alarming speed but it just skirted the jail wall and crashed into a half-built bungalow not far away.
- 10 All things pass and so did this. My unexpected release was like coming suddenly out of a dark passage — I was dazzled with the rush of life, the many hues and textures, the scale of sounds and the range of ideas. Just to touch and listen was a disturbing experience and it took a while to get adjusted to normal living.

### 9.1.3 Glossary

- 1 **launched:** caused to begin

**'Quit India Movement:** On 8th August, 1942 the All-India Congress Committee meeting at Bombay passed a resolution calling upon the British to withdraw from India. The Movement was violently put down by the British in a few months.

**'go underground:** go into hiding and work secretly

**propa'ganda:** spreading of information, ideas, etc.

**'ruddy:** red (showing good health)

**dis'guise:** the changing of one's appearance in order to deceive, or to hide one's identity.

**hitched:** travelled by asking (here, the truck-driver) for a free ride

**hack:** cut roughly, chop

- 2 **Swa'raj Bhawan:** The old house of the Nehru family in Allahabad which was gifted to the nation by Motilal Nehru in 1930 and renamed Swaraj Bhawan

**A'nand Bhawan:** the Nehrus' ancestral home in Allahabad which has been gifted to the nation

**curt:** too short in speech to be polite

- 3 **'warrant:** written order giving official authority for something

**rash:** overbold

**incog'nito:** hiding oneself under another name

**surrep'titiously:** secretly

**'ailing:** ill

- 'hedged 'in: surrounded  
'well nigh: nearly, almost
- 4 'incon'spicuous: not easily seen  
swarmed: moved in large numbers  
'cordon: a line or ring of policemen, etc., placed around an area to enclose it  
'sergeant: non-commissioned army officer  
surged: moved forward like powerful waves  
a'sunder: apart
- 6 'numbness: state of being without the ability to feel or move  
spite: ill will  
de'void of: without  
de'barred: shut out, prevented  
'gritty: like sand or stone  
'apertures: openings
- 7 'yearning: strong desire  
pri'vations: state of being deprived of something  
'Civil 'Surgeon: Doctor employed by the government and attached to a government hospital
- 8 'blood-'curdling: sending feelings of horror through the body  
'nastiest: most unpleasant and ill-tempered  
'wardress: woman acting as guard in a prison  
'agi'tation: anxiety; excitement of the mind or feelings  
coiled: curled round and round  
rounds: usual visits, especially of inspection  
'imminent: likely to happen soon  
le'gitimate: reasonable; that can be justified  
'barrack: large building for soldiers (or prisoners) to live in  
ex'asperated: irritated  
'bullying: threatening  
en'treating: asking earnestly; requesting earnestly  
'sentry: soldier posted to keep watch and guard  
'specifi'cations: details  
'matron: woman housekeeper in an institution  
'glided: moved along smoothly and continuously
- 9 can'tonment: permanent military station  
ace: first-rate
- 10 'dazzled: unable to see because of strong light thrown into the eyes; made to feel the wonder of something  
hues: colours  
'textures: the arrangements of the threads in cloth

#### 9.1.4 Exercises in Comprehension

In this section, we shall concentrate on two important aspects of intensive reading: factual or literal comprehension and inferential or interpretative comprehension. **Factual** comprehension, as you may know, involves the ability to extract largely factual information from a reading passage, information which is quite explicitly stated. **Inferential** comprehension involves the ability to read between the lines, that is, the skill of understanding information that is not explicitly given in the passage.

##### Exercise 1

Answer the following questions by choosing the best alternative under each :

- 1 Why did the English soldiers in the truck fail to identify Feroze Gandhi?
  - a) He was fair-complexioned.
  - b) He was disguised as an Anglo-Indian soldier.
  - c) He looked like an Anglo-Indian soldier.



- 2 What made the servants in Anand Bhawan thoroughly frightened?
  - a) The presence of armed soldiers next door.
  - b) The impolite question: "Halt, who goes there?"
  - c) The sight of a row of guns aimed at them.
- 3 How did Shastriji manage to avoid being arrested?
  - a) He fooled the police by staying in a closely watched place like Anand Bhawan.
  - b) His friends protected him by pretending that they had an ailing relative with them in Anand Bhawan.
  - c) He pretended he was ill and staying with his relatives in Anand Bhawan.
- 4 What caused the confusion at the public meeting addressed by the writer?
  - a) The forming of a cordon around the Congress workers by the military.
  - b) The unexpected arrival of Feroze Gandhi on the scene.
  - c) The touching of the writer's arm by the sergeant.
- 5 What was so special about the writer's family?
  - a) At least two dozen members of her family had been imprisoned during the freedom struggle.
  - b) Her parents were in prison during the freedom struggle.
  - c) Her family was deeply involved in the freedom struggle and its hardships.
- 6 How is the life of a prisoner reduced to a 'sub-human status'?
  - a) He spends every day in the midst of sameness, ill-will and humiliation.
  - b) He is shut out from all beauty and colour, softness and grace.
  - c) He lives in dirt and misery like an animal.
- 7 The Civil Surgeon's visit made no difference to the writer's health. Why?
  - a) He prescribed a tonic and a diet which could never have been made available to a prisoner.
  - b) The Jail Superintendent refused to get her what the Civil Surgeon had prescribed.
  - c) Jail authorities in those days hardly ever respected the advice of Civil Surgeons.
- 8 What added to Zohra's terror on seeing the cobra?
  - a) She had no weapon to kill the cobra.
  - b) The sentry outside ignored her shouts for help.
  - c) She could not punch the clock.
- 9 Why did the Canadian pilot often fly so low over the Superintendent's house?
  - a) He wanted to impress the Superintendent's daughter.
  - b) The Superintendent's daughter wanted him to do so.
  - c) It was part of his job to fly low over houses.
- 10 How did the writer feel on being released unexpectedly?
  - a) Happy.
  - b) Relieved.
  - c) Bewildered.

#### Exercise 2

Complete the following sentences by choosing the best alternative under each. Think carefully before you make your choice.

- 1 The tear gas attack at the flag-hoisting ceremony was carried out by
  - a) the British.

- b) the Congress Party.
  - c) the national leaders.
  - d) Feroze Gandhi.
- .....
- 2 Feroze Gandhi got off at a small wayside station because
- a) a British truck was waiting to take him to Allahabad.
  - b) he was too well-known in Allahabad.
  - c) he felt that he might be arrested at Allahabad station.
  - d) he wanted to disguise himself before moving into Allahabad.
- .....
- 3 Shastriji was arrested
- a) in Anand Bhawan.
  - b) in Swaraj Bhawan.
  - c) when he moved from Allahabad.
  - d) when he moved from Anand Bhawan.
- .....
- 4 The writer met her husband secretly
- a) to organize public meetings.
  - b) to pass on money and political literature.
  - c) to give him news of national leaders.
  - d) to ask about the progress of the underground activities.
- .....
- 5 When information came that she was to be arrested the writer
- a) gave herself up to the police readily.
  - b) made arrangements to hold a public meeting.
  - c) went into hiding in Swaraj Bhawan.
  - d) left Anand Bhawan immediately.
- .....
- 6 The ride to the jail was an extraordinary one for the writer because
- a) the police felt sorry for what their job forced them to do.
  - b) the police actually wept and told her about their misfortunes.
  - c) the police unexpectedly put their turbans at her feet.
  - d) the police were moved by her talking to them.
- .....
- 7 The writer spent her time in prison
- a) looking after a small baby.
  - b) trying hard to meet her husband.
  - c) caring for the baby, reading and teaching.
  - d) coaching the mother of the little child.
- .....
- 8 The writer bore all hardships and inconveniences
- a) readily.
  - b) cheerfully.
  - c) patiently.
  - d) tamely.
- .....
- 9 Zohra thought she would lose her job if she failed
- a) to kill the cobra.
  - b) to inform the matron about the cobra.
  - c) to punch any of the clocks on her rounds.
  - d) to fetch the key to the prison in time.
- .....
- 10 On her unexpected release the writer settled down to normal living
- a) straightaway.

- b) after some time.
- c) after a long time.
- d) in a month's time.

### Exercise 3

There are twenty statements below. Only ten of them are correct, according to the passage. Read the statements carefully and pick out the ten correct ones.

- 1 The arrests of our leaders on the 9th of August 1942 enabled the British to crush the Quit India Movement.
- 2 Feroze Gandhi disguised himself by growing a moustache, changing his complexion and dressing in khaki.
- 3 The British soldiers thought that Feroze Gandhi's life would be in danger if he travelled alone and unarmed.
- 4 Swaraj Bhawan and Anand Bhawan were located next to each other.
- 5 The servants in Anand Bhawan were terrified by the guns because they were villagers.
- 6 Shastriji was one of the leaders who managed to avoid arrest for some time.
- 7 Shastriji was able to make arrangements for the movement to go on by staying hidden in Anand Bhawan.
- 8 Unlike their leaders, the workers were not closely watched and so they could get together rather easily.
- 9 The writer and her husband met in the houses of different non-political friends because such people were less likely to be watched by the police.
- 10 The news of the public meeting was spread secretly by word of mouth.
- 11 The police got information about where the public meeting was to be held well in time.
- 12 Feroze Gandhi could have avoided arrest had he not come down to rescue his wife at the meeting.
- 13 Many people were killed as a result of police firing at the meeting.
- 14 The writer valued interviews with her friends and relations in jail though they were short.
- 15 The actual experience of prison life, and hearing about it or seeing it from the outside are not the same at all.
- 16 Oscar Wilde felt that like everywhere else time in prison moved very slowly.
- 17 Except the writer every prisoner had occasional interviews and letters.
- 18 Since the writer and her husband were in the same prison it was not difficult for them to meet as often as they wished.
- 19 The writer and the others who were arrested at the public meeting served seven years in prison.
- 20 The 'little procession' (Paragraph 8) was made up of the Superintendent, the matron and the sentry.

## 9.2 VOCABULARY

In this exercise, you will practise some useful words that appeared in the passage, by using them in a piece of connected writing.

### Exercise 4

Fill in the blanks with words taken from the list given here:

|             |            |          |
|-------------|------------|----------|
| humiliation | launch     | herded   |
| underground | yearned    | barracks |
| interviews  | propaganda | status   |
| warrant     | spite      | nasty    |

In 1921 prison was still an almost unknown place for Jawaharlal Nehru. But one afternoon the police came to Anand Bhawan with a ..... to arrest both him and his father. The young Nehru's offence was distributing notices and doing ..... for a hartal. He had seriously considered going ..... before the Government could ..... an offensive against him but had been advised against it. And now his first term in prison was about to begin. He vaguely imagined that prison inhabitants were ....., desperate people and dangerous criminals. In his mind the place was associated with isolation, ..... and ..... His first term of three months partly confirmed this view.

Most of Nehru's fellow prisoners were kept in huge ..... in the inner circle of the Lucknow prison. About eighteen others, selected for better treatment on the basis of their ....., were kept in an old weaving shed. Nehru, his father and two of his cousins were ..... into a small shed, about 20 feet by 16. However, they were not prevented from moving about from one barrack to another. Frequent ..... with relatives outside were allowed. Gradually, Nehru adjusted himself to the life within though there were moments when he ..... for freedom to continue his political activities.

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## 9.3 GRAMMAR AND USAGE

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### Articles

In this section you will learn the use of articles.

*a* and *an* are called indefinite articles, and *the* is called the definite article.

Look at the following sentences:

1 Yesterday I met an old man in Delhi.

As *old man* here does not refer to any particular person, it is preceded by the indefinite article *an*. (*An* is used before a vowel sound and *a* before a consonant sound).

2 The man standing there is a friend of mine.

Here I am referring to a particular man, one who is 'standing there'. So I use the definite article *the*. As I have a number of friends and this man is one of them, I have used the indefinite article *a* before *friend*.

### Exercise 5

Fill in the blanks with *a*, *an*, or *the*

- 1 ..... people standing there are on strike.
- 2 Are you going to ..... post office?
- 3 When I was coming to school, ..... bus came from behind and hit my bicycle.
- 4 Please close ..... door. It is rather cold today.
- 5 I had to wait at ..... bus stand for ..... long time.
- 6 What ..... beautiful shirt!
- 7 He belongs to ..... rich family.
- 8 One of our neighbours is ..... teacher.
- 9 I thought you were ..... honest man.
- 10 I am not ..... good judge of poetry.
- 11 ..... arrest of our leaders launched ..... Quit India movement.
- 12 Swaraj Bhawan was occupied by ..... army.
- 13 There was ..... warrant for Shastriji's arrest.
- 14 ..... news spread quickly throughout ..... city.
- 15 I was awakened by ..... loud cry.

---

## 9.4 WRITING

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In this section, you will learn to write an essay using arguments for and against a proposition. In an argumentative essay you have to use facts much more than

imagination. The aim is to try to persuade or convince your reader to agree with your point of view.

The essential part of your preparation for this type of essay is the selection and organization of facts as also their presentation. For your presentation to be effective and convincing, it is important (a) to be fair to the other point of view, and (b) to depend on known or accepted facts alone. It is not wise to invent a fact to prove your point.

### Exercise 6

**Capital Punishment** means punishment by death according to law. Whether it should continue is a matter hotly debated in India and other countries. Let us suppose that you have been asked to write a 500-word essay on 'Should the Death Penalty be Abolished?' for your local English newspaper. Here are some ideas for and against the proposition to help you write the essay:

#### *For / Yes*

- 1 Death penalty is based on the savage principle of vengeance and retaliation.
- 2 In countries where capital punishment has been abolished or suspended, capital crime has *not* increased.
- 3 Therefore the 'deterrent' argument is not sound: the death penalty has never protected anyone.
- 4 Overcrowding, slums, poverty, broken homes: these are the factors that lead to crime.
- 5 Crime can therefore be reduced only by the elimination of social injustices.

#### *Against / No*

- 1 Criminals are a threat to society. They must be done away with.
- 2 'Life' sentence does not mean what it says. After ten years or so of 'good conduct', the criminal can return to society and has the freedom to live on the proceeds of his crime.
- 3 So, those who escape capital punishment are not necessarily reformed after a spell in prison. They often return to a life of crime.
- 4 People hold liberal views at the expense of others. Were the victims consulted before the suspension or abolition of the death penalty in some countries? No; they were dead.

---

## 9.5 LET US SUM UP

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In this unit we have given you practice in

- reading and understanding an autobiographical passage by Indira Gandhi,
- using some of the words occurring in the passage,
- using the articles correctly,
- writing a short essay using arguments for and against a proposition.

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## 9.6 KEY WORDS

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'argument: reasoned discussion

'aspect: a particular part

'autobiography: story of a person's life written by himself/herself

'capital 'punishment: punishment by death

'concentrate: focus (one's attention on something)

'definite 'article: *the*

'essay: a piece of writing, usually short, on any subject

explicit: clearly and fully expressed

indefinite 'article: *a, an*

'inference: conclusion based on facts of reasoning

**in'tensive:** deep and thorough  
**in'terpretative:** making the meaning clear  
**'passage:** a short extract from a speech or a piece of writing  
**'penalty:** punishment for wrong-doing

---

## 9.7 ANSWERS TO EXERCISES

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### Exercise 1

- |   |    |    |    |
|---|----|----|----|
| 1 | c) | 6  | c) |
| 2 | c) | 7  | b) |
| 3 | a) | 8  | c) |
| 4 | c) | 9  | a) |
| 5 | a) | 10 | c) |

### Exercise 2

- |   |    |    |    |
|---|----|----|----|
| 1 | a) | 6  | a) |
| 2 | c) | 7  | c) |
| 3 | d) | 8  | b) |
| 4 | b) | 9  | c) |
| 5 | d) | 10 | b) |

### Exercise 3

3, 4, 6, 7, 9, 10, 12, 15, 17, 20

### Exercise 4

warrant, propaganda, underground, launch, nasty, spite, humiliation, barracks, status  
 herded, interviews, yearned

### Exercise 5

- |   |        |    |          |
|---|--------|----|----------|
| 1 | The    | 9  | an       |
| 2 | the    | 10 | a        |
| 3 | a      | 11 | The, the |
| 4 | the    | 12 | the      |
| 5 | the, a | 13 | a        |
| 6 | a      | 14 | The, the |
| 7 | a      | 15 | a        |
| 8 | a      |    |          |

# UNIT 10

## Structure

### 10.0 Objectives

#### 10.1 Reading Comprehension

##### 10.1.1 Introduction

##### 10.1.2 Passage for Reading

##### 'The Five Kinds of Workers'

##### 10.1.3 Glossary

##### 10.1.4 Exercises in Comprehension

#### 10.2 Vocabulary

#### 10.3 Grammar and Usage

##### 10.3.1 Types of Sentences

##### 10.3.2 The Definite Article

#### 10.4 Writing

#### 10.5 Let Us Sum Up

#### 10.6 Key Words

#### 10.7 Suggested Reading

#### 10.8 Answers to Exercises

## 10.0 OBJECTIVES

In this unit we shall give you practice in reading comprehension by giving you a passage on 'The Five Kinds of Workers', and setting exercises in comprehension.

We shall also set exercises on the use of the suffixes *-er*, *-or*, *-ary*, *-eer*, and *-ier* to form words referring to different kinds of workers.

In the section on grammar and usage we shall discuss the different types of sentences — statements, questions, commands and requests.

We shall also ask you to write a short essay using the information given in the form of a tree diagram.

After completing the unit you should be able to

- read a simple passage giving information in a classified form,
- use the suffixes *-er*, *-or*, *-ary*, *-eer* and *-ier* to form words referring to different kinds of workers,
- recognize the structure of different types of sentences, and
- present the information given in a diagram in the form of an essay.

## 10.1 READING COMPREHENSION

### 10.1.1 Introduction

Have you noticed that the world is full of people who *work*? Why do people work? Does everyone do the same kind of work? Are some kinds of work more important than some others, or are they merely different? Think about these questions when you read this passage.

### 10.1.2 Passage for Reading

#### The Five Kinds of Workers

by Earnest F. Row and P.C. Wren

- 1 Work is the one thing that is necessary to keep the world going, and without it we should all very quickly die.

- 2 Let us think for a moment about all the different kinds of work there are, and what they are for.
- 3 To begin with, many men work on the land. They are cultivators or gardeners or shepherds. They plough or dig and sow seeds, or else they look after cows and buffaloes, goats and sheep. They are all busy growing things, and without them there would be no wheat to make into flour; no hay to feed the horses on; no rice and dal; *bajri* or *jawari*; no vegetables; no tea to drink; no milk and ghee; and no cotton for our clothes.
- 4 I have just said they all grow things. It is true that we do not generally speak of farmers 'growing' animals though we do speak of them growing wool. But the animals grow just as plants do, and they need the ground to live on; so we can say that all people who work on the land are growing things if we remember that they grow animals as well as vegetables.
- 5 Next there are many thousands of men who are also busy with the ground; only they spend their time not in growing things on it, but in digging things out of it. They are the miners, who dig out the coal and iron, and precious stones, gold, silver, tin, copper, lead, mica, and other minerals; and the quarrymen, who dig out stone for buildings and roads, and for laying a bed for railway lines. Others dig up clay to make into bricks, and another sort of clay to make into earthenware and china.
- 6 Most of the coal and iron mines are in Bihar, Bengal, the Central Provinces, Hyderabad and Mysore... Both coal and iron are needed for hundreds of different purposes, and we could not get on at all without them. Most things are made by machinery nowadays, and machinery is chiefly made of iron and steel. And the coal is needed not only to make the iron into machines, but very often to drive them when they are made.
- 7 This brings us to the third kind of workers — those who make things. I have put them third because, if you come to think of it, you will see that they cannot do their work till the other two sets of workers have done theirs. Things must either be grown or dug up before anything can be made out of them. You cannot make anything out of nothing, and everything that is made must be made, either of things that have been grown, such as wood and cotton and linen, or of things that have been dug up, such as iron and copper and tin. They may also be made from leather and wool, which come from animals. So workers of this third kind, those who make things, need the first two kinds to provide them with material before they can begin to work.
- 8 Now we come to yet a fourth kind of workers, who are just as useful and necessary as the other three. The things you want to eat or to wear or to use will not come to you by themselves and it would be very awkward if you had to fetch them all... Things have to be brought from the place where they are made or grown or dug up, to the place where they are wanted. So, a great many men are occupied in moving things: sailors and railwaymen and cartdrivers and motor-drivers, and so on.
- 9 That gives us, then, four very important kinds of workers. We can call them, for short, the **growers**, the **diggers**, the **makers**, and the **movers**.
- 10 There is still one more set of workers to talk about. Try and think of people you know who do not grow or dig or make or move things, and who are workers all the same. What about your teacher, and the doctor and the dentist, and policemen and soldiers, lawyers and priests? What is their work?
- 11 These people — and no doubt there are many others you can think of — do not exactly *make* things for you, and yet you could not very well get on without them, because they do things for you that you could not do for yourself. Your teacher teaches you, the doctor cures you, the dentist looks after your teeth, the soldiers fight for you. They all do something for you that you want done and that you cannot do for yourself.
- 12 So that is a fifth kind of worker to add to the other four. It is not easy to choose a simple name to give them, but perhaps we might call them the **helpers**. You see that they are different from the rest because they **do not provide you** with things that you need; but they give you the help that you need. **Some people say that** what they give you is their services, which is much the **same thing as help**.
- 13 You will find that every worker goes into one or other of those five sets, though it is not always easy to see just where to place him. What about shopkeepers, for instance? Which set shall we put them in?



- 14 Well, I think the best place to put them is among the movers. It is true that they do not move the things they sell very far. They hand them to you over the counter, though the things are brought to their shops by ships or trains or carts. But they are more like the movers than any of the others, because they finish off the long journey that many of the things have made, by actually putting them into your hands.
- 15 Look round the room you are in and think of all the different kinds of workers that have been needed to make it what it is. First there are the walls. If they are made of brick, a digger had to dig up the clay; then a maker made the clay into bricks and another one built them up into a wall; and a mover had to move the bricks from the place where they were made to the place where the builder wanted them.
- 16 Think of all the other makers who made the furniture and the windows, pictures, and different utensils — carpenters and artists and iron-founders — and of all the engine-drivers and carriers and perhaps sailors too who helped to bring these things to your house. Then you will see how many different kinds of workers there are, all busy in helping to provide the things that people want.
- 17 Do not forget that last point, 'things that people want'. It is no good making things unless they are wanted. We say that 'the labourer is worthy of his hire',<sup>1</sup> which means that work deserves to be paid for. But it will only be paid for if it is work that is wanted by someone. It is no use for people to work hard at something that nobody wants and then complain that they get no money for it. A great deal of work is done, however, by people just for the love of it. But they do not get paid for their work unless it is something that other people want.
- 18 Now why are there so many different kinds of workers? Why does not every man make the things he wants for himself as a very great number of primitive people do in some countries? Surely it would be much simpler and save a great deal of trouble.
- 19 Many hundreds of years ago that is just what everybody did. Each man built his own house and made what furniture he needed (which was very little in those far-off days), and grew all his own food, and his wife made all the clothes for the family (and they did not wear many clothes either).
- 20 But men very soon found that it was much better to divide the work among them, so that one built houses and another made chairs and tables, and another grew corn, and so on. You can easily see that this was a better plan, because by always doing the same kind of work you can do it far more quickly and easily. Practice makes a man perfect. So nowadays all work is divided up as much as possible. Not so very long ago, before machinery was invented, even such a tiny thing as a pin was not made by one man, but by a dozen or more, each doing his particular bit of the work. One straightened out the wire, another cut it into lengths, another sharpened the point, another put the head on, and so forth.
- 21 This plan is called the division of labour.

### 10.1.3 Glossary

- 3 'cultivator: one who grows plants, and raises crops
- 'shepherd: one who takes care of sheep in the field
- 5 'quarrymen: men who dig out stone, sand, etc.
- 6 Bengal: now called West Bengal in India
- 'Central Provinces: now called Madhya Pradesh
- 'Hyderabad: most of the old State of Hyderabad is now in Andhra Pradesh
- My'sore: now called Karnataka
- 7 'linen: a type of cloth made from the plant flax
- 10 'founders: those who melt metal and pour it into a hollow mould

### 10.1.4 Exercises in Comprehension

In this section you will do three kinds of activity:

- i) Exercise 1 will help you get more practice in understanding significant details in the passage.
- ii) Diagrams can provide a helpful way of understanding how a text is organized.

<sup>1</sup>Christ's words to his disciples when he sent them to spread the gospel.

**Exercise 2** is meant to help you understand how visual displays or diagrams can often be used to classify information.

- iii) **Exercise 3** gives you further practice in understanding the organization of the passage. This exercise is based on the principle that tracing the **structure** of a passage usually results in a clearer understanding of its overall meaning.

### Exercise 1

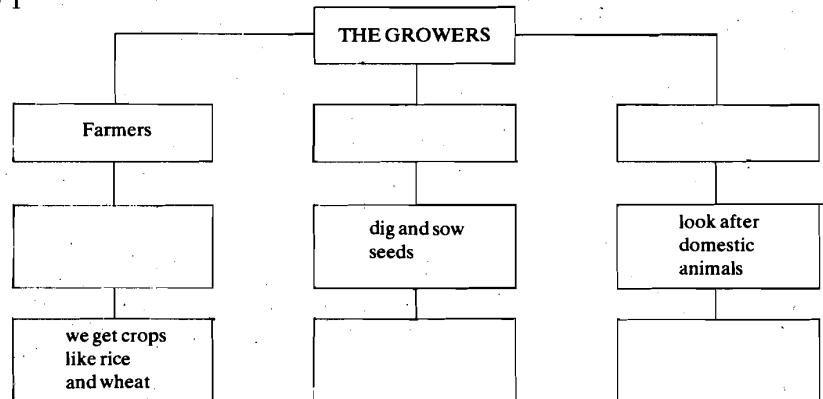
Say whether the following statements based on the passage are True or False.

- 1 If we stop working, the world will stop functioning too. (Paragraph 1) .....
- 2 The **growers** grow vegetables but not animals. (Paragraph 4) .....
- 3 Coal is required only for making iron into machines but not to operate them when they are made. (Paragraph 6) .....
- 4 The **makers** can do their work only after the **growers** and the **diggers** have done their work. (Paragraph 7) .....
- 5 If we did not have any **movers**, it would not be possible for us to obtain the things that are made, grown or dug up. (Paragraph 8) .....
- 6 The world can keep going without the **helpers**. (Paragraphs 11 and 12) .....
- 7 Shopkeepers are like the **movers** because they themselves fetch everything that they later sell us. (Paragraphs 13 & 14) .....
- 8 People get paid for their work only if it is something that other people want. (Paragraph 17) .....
- 9 People who lived in the distant past divided up work among the five kinds of workers. (Paragraphs 18 and 19) .....
- 10 The division of labour makes life much simpler and more efficient. (Paragraphs 18 to 21) .....

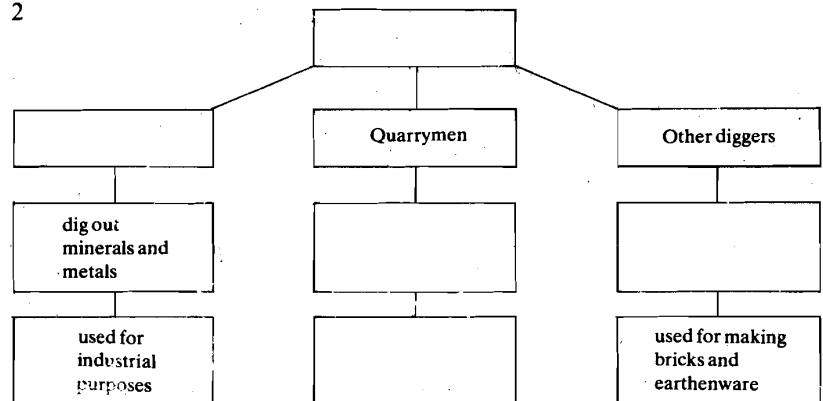
### Exercise 2

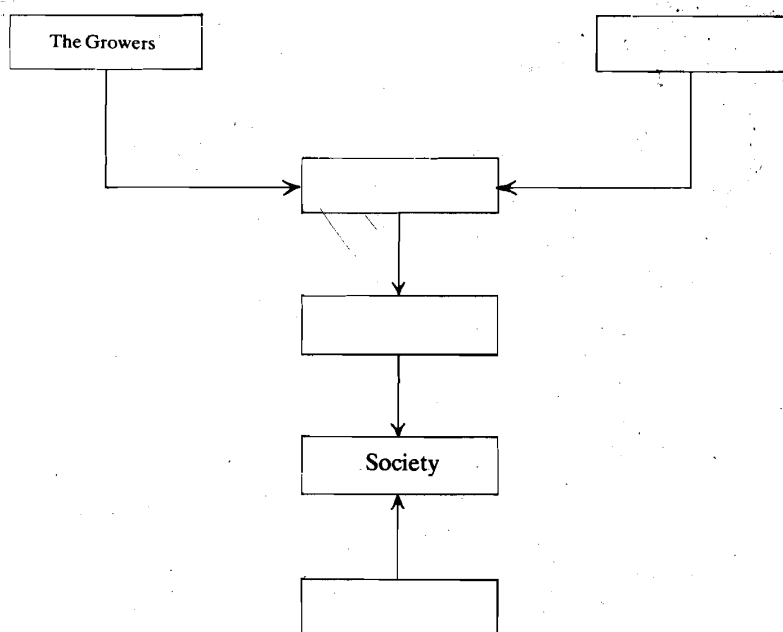
Complete each of the following diagrams using the correct information from the passage.

1



2





### Exercise 3

The passage can be divided broadly into several sections. Complete the following statements using the first two statements as models.

- 1 Paragraph 1 provides the context and Paragraph 2 states the topic to be discussed in the passage.
- 2 Paragraphs 3 and 4 talk about the growers.
- 3 Paragraphs 5 and 6 .....
- 4 Paragraph 7 .....
- 5 ..... talks about the movers.
- 6 Paragraph 9 gives the names of ..... discussed so far.
- 7 ..... talk about the helpers.
- 8 Using shopkeepers as an example, ..... talk about the occasional difficulty in deciding where a worker belongs.
- 9 Paragraphs 15 and 16 give an example of how .....
- 10 ..... talks about work and pay.
- 11 ..... belong together because they talk about the need for distribution of work in society.

## 10.2 VOCABULARY

Since the passage you have read is about the concept of work, you will do two exercises which will help you learn many words related to **workers**.

### Exercise 4

Read the following passage and note the words in bold letters:

David Livingstone worked as a **labourer** in a cotton mill when he was only ten years old. He did not receive any formal education and was his own **teacher**.

Later, he became a doctor and went to Africa as a medical **missionary**. He became famous as the greatest **explorer** of Central Africa.

In the above paragraph, the words in bold letters refer to persons who are all 'doers' or 'workers'. These words are formed by the addition of the suffixes **-er** and **-ary**. Certain other 'doers' are formed by adding suffixes like **-or** (e.g., **collector**), **-eer** (e.g., **mountaineer**) and **-ier** (e.g., **cashier**).

Now form words referring to 'doers'/'workers' from the following words by adding the appropriate suffixes. Make changes in the spelling where necessary.

|               |                  |                 |
|---------------|------------------|-----------------|
| report .....  | collect .....    | finance .....   |
| auction ..... | revolution ..... | supervise ..... |
| bank .....    | translate .....  | invent .....    |
| teach .....   | advise .....     | engine .....    |

### Exercise 5

Can you sort out these people into two equal lists of 'speakers' and 'writers'?

|           |          |            |            |
|-----------|----------|------------|------------|
| dramatist | novelist | orator     | poet       |
| preacher  | lecturer | biographer | newsreader |
| essayist  | actor    |            |            |

| Speakers | Writers |
|----------|---------|
| 1 .....  | 1 ..... |
| 2 .....  | 2 ..... |
| 3 .....  | 3 ..... |
| 4 .....  | 4 ..... |
| 5 .....  | 5 ..... |

## 10.3 GRAMMAR AND USAGE

### 10.3.1 Types of Sentences

Sentences in English belong to three main types according to grammatical structure:

#### a) Statements (assertive sentences)

*Examples*

- 1 Work is necessary to keep the world going. (affirmative)
- 2 We do not generally speak of farmers 'growing' animals. (negative)

#### b) Questions (interrogative sentences)

*Examples*

- 1 Why do people work?
- 2 Does everyone do the same kind of work?

#### c) Commands and Requests (imperative sentences)

*Examples*

- 1 Think about these questions.
- 2 Look round the room you are in.

### Exercise 6

To which of the three grammatical types do the following sentences belong?

- 1 They are all busy growing things. ....
- 2 Which set shall we put them in? ....
- 3 Think of all the different kinds of workers. ....
- 4 Do not forget the last point. ....
- 5 Why are there so many different kinds of workers? ....
- 6 Each man built his own house and made what furniture he needed. ....
- 7 Are some kinds of work more important than some others? .....

### 10.3.2 The Definite Article

#### Exercise 7

Insert the definite article *the*, where necessary.

- 1 They need ground to live on. ....

- 2 Most of coal and iron mines are in Bihar .....
- 3 This brings us to third kind of workers .....
- 4 Things you want to eat will not come to you by themselves. ....
- 5 They are different from rest .....
- 6 It was much better to divide work among them .....
- 7 Work is one thing that is necessary to keep world going .....
- 8 A contest in presidential election appears inevitable .....

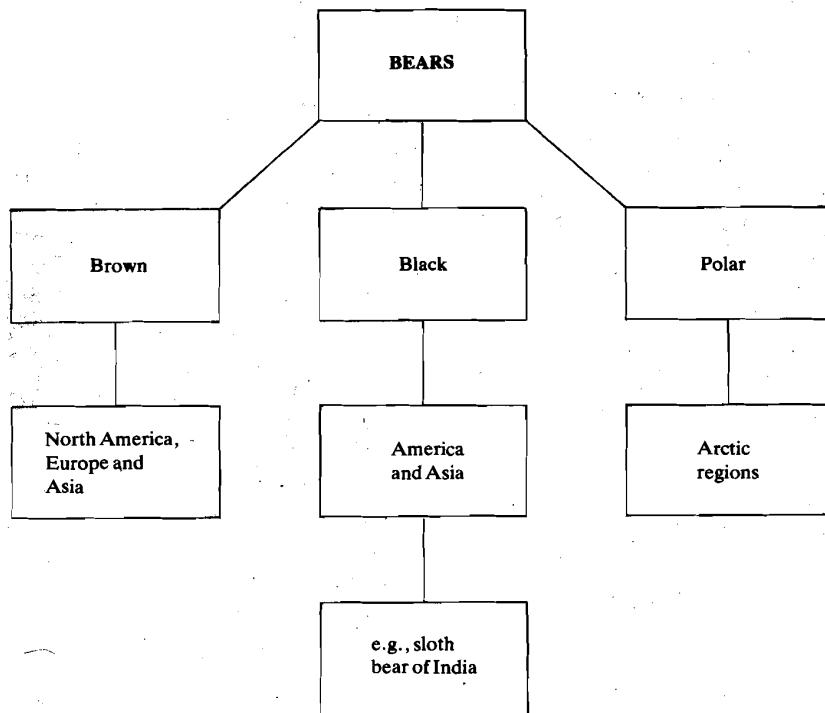
## 10.4 WRITING

When we divide something into groups, categories, etc., we are classifying those items. The classification is often represented by diagrams (as you saw in Exercise 2).

In this section, we shall give you an example of how to write a description using a diagrammatic classification. We shall then give you an assignment in which you will use a visual display of information to write a description.

*Example*

a) Study this tree diagram showing the classification of **bears**.



b) Now read this description based on the diagram:

Bears can be considered as belonging to three main groups: the brown bears, the black bears and the polar bears. The brown bears are to be found in North America, Europe and Asia. The black bears, like the Indian sloth bear, are found in America and Asia. The polar bear is to be found only in the Arctic regions.

**a) Study this tree diagram showing the classification of vertebrate animals.**



**(n.): an animal which has a backbone**

**'reptile (n.):** a type of creature, which is covered in rough skin and typically goes along on the ground or near it

**'skeleton:** the framework of all the bones in the body

**gills:** the organs through which a fish breathes by taking in water to pass over them  
**scales:** the small nearly flat stiff pieces forming the outer body covering of some animals

**'suckled:** given milk from the mother's breast

**marsupial:** of the type of animal which is born only partly developed and is carried until grown in a pocket of skin on the mother's body.

**placental:** of the type of animal the female of which has a thick mass on the inside of its child-bearing organ which joins the unborn child to the mother

**b) Now write a short essay on the classification of Vertebrates. Use only the information given in the tree diagram above.**

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## 10.5 LET US SUM UP

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In this unit we have given you practice in

- reading and understanding a passage on 'The Five Kinds of Workers',
- using the suffixes *-er*, *-or*, *-ary*, *-eer* and *-ier* to form words referring to different kinds of workers,
- recognizing the different types of sentences on the basis of grammatical structure, and
- using the classification given in the form of a diagram to write a connected passage.

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## 10.6 KEY WORDS

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**'category:** a division or class

**'classify:** arrange in classes or groups

**'diagram:** a drawing to explain something

**di'splay (n.):** show

**im'perative (in grammar):** form of a sentence expressing a command

**inter'rogative:** having the form of a question

**'missionary:** a person sent to preach his religion

**'orator:** a person who makes speeches

**,revo'lution:** complete change

**sig'nificant:** important

**'suffix:** letters, sounds, or syllables added at the end of a word to make another word, e.g., *-er* added to *work* to make *worker*, or as an inflexion, e.g., *-s* in *workers*.

**text:** a short passage for study

**'visual:** concerned with seeing

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## 10.7 SUGGESTED READING

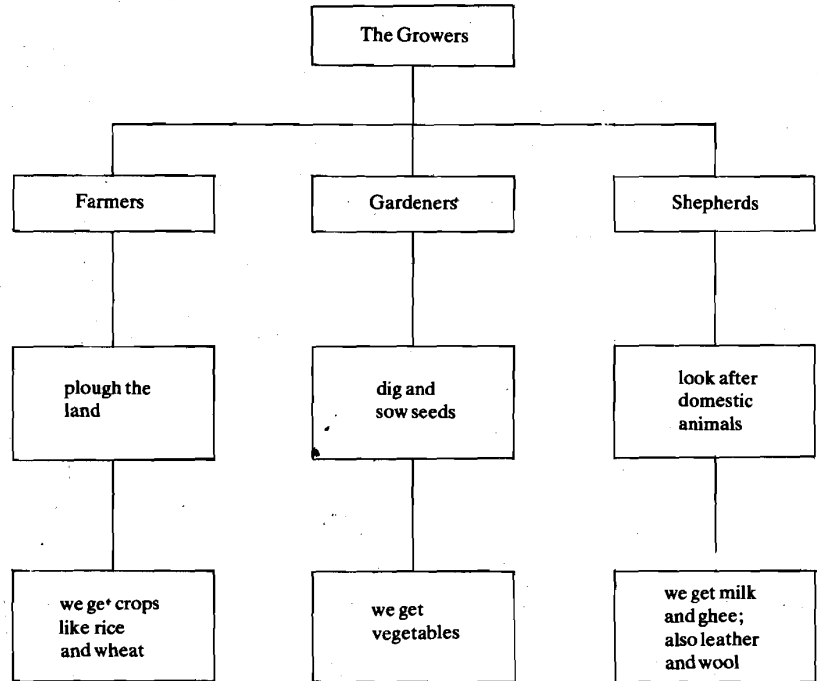
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## 10.8 ANSWERS TO EXERCISES

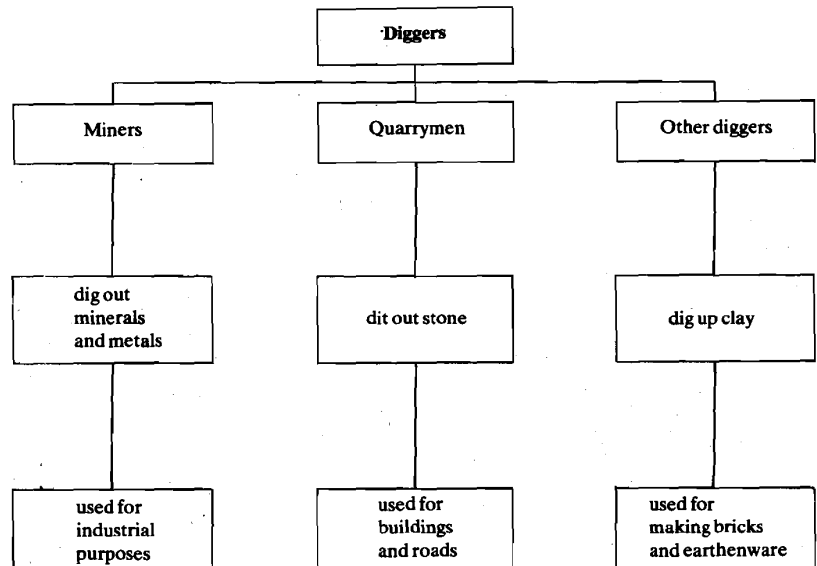
### Exercise 1

- |         |         |         |        |
|---------|---------|---------|--------|
| 1 True  | 2 False | 3 False | 4 True |
| 5 True  | 6 False | 7 False | 8 True |
| 9 False | 10 True |         |        |

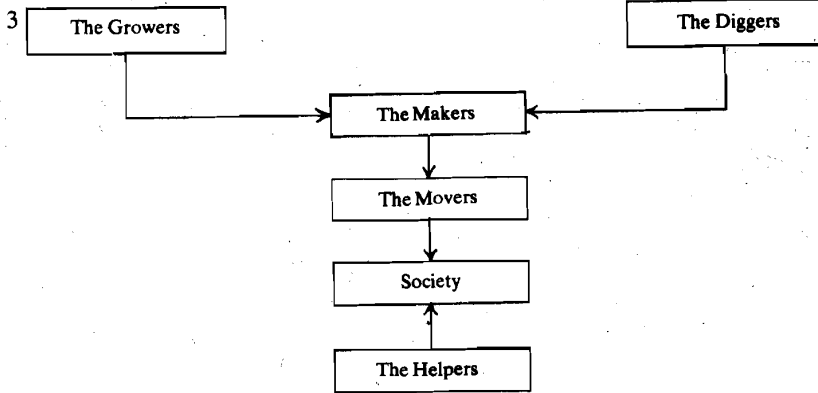
### Exercise 2



2







### Exercise 3

- 3 Paragraphs 5 and 6 talk about the diggers.
- 4 Paragraphs 7 talks about the makers.
- 5 Paragraph 8 talks about the movers.
- 6 Paragraph 9 gives the names of the four kinds of workers discussed so far.
- 7 Paragraphs 10-12 talk about the helpers.
- 8 Using shopkeepers as an example, paragraphs 13-14 talk about the occasional difficulty in deciding where a worker belongs.
- 9 Paragraphs 15 and 16 give an example of how different kinds of workers are needed to provide the things that people want.
- 10 Paragraph 17 talks about work and pay.
- 11 Paragraphs 18-21 belong together because they talk about the need for distribution of work in society.

### Exercise 4

|            |               |            |
|------------|---------------|------------|
| reporter   | collector     | financier  |
| auctioneer | revolutionary | supervisor |
| banker     | translator    | inventor   |
| teacher    | adviser       | engineer   |

### Exercise 5

#### Speakers

- 1 preacher
- 2 lecturer
- 3 actor
- 4 orator
- 5 newsreader

#### Writers

- 1 dramatist
- 2 essayist
- 3 novelist
- 4 biographer
- 5 poet

### Exercise 6

- 1 statement
- 2 question
- 3 command
- 4 command
- 5 question
- 6 statement
- 7 question

### Exercise 7

- 1 the ground
- 2 the coal and iron mines
- 3 the third kind
- 4 the things
- 5 the rest
- 6 the work
- 7 the one thing, the world
- 8 the presidential election



# UNIT 11

## Structure

- 11.0 Objectives
  - Cassette Recording
- 11.1 Listening Comprehension
  - Lecture: 'The Burden of Women in the Villages'
- 11.2 Conversation
- 11.3 Pronunciation
  - English Consonants
- 11.4 Let Us Sum Up
- 11.5 Key Words
- 11.6 Suggested Reading
- 11.7 Answers to Exercises

## 11.0 OBJECTIVES

In this unit we shall give you practice in listening comprehension by presenting a recorded lecture and setting questions on comprehension. We shall also ask you to study a dialogue between two passengers on a railway train and write a similar dialogue of your own.

In the section on pronunciation we shall give you a list of English consonant sounds and the symbols used for them in dictionaries.

After completing the unit you should be able to

- understand a lecture on a matter of general interest,
- take part in a conversation with people you happen to meet, and
- use the correct consonant sounds in English words.

## Cassette Recording

A cassette recording accompanies this unit and is available on payment.

## 11.1 LISTENING COMPREHENSION

Listen carefully to this lecture which has been recorded for you on a cassette. Before you listen, look at Exercise 1 given below. Then take down notes while you listen, keeping the exercise in mind. After you complete Exercise 1, listen to the lecture again in sections. Pause after each section and do the exercise related to it.

### Exercise 1

- 1 Tick (✓) the right answer. The lecture is about
  - a) the burden of women. ( )
  - b) the burden of rural women in poor countries. ( )
  - c) the burden of women in villages. ( )
  - d) the disadvantages of being a woman. ( )
- 2 The speaker has given a number of reasons why he feels that the advancement of rural women is very necessary. From among the following statements tick (✓) the reasons that you think the speaker has given.
  - a) The rural women are heavily burdened. ( )
  - b) They are involved in subsistence economy. ( )

2 Fill in the blanks :

A survey of employment in Kenya shows that while actually

- (a) ..... of the women form part of the labour force, only .....  
(b) ..... of them were listed as ..... (c) .....,  
and (d) ..... were ignored.

3 The speaker shows the primitive state of the technology used by rural women by giving the example of the village girl drawing water from a well and carrying a jar on her head. What is the advantage that the city girl has in this respect?

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

4 Why is the rural woman unable to fight a political battle for herself?

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

## 11.2 CONVERSATION

Learning a language means not just having the ability to understand it when it is spoken, but learning how to do things with that language, such as

- asking for permission
- giving or refusing permission
- warning someone
- expressing likes and dislikes
- agreeing or disagreeing with someone
- apologizing to someone, etc.

In other words, when you learn a language you need to learn how to perform these various functions correctly.

### Exercise 6

One of the questions people often ask you is :

What do you like doing in your spare time?

Here are some of the answers for you to practise :

- 1 I'm fond of plays. So I go to the theatre quite a lot.
- 2 I'm keen on sports. So I go and watch cricket and hockey whenever I get a chance.
- 3 I'm interested in electronics. I build model cars and aeroplanes.
- 4 I like Indian classical music. So I listen to the music programmes on radio and television.
- 5 I like playing tennis and go to the club every evening to have a game.
- 6 I'm fond of Hindi films and go to the movies quite a lot.
- 7 I'm keen on keeping fit. So I do yoga exercises every morning.
- 8 I enjoy reading modern fiction and have a large collection of books.
- 9 I'm fond of painting. I paint natural scenery, particularly the mountains.
- 10 I'm fond of sightseeing and often go to places of interest in and around our city.

### Exercise 7

Read this conversation between two passengers on a railway train, and listen to it on the cassette. Then practise reading it aloud.

A : Are you also going to Delhi?

B : Yes.

A : D'you live in Delhi or are you just visiting it?

- c) They are neglected by the males. ( )
- d) They are the main factor responsible for better food production, smaller families and more successful development strategy. ( )
- e) About 90 per cent of them work. ( )
- f) They are the central figure for food production both for the country as well as the family. ( )
- g) They are bound by tradition, superstition and ignorance. ( )
- h) Modernization seems hardly to have reached them. ( )
- i) They are too disadvantaged to fight policy makers. ( )

3 What do you think is the speaker's attitude?

Tick (✓) the right answer.

- a) He is presenting a factual report. ( )
- b) He is making an emotional appeal. ( )
- c) He is doing both (a) and (b). ( )

Now listen to the lecture in short sections. Pause after each section and answer the question(s) related to the section you have just heard.

## Section A

### Exercise 2

Complete the following :

The advancement of rural women will lead to

- a) .....
- b) .....
- c) a successful development strategy.

## Section B

Now listen to Section B and answer the following question.

### Exercise 3

Fill in the blank spaces in the following:

Rural women till the ..... (a) ....., which are so important for the family ..... (b) ..... They are also responsible for at least ..... (c) ..... in the country.

## Section C

### Exercise 4

Now listen to Section C of the lecture and answer the following question :

Give three reasons why rural women can be called backward.

- a) .....
- b) .....
- c) imprisoned by ignorance

## Section D

### Exercise 5

Now you will listen to a larger section. You may have to listen to it more than once to answer the following questions:

1 What four reasons does the speaker give to show that women are neglected?

- i) ..... (a) ..... in ..... (b) ..... planning bodies.
- ii) Important ..... (a) ..... are held by ..... (b) .....
- iii) Primitive ..... (a) ..... is used by women.
- iv) Rural women are too ..... (a) ..... to bring about a ..... (b) .....

- ### Exercise 8

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the paper.

## English Consonants

UGFEG-1/120

English has 24 consonant sounds. These are listed below and have been recorded for you on the cassette. Listen to each sound and a key word in which it occurs.

|    | Symbol | Key word |
|----|--------|----------|
| 1  | /p/    | pen      |
| 2  | /b/    | back     |
| 3  | /t/    | tea      |
| 4  | /d/    | day      |
| 5  | /k/    | key      |
| 6  | /g/    | gay      |
| 7  | /tʃ/   | cheer    |
| 8  | /dʒ/   | jump     |
| 9  | /f/    | few      |
| 10 | /v/    | view     |
| 11 | /θ/    | thing    |
| 12 | /ð/    | then     |
| 13 | /s/    | soon     |
| 14 | /z/    | zero     |
| 15 | /ʃ/    | fishing  |
| 16 | /ʒ/    | pleasure |
| 17 | /h/    | hot      |
| 18 | /m/    | sum      |
| 19 | /n/    | sun      |
| 20 | /ŋ/    | sung     |
| 21 | /l/    | led      |
| 22 | /r/    | red      |
| 23 | /j/    | yet      |
| 24 | /w/    | wet      |

Notice that the symbols for the consonants 1-6, 9, 10, 13, 14, 17, 18, 19, 21, 22, and 24 are the same as the letters of the alphabet. Only eight symbols are new and have to be learnt.

### Exercise 9

Here are 10 words. You can listen to them on the cassette. Write down the symbols for the consonant sounds in these words. After you have checked your answers with those given by us at the end of the unit, say the words with the correct vowel and consonant sounds.

- 1 thief ..... 2 catch ..... 3 yard ..... 4 there .....  
 5 lamp ..... 6 measure ..... 7 zoo ..... 8 share .....  
 9 song ..... 10 joy .....

### Exercise 10

Given below are eight pairs of words, and the words in each pair differ in only one consonant sound. You can listen to these words on the cassette.

Write down the symbols for the consonant sounds that bring about the difference.

- 1 peas, peace .....  
 2 jew, zoo .....  
 3 sew, show .....  
 4 pact, fact .....  
 5 vine, wine .....  
 6 go, know .....  
 7 harm, charm .....  
 8 ledger, leisure .....

After you have checked your answers with those given by us, say each pair, bringing out the difference clearly.

### Exercise 11

Underline the letters in the following words which represent the consonant sound shown in brackets. Mark X under the words in which this consonant does not occur.

Example : / ð / that, think

X

- a) (/ʃ/) – ocean, dictionary, scissors, pressure, decision
- b) (/w/) – quality, crown, language, whether, whose, question, blow.
- c) (/θ/) – think, this, other, theft, thought, then, therefore.
- d) (/f/) – shepherd, conference, geography, afraid, stuff, although, of.
- e) (/j/) – ear, few, lower, year, day, cure, toy, future.

### Exercise 12

Each of the following words contains one of the two consonants shown in brackets. Arrange the words in two separate lists according to the sound used.

Example : (/w, v/) – west, vest

/w/      /v/  
west    vest

- a) (/s, z/) – raise, dice, as, reverse, loose, ass, laws, rivers, loss, lose

- b) (/ʃ, ʒ/) – promotion, shore, pleasure, special, assure, fresh, garage.

- c) (/n, ŋ/) – link, finger, tenth, listen, known, hang, uncle, knob, song, knock

### Exercise 13

Indicate the pronunciation of the following words, using the vowel and consonant symbols given by us. Mark the stressed syllables. (You can listen to these words on the cassette.)

- 1 objectives .....
- 2 cassette .....
- 3 comprehension .....
- 4 conversation .....
- 5 pronunciation .....
- 6 English .....
- 7 consonants .....
- 8 answers .....



- 9 exercises .....  
10 unit .....

After you have checked your answers, say each word with the correct pronunciation.

---

## 11.4 LET US SUM UP

---

In this unit we have

- given you practice in listening to a recorded lecture and understanding it,
- presented a specimen dialogue between two passengers on a railway train and given you practice in writing a similar dialogue,
- given you a list of English consonant sounds and the symbols used for them in some dictionaries.

---

## 11.5 KEY WORDS

---

'consonant: a speech sound produced by a complete or partial stoppage of the breath

'dialogue: a conversation

'lecture: a talk for the purpose of teaching

'symbol: a sign looked upon as representing something

---

## 11.6 SUGGESTED READING

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Sarah Freeman: *Study Strategies in English*, Orient Longman

---

## 11.7 ANSWERS TO EXERCISES

---

### Exercise 1

- 1 b)
- 2 d) and f)
- 3 c)

### Exercise 2

- a) better food
- b) smaller family

### Exercise 3

- a) kitchen gardens
- b) diet
- c) 50 per cent of food production

### Exercise 4

- a) bound by tradition
- b) chained by superstition

### Exercise 5

- 1 i) a) male dominance b) national  
ii) a) jobs b) males  
iii) a) technology  
iv) a) suppressed b) change in policy

- 2 a) 90 per cent  
b) 40 per cent  
c) employed  
d) the rest
- 3 There are taps for water, so the city girl does not waste so much energy and time to collect water as the village girl does.
- 4 Because she is suppressed by law and custom and by poverty and illiteracy.

#### Exercise 9

- |        |        |       |
|--------|--------|-------|
| 1 θ-f  | 2 k-tʃ | 3 j-d |
| 4 ð -  | 5 l-mp | 6 m-ʒ |
| 7 z-   | 8 f-   | 9 s-ŋ |
| 10 dʒ- |        |       |

#### Exercise 10

- |       |        |        |        |
|-------|--------|--------|--------|
| 1 z/s | 2 dʒ/z | 3 s/f  | 4 p/f  |
| 5 v/w | 6 g/n  | 7 h/tʃ | 8 dʒ/ʒ |

#### Exercise 11

- a) ocean, dictionary, scissors, pressure, decision
- b) quality, crown, language, whether, whose, question, blow
- c) think, this, others, theft, thought, then, therefore
- d) shepherd, conference, geography, afraid, stuff, although, of
- e) ear, few, lower, year, day, cure, toy, future

#### Exercise 12

- |    |           |          |
|----|-----------|----------|
| a) | /s/       | /z/      |
|    | dice      | raise    |
|    | reverse   | as       |
|    | loose     | laws     |
|    | ass       | rivers   |
|    | loss      | lose     |
| b) | /ʃ/       | /ʒ/      |
|    | promotion | pleasure |
|    | shore     | garage   |
|    | special   |          |
|    | assure    |          |
|    | fresh     |          |
| c) | /n/       | /ŋ/      |
|    | tenth     | link     |
|    | listen    | finger   |
|    | known     | hang     |
|    | knob      | uncle    |
|    | knock     | song     |

#### Exercise 13

- 1 /əb'dʒektɪvz/
- 2 /kə'set/
- 3 /kəmprɪ'heɪʃən/
- 4 /kən'veɪ'seɪʃən/
- 5 /prə'nənsɪ'eɪʃən/
- 6 /'ɪŋɡlɪʃ/
- 7 /'kɒnsənənts/
- 8 /'ɑːnsəz/
- 9 /'eksə'setɪz/
- 10 /'juːnɪt/

# UNIT 12

## Structure

- 12.0 Objectives
  - Cassette Recording
- 12.1 Listening Comprehension
  - Talk: 'Dreams'
- 12.2 Conversation
- 12.3 Pronunciation
  - 12.3.1 Stress and Rhythm
  - 12.3.2 Vowel Contrasts
- 12.4 Let Us Sum Up
- 12.5 Key Words
- 12.6 Answers to Exercises

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## 12.0 OBJECTIVES

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In this unit we shall give you further practice in listening comprehension by presenting a recorded talk on 'Dreams' and setting questions on comprehension. We shall also ask you to study two dialogues in which a speaker tells another about the dreams he had recently.

In the section on pronunciation we shall talk about stress and rhythm in connected speech and provide further practice in vowel contrasts and reading words from a phonetic transcription.

After completing the unit you should be able to

- understand a talk on a subject of common interest,
- take part in a conversation in which you tell somebody about a past event, and
- use the correct patterns of stress and rhythm in sentences.

---

## Cassette Recording

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A cassette recording accompanies this unit and is available on payment.

---

## 12.1 LISTENING COMPREHENSION

---

As you know, the secrets of sleep were a mystery for centuries. It is only in recent times that scientists have found out some of these secrets through careful observation and experiment. One of the greatest mysteries of sleep has been dreams. What are dreams? Where do they come from? What are they made of? Here is a talk on some of the beliefs and superstitions about dreams. It has been recorded for you on the cassette that goes with the course. Listen to the talk carefully and then answer the questions in Exercise 1.

### Exercise 1

Answer the following questions. You may listen to the recorded talk again and take down notes, if you like.

- 1 What is the difference between 'dreams' and 'reality'?

.....

.....

.....

.....

.....

2 Dreams were interpreted in three different ways in ancient times. List them.

.....

.....

.....

.....

3 What is the evidence to show that dreams can help solve scientific problems?

.....

.....

.....

.....

4 What is the evidence to show that dreams can help in literary efforts?

.....

.....

.....

5 What is Freud's view about dreams?

.....

.....

.....

6 Why is it difficult to study dreams scientifically?

.....

.....

.....

.....

.....

.....

7 Why do dreams appear odd and strange?

.....

.....

---

## 12.2 CONVERSATION

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### Taking about Past Events

In the following dialogue 'A' tells 'B' that he had a strange dream a few days ago and then tells him what the dream was about. Read the following dialogue and then listen to it on the cassette.

A : I had a fantastic dream the other day.

B : Did you? What was it about?

- Notice that A talks about a dream that he had in the past. He reports an event in the past. For this A uses expressions like *I had a fantastic dream, I dreamt that I was a millionaire, I was digging, I struck something, it was a large rock, I saw a fountain of notes... it came out of the ground, I didn't have to share, it it was all mine.*

- A : Oh, a horrible creature was chasing me. I don't quite remember what it looked like, but it was frightening.
- B : What happened?
- A : I ran as fast as I could, but he followed me.
- B : Then what did you do?
- A : I hid inside a very tall building, but he found me.
- B : And then?
- A : Then I climbed to the very top of the building, all the way to the 5th floor.
- B : And after that?
- A : After that there was nowhere to hide. When he was about to grab me, I jumped. As I was about to hit the ground, I woke up with a start.

#### Exercise 5

Now read the dialogue aloud yourself.

#### Exercise 6

Write a dialogue of about 100 words in which you talk about the happiest dream you've ever had.

.....

.....

.....

.....

.....

.....

.....

.....

.....

## 12.3 PRONUNCIATION

### 12.3.1 Stress and Rhythm

In connected speech only those words that are important for meaning are stressed. Content words like nouns, adjectives, principal verbs and adverbs are generally stressed. Grammatical words or structure words like articles, personal and relative pronouns, auxiliary verbs, prepositions and conjunctions are generally not stressed.

#### Example

I had a fan'tastic 'dream the ,other ,day.  
(The less prominent stresses are marked at the bottom.)

Notice that when a word of more than one syllable is stressed in connected speech, the stress is placed on the syllable that normally takes it when the word is said in isolation. For example, in the above example, *fantastic* is stressed on the second syllable.

The stressed syllables in English occur at regular intervals of time, and if there are a number of unstressed syllables between them, they have to be said quickly.

e.g., 'This is the' house that 'Jack built.

There are two unstressed syllables between *This* and *house*, one between *house* and *Jack*, and none between *Jack* and *built*. But the stressed syllables will still come at equal intervals of time.

#### Exercise 7

Listen to the following sentences on the cassette and say them with the correct stress pattern as marked.

- 1 'What was it a'bout?
- 2 I 'dreamt that I was a 'millio'naire.

3 'How did you 'get all the 'money?

4 When I was 'digging a 'pit in my 'garden, / 'suddenly I 'struck something 'hard.  
(The sentence is to be divided into two groups as shown.)

'Was it a 'treasure 'chest?

### 12.3.2 Vowel Contrasts

#### Exercise 8

Listen to the following pairs of words on the cassette and then read them aloud yourself, making a clear distinction between the words in each pair. Add three more pairs to illustrate each contrast.

- a)            /i:/            /ɪ/  
              seek            sick  
              sleep           slip  
              reach           rich  
              leave           live  
              deed           did

- b)            /e/            /æ/  
              pen            pan  
              bet            bat  
              men            man  
              lend           land  
              letter          latter

- c)            /e/            /eɪ/ (or Indian /e:/)  
              sent            saint  
              tell            tale  
              get            gate  
              bell            bale  
              chest            chaste

- d)            /ɒ/            /əʊ/ (or Indian /o:/)  
              odd            ode  
              not            note  
              got            goat  
              cost            coast  
              cot            coat

#### Exercise 9

Say the following words correctly as shown. You can also listen to them on the cassette.

comprehension / ˌkɒmpriˈhenʃən /

secrets / 'si:kriːts /

mystery / 'mɪstəri /

|               |                  |
|---------------|------------------|
| centuries     | / 'sentʃərɪz /   |
| recent        | / 'riːsənt /     |
| times         | / taɪmz /        |
| scientists    | / 'saɪəntɪsts /  |
| careful       | / 'keəfəl /      |
| observaton    | / ˌɒbzə'veɪʃən / |
| experiment(n) | / ɪk'sperɪmənt / |

## 12.4 LET US SUM UP

In this unit we have

- given you practice in listening to a talk on 'dreams' and understanding it,
- presented a specimen dialogue in which one person tells another about a dream he had, and
- introduced you to the feature of stress and rhythm in English sentences.

## 12.5 KEY WORDS

**'adjective** (in grammar): a word that names a quality, or that defines or limits a noun

**'adverb** (in grammar): a word that answers question with *how, when, where*, and modifies verbs, adjectives, and other adverbs

**'astronaut**: a person who travels in a spacecraft

**au'xiliary verb**: a helping verb, e.g., *is* in *He is coming*.

**con'junction** (in grammar): a word that joins other words, clauses, etc. e.g., *and, but, or*.

**'fairy**: a small imaginary being with supernatural powers

**ghost / ɡəʊst /**: the spirit of a dead person appearing to somebody still living

**'monster**: abnormally mis-shapen animal; a person or thing of extraordinary size

**noun** (in grammar): a word (not a pronoun) which can function as the subject or object of a verb, or the object of a preposition

**'personal pronouns**: pronouns for the three persons: *I, we; you; he, she, it, they*

**pho'netic tran'scription**: a system of writing providing a symbol for each sound

**,prepo'sition**: a word or group of words (e.g., *in, from, to, out of, on behalf of*) often placed before a noun or pronoun to indicate place, direction, source, etc

**'pronoun**: a word used in place of a noun or noun phrase e.g., *he, it, hers, we, them*

**'relative' pronoun**: e.g., *who* in *The man who came to dinner*

**'rhythm** (in English): a regular succession of strong stresses

**'spirit**: the soul thought of as separate from the body

**stress**: extra force used in speaking, on a particular word or syllable, e.g., in the word *extra*, the stress is on the first syllable.

**,super'stition**: unreasoning belief in magic, etc.; irrational fear of what is unknown or mysterious

**'vowel'contrast**: difference in vowel sounds that brings about a difference in meaning

## 12.6 ANSWERS TO EXERCISES

### Exercise 1

- 1 Events which happen to us when we are awake are called 'reality': those which happen to us when we are asleep are called dreams.
- 2 In ancient times people believed that
  - i) dreams were messages from gods,
  - ii) they had prophetic meaning, and
  - iii) they had a value in healing.



- 3 Otto Loewi, a German physiologist, said one of his dreams gave him the idea of an experiment with a frog's nerve. This helped him win the Nobel Prize.
- 4 The English poet Coleridge said he had written his poem 'Kubla Khan' as a result of creative thinking during a dream.
- 5 Freud said the repressed wishes and desires of one's waking experience were reflected in one's dreams.
- 6 This is because
  - i) dreams can be observed only by the person who dreams them,
  - ii) the objects that appear during dreams cannot be observed again, and
  - iii) often the dreamer cannot clearly recall his dreams.
- 7 This is due to a lack of proper sequencing of time and place in dreams.

**Exercise 3 : Specimen Answer**

A : I had a funny dream last week.

A : a) I dreamt that I met a fairy in my garden.

A : The fairy led me to a distant place.

A : Well, as I was about to enter a palace, I woke up.

**Exercise 8      Specimen Answer**

- |    |        |   |       |
|----|--------|---|-------|
| a) | seat   | / | sit   |
|    | beat   | / | bit   |
|    | feel   | / | fill  |
| b) | pet    | / | pat   |
|    | met    | / | mat   |
|    | guess  | / | gas   |
| c) | met    | / | mate  |
|    | sell   | / | sale  |
|    | shed   | / | shade |
| d) | cod    | / | code  |
|    | rot    | / | wrote |
|    | tossed | / | toast |





Block

**3**

**Units 13-18**

|                     |                                                                                                                             |           |
|---------------------|-----------------------------------------------------------------------------------------------------------------------------|-----------|
| <b>Introduction</b> |                                                                                                                             | <b>3</b>  |
| <b>Unit 13</b>      | <b>Reading Comprehension</b> : Detective story<br>Agatha Christie:<br>'The Jewel Robbery at the Grand<br>Metropolitan'      | <b>5</b>  |
|                     | <b>Exercise on Vocabulary</b>                                                                                               |           |
|                     | <b>Grammar and Usage</b> : Question Patterns                                                                                |           |
|                     | <b>Writing</b> : Rewriting a story from the point of view<br>of one of the characters                                       |           |
| <b>Unit 14</b>      | <b>Reading Comprehension</b> : Autobiography<br>Ved Mehta: 'A World of Four Senses'                                         | <b>25</b> |
|                     | <b>Exercises on Vocabulary</b>                                                                                              |           |
|                     | <b>Grammar and Usage</b> : Prepositional Phrases<br>Participial Phrases<br>Phrasal Verbs<br>Relative Clauses                |           |
|                     | <b>Writing</b> : A short composition based on the<br>passage read                                                           |           |
| <b>Unit 15</b>      | <b>Reading Comprehension</b> : Doris Lessing: 'A Mild Attack of<br>Locusts'                                                 | <b>39</b> |
|                     | <b>Exercises on Vocabulary</b>                                                                                              |           |
|                     | <b>Grammar and Usage</b> : Adverbial Clauses                                                                                |           |
|                     | <b>Writing</b> : Descriptive compositions based on<br>the passage read                                                      |           |
| <b>Unit 16</b>      | <b>Reading Comprehension</b> : Mystery story<br>Willa Cather: 'The Affair at<br>Grover Station'                             | <b>55</b> |
|                     | <b>Exercise on Vocabulary</b>                                                                                               |           |
|                     | <b>Grammar and Usage</b> : Direct and Indirect Speech                                                                       |           |
|                     | <b>Writing</b> : Narrative Composition                                                                                      |           |
| <b>Unit 17</b>      | <b>Listening Comprehension</b> : Talk<br>'Life of Albert Einstein'                                                          | <b>71</b> |
|                     | <b>Conversation</b> : A dialogue between a teacher and a<br>student who has just passed the higher<br>secondary examination |           |
|                     | <b>Pronunciation</b> : Consonants/ f, v, g, d, z/ ;<br>/s, z, tz/ in inflectional suffixes                                  |           |
| <b>Unit 18</b>      | <b>Listening Comprehension</b> : Talk<br>Anthony R. Michaelis:<br>'Science and Politics'                                    | <b>77</b> |
|                     | <b>Conversation</b> : Asking for permission                                                                                 |           |
|                     | <b>Pronunciation</b> : Consonants<br>Contracted forms                                                                       |           |

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# INTRODUCTION TO BLOCK 3

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Block 3 has six units.

Units 13–16 deal with

- 1 Reading comprehension
- 2 Vocabulary, grammar and usage
- 3 Writing

Units 17–18 deal with

- 1 Listening comprehension
- 2 Conversation
- 3 Pronunciation

For practice in reading comprehension we have set narrative passages from modern writers. There are also exercises on vocabulary based on the passages read.

The grammatical items presented in this block are:

- 1 Question patterns
  - a) *wh*-questions, (b) *yes-no* questions, (c) question tags.
- 2 Prepositional phrases
  - Participial phrases
- 3 Phrasal verbs
- 4 Relative clauses: defining and non-defining
- 5 Adverbial clauses:
  - a) Time clauses beginning with *when*, *while*, *as soon as*, *before*, *after*.
  - b) Clauses beginning with *because* and *although*.
  - c) Conditional clauses:
    - i) *If* + simple present ----, /simple future.
    - ii) *If* + past perfect ----, /*would have* + past participle.
    - iii) *If* + simple past ----, /*would* + verb (infinitive).
- 6 Direct and Indirect Speech: reporting of statements and question (*wh*- and *yes-no* types).

We have also given you practice in (i) re-writing a story read by you, (ii) writing paragraphs, descriptions and letters based on the passages read, and (iii) writing a short narrative composition based on your own experience.

For practice in listening comprehension the texts used are a recorded biographical passage and a talk. We have also given you texts of some specimen dialogues for study and provided practice in the composition of dialogues.

To help you acquire correct pronunciation we have provided practice in

- i) some difficult consonant sounds,
- ii) the pronunciation of some inflectional suffixes, and
- iii) the use of contracted forms of some common structural words.

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# UNIT 13

## Structure

### 13.0 Objectives

#### 13.1 Reading Comprehension

##### 13.1.1 Passage for Reading:

'The Jewel Robbery at the Grand Metropolitan' by Agatha Christie

##### 13.1.2 Note on the Author

##### 13.1.3 Glossary

##### 13.1.4 Comprehension Questions

#### 13.2 Vocabulary

#### 13.3 Grammar and Usage

##### Question Patterns

##### 13.3.1 Wh-Questions

##### 13.3.2 Yes-no Questions

##### 13.3.3 Question Tags

#### 13.4 Writing

#### 13.5 Let Us Sum Up

#### 13.6 Key Words

#### 13.7 Suggested Reading

#### 13.8 Answers to Exercises

## 13.0 OBJECTIVES

In this unit we shall give you practice in reading comprehension by

- giving you a detective story to read: 'The Jewel Robbery at the Grand Metropolitan' by Agatha Christie, and
- giving a glossary of difficult words and questions on comprehension.

We shall also set exercises on selected items of vocabulary.

In the section on grammar and usage we shall discuss the various question patterns:

- Wh-questions, ii) Yes-no questions, and iii) question tags.

We shall also ask you to re-write the story you have read from the point of view of one of the characters.

After completing the unit you should be able to

- read and appreciate a simple detective story,
- use the various question patterns correctly, and
- rewrite a story from the point of view of one of the characters.

## 13.1 READING COMPREHENSION

### 13.1.1 Passage for Reading

#### The Jewel Robbery at the Grand Metropolitan

by Agatha Christie

1 'Poirot,' I said, 'a change of air would do you good.'

'You think so, *mon ami*?'

'I am sure of it.'

'You will come?'

'Where do you propose to take me?'

'Brighton. As a matter of fact, a friend of mine in the City put me on to a very good thing, and—well, I have money to burn, as the saying goes. I think a week-end at the *Grand Metropolitan* would do us all the good in the world.'

'Thank you, I accept most gratefully. You have the good heart to think of an old man. And the good heart, it is in the end worth all the little grey cells. Yes, yes, I who speak to you am in danger of forgetting that sometimes.'

I did not relish the implication. I fancy that Poirot is sometimes a little inclined to underestimate my mental capacities. But his pleasure was so evident that I put my slight annoyance aside.

'Then, that's all right,' I said hastily.

- 2 Saturday evening saw us dining at the *Grand Metropolitan* in the midst of a gay throng. All the world and his wife seemed to be at Brighton. The dresses were marvellous, and the jewels—worn sometimes with more love of display than good taste—were something magnificent.

'Hein, it is a good sight, this!' murmured Poirot. 'This is the home of the Profiteer, is it not so, Hastings?'

'Supposed to be,' I replied. 'But we'll hope they aren't all tarred with the Profiteering brush.'

Poirot gazed round him placidly.

'The sight of so many jewels makes me wish I had turned my brains to crime, instead of to its detection. What a magnificent opportunity for some thief of distinction! Regard, Hastings, that stout woman by the pillar. She is, as you would say, plastered with gems.'

I followed his eyes.

'Why,' I exclaimed, 'it's Mrs Opalsen.'

'You know her?'

'Slightly. Her husband is a rich stockbroker who made a fortune in the recent oil boom.'

- 3 After dinner we ran across the Opalsens in the lounge, and I introduced Poirot to them. We chatted for a few minutes, and ended by having our coffee together.

Poirot said a few words in praise of some of the costlier gems displayed on the lady's ample bosom, and she brightened up at once.

'It's a perfect hobby of mine, Mr Poirot. I just *love* jewellery. Ed knows my weakness, and every time things go well he brings me something new. You are interested in precious stones?'

'I have had a good deal to do with them one time and another, madame. My profession has brought me into contact with some of the most famous jewels in the world.'

He went on to narrate, with discreet pseudonyms, the story of the historic jewels of a reigning house, and Mrs. Opalsen listened with bated breath.

'There now,' she exclaimed, as he ended. 'If it isn't just like a play! You know, I've got some pearls of my own that have a history attached to them. I believe it's supposed to be one of the finest necklaces in the world—the pearls are so beautifully matched and so perfect in colour. I declare I really must run up and get it!'

'Oh, madame,' protested Poirot, 'you are too amiable. Pray do not derange yourself!'

'Oh, but I'd like to show it to you.'

The buxom dame waddled across to the lift briskly enough. Her husband, who had been talking to me, looked at Poirot inquiringly.

'Madame, your wife is so amiable as to insist on showing me her pearl necklace, enlained the latter



'Oh, the pearls! Opalsen smiled in a satisfied fashion. 'Well, they *are* worth seeing. Cost a pretty penny too! Still, the money's there all right; I could get what I paid for them any day—perhaps more. May have to, too, if things go on as they are now. Money's confoundedly tight in the City. All this infernal EPD.' He rambled on, launching into technicalities where I could not follow him.

- 4 He was interrupted by a small page-boy who approached and murmured something in his ear.

'Eh—what? I'll come at once. Not taken ill, is she? Excuse me, gentlemen.'

He left us abruptly. Poirot leaned back and lit one of his tiny Russian cigarettes. Then, carefully and meticulously, he arranged the empty coffee-cups in a neat row, and beamed happily on the result.

The minutes passed. The Opalsens did not return.

'Curious,' I remarked, at length. 'I wonder when they will come back.'

Poirot watched the ascending spirals of smoke, and then said thoughtfully:

'They will not come back.'

'Why?'

'Because my friend, something has happened.'

'What sort of thing? How do you know?' I asked curiously.

Poirot smiled.

'A few moments ago the manager came hurriedly out of his office and ran upstairs. He was much agitated. The liftboy is deep in talk with one of the pages. The lift-bell has rung three times, but he heeds it not. Thirdly, even the waiters are *distract*; and to make a waiter *distract*—' Poirot shook his head with an air of finality. 'The affair must indeed be of the first magnitude. Ah, it is as I thought! Here come the police.'

Two men had just entered the hotel—one in uniform, the other in plain clothes. They spoke to a page, and were immediately ushered upstairs. A few minutes later, the same boy descended and came up to where we were sitting.

'Mr Opalsen's compliments, and would you step upstairs?'

Poirot sprang nimbly to his feet. One would have said that he awaited the summons. I followed with no less alacrity.

- 5 The Opalsens' apartments were situated on the first floor. After knocking on the door, the page-boy retired, and we answered the summons. 'Come in!' A strange scene met our eyes. The room was Mrs Opalsen's bedroom, and in the centre of it, lying back in an arm-chair, was the lady herself, weeping violently. She presented an extraordinary spectacle, with the tears making great furrows in the powder with which her complexion was liberally coated. Mr Opalsen was striding up and down angrily. The two police officials stood in the middle of the room, one with a notebook in hand. An hotel chambermaid, looking frightened to death, stood by the fireplace; and on the other side of the room a Frenchwoman, obviously Mrs Opalsen's maid, was weeping and wringing her hands, with an intensity of grief that rivalled that of her mistress.

Into this pandemonium stepped Poirot, neat and smiling. Immediately, with an energy surprising in one of her bulk Mrs Opalsen sprang from her chair towards him.

'There now; Ed may say what he likes, but I believe in luck, I do. It was fated I should meet you the way I did this evening, and I've a feeling that if you can't get my pearls back for me nobody can.'

'Calm yourself, I pray of you, madame.' Poirot patted her hand soothingly.

'Reassure yourself. All will be well. Hercule Poirot will aid you!'

Mr Opalsen turned to the police inspector.

'There will be no objection to my—er—calling in this gentleman, I suppose?'

'None at all, sir,' replied the man civilly, but with complete indifference.

'Perhaps now your lady's feeling better she'll just let us have the facts?'

Mrs Opalsen looked helplessly at Poirot. He led her back to her chair.

'Seat yourself, madame, and recount to us the whole history without agitating yourself.'

6 Thus abjured, Mrs Opalsen dried her eyes gingerly, and began.

'I came upstairs after dinner to fetch my pearls for Mr Poirot here to see. The chambermaid and Célestine were both in the room as usual—'

'Excuse me, madame, but what do you mean by "as usual"?''

Mr Opalsen explained.

'I make it a rule that no one is to come into this room unless Célestine, the maid, is there also. The chambermaid does the room in the morning while Célestine is present, and comes in after dinner to turn down the beds under the same conditions; otherwise she never enters the room.'

'Well, as I was saying,' continued Mrs Opalsen, 'I came up. I went to the drawer here—she indicated the bottom right-hand drawer of the knee-hole dressing-table—'took out my jewel-case and unlocked it. It seemed quite as usual—but the pearls were not there!'

The inspector had been busy with his notebook. 'When had you last seen them?' he asked.

'They were there when I went down to dinner.'

'You are sure?'

'Quite sure. I was uncertain whether to wear them or not, but in the end I decided on the emeralds, and put them back in the jewel-case?'

'Who locked up the jewel-case?'

'I did. I wear the key on a chain round my neck.' She held it up as she spoke.

The inspector examined it, and shrugged his shoulders.

'The thief must have had a duplicate key. No difficult matter. The lock is quite a simple one. What did you do after you'd locked the jewel-case?'

'I put it back in the bottom drawer where I always keep it.'

'You didn't lock the drawer?'

'No, I never do. My maid remains in the room till I come up, so there's no need.'

The inspector's face grew greyer.

'Am I to understand that the jewels were there when you went down to dinner, and that since then *the maid has not left the room*?'

Suddenly, as though the horror of her own situation for the first time burst upon her, Célestine uttered a piercing shriek, and, flinging herself upon Poirot, poured out a torrent of incoherent French.

The suggestion was infamous! That she should be suspected of robbing Madame! The police were well known to be of a stupidity incredible! But Monsieur, who was a Frenchman—'

'A Belgian,' interjected Poirot, but Célestine paid no attention to the correction.

Monsieur would not stand by and see her falsely accused, while that infamous chambermaid was allowed to go scot-free. She had never liked her—a bold, red-faced thing—a born thief. She had said from the first that she was not honest. And had kept a sharp watch over her too, when she was doing Madame's room! Let those idiots of policemen search her, and if they did not find Madame's pearls on her it would be very surprising!

Although this harangue was uttered in rapid and virulent French, Célestine had interlarded it with a wealth of gesture, and the chambermaid realized at least a part of her meaning. She reddened angrily.

'If that foreign woman's saying I took the pearls, it's a lie!' she declared heatedly. 'I never so much as saw them.'

'Search her!' screamed the other. 'You will find it as I say.'

'You're a liar—do you hear?' said the chambermaid, advancing upon her. 'Stole 'em yourself, and want to put it on me. Why, I was only in the room about three minutes before the lady came up, and then you were sitting here the whole time, as you always do, like a cat watching a mouse.'

The inspector looked across inquiringly at Célestine. 'Is that true? Didn't you leave the room at all?'

'I did not actually leave her alone,' admitted Célestine reluctantly, 'but I went into my own room through the door here twice—once to fetch a reel of cotton, and once for my scissors. She must have done it then.'

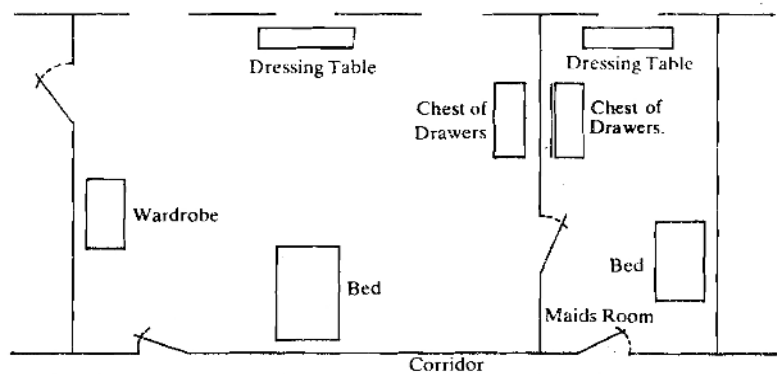
'You wasn't gone a minute,' retorted the chambermaid angrily. 'Just popped out and in again. I'd be glad if the police *would* search me. I've nothing to be afraid of.'

At this moment there was a tap at the door. The inspector went to it. His face brightened when he saw who it was.

'Ah!' he said. 'That's rather fortunate. I sent for one of our female searchers, and she's just arrived. Perhaps if you wouldn't mind going into the room next door.'

He looked at the chambermaid, who stepped across the threshold with a toss of her head, the searcher following her closely.

The French girl had sunk sobbing into a chair. Poirot was looking round the room, the main features of which I have made clear by a sketch.



'Where does that door lead?' he inquired, nodding his head towards the one by the window.

'Into the next apartment, I believe,' said the inspector. 'It's bolted, anyway, on this side.'

Poirot walked across to it, tried it, then drew back the bolt and tried it again.

'And on the other side as well,' he remarked. 'Well, that seems to rule out that.'

He walked over to the windows, examining each of them in turn.

'And again—nothing. Not even a balcony outside.'

'Even if there were,' said the inspector impatiently, 'I don't see how that would help us, if the maid never left the room.'

'Évidemment,' said Poirot, not disconcerted. 'As Mademoiselle is positive she did not leave the room—'

He was interrupted by the reappearance of the chambermaid and the police searcher.

'Nothing,' said the latter laconically.

'I should hope not, indeed,' said the chambermaid virtuously. 'And that French hussy ought to be ashamed of herself taking away an honest girl's character.'

'There, there, my girl; that's all right,' said the inspector, opening the door. 'Nobody suspects you. You go along and get on with your work.'

The chambermaid went unwillingly.

'Going to search *her*?' she demanded, pointing at Célestine.

'Yes, yes!' He shut the door on her and turned the key.

Célestine accompanied the searcher into the small room in her turn. A few minutes later she also returned. Nothing had been found on her.

The inspector's face grew graver.

'I'm afraid I'll have to ask you to come along with me all the same, miss.' He turned to Mrs Opalsen. 'I'm sorry, madam, but all the evidence points that way. If she's not got them on her, they're hidden somewhere about the room.'

Célestine uttered a piercing shriek, and clung to Poirot's arm. The latter bent and whispered something in the girl's ear. She looked up at him doubtfully.

'*Si, si, mon enfant*—I assure you it is better not to resist.' Then he turned to the inspector. 'You permit, monsieur? A little experiment—purely for my own satisfaction.'

'Depends on what it is,' replied the police officer noncommittally.

Poirot addressed Célestine once more.

'You have told us that you went into your room to fetch a reel of cotton. Whereabouts was it?'

'On top of the chest of drawers, monsieur.'

'And the scissors?'

'They also.'

'Would it be troubling you too much, mademoiselle, to ask you to repeat those two actions? You were sitting here with your work, you say?'

Célestine sat down, and then, at a sign from Poirot, rose, passed into the adjoining room, took up an object from the chest of drawers, and returned.

Poirot divided his attention between her movements and a large turnip of a watch which he held in the palm of his hand.

'Again, if you please, mademoiselle.'

At the conclusion of the second performance, he made a note in his pocket-book, and returned the watch to his pocket.

'Thank you, mademoiselle. And you, monsieur'—he bowed to the inspector—'for your courtesy.'

The inspector seemed somewhat entertained by this excessive politeness. Célestine departed in a flood of tears, accompanied by the woman and the plain-clothes official.

- 7 Then, with a brief apology to Mrs Opalsen, the inspector set to work to ransack the room. He pulled out drawers, opened cupboards, completely unmade the bed, and tapped the floor. Mr Opalsen looked on sceptically.

'You really think you will find them?'

'Yes, sir. It stands to reason. She hadn't time to take them out of the room. The lady's discovering the robbery so soon upset her plans. No, they're here right enough. One of the two must have hidden them—and it's very unlikely for the chambermaid to have done so.'

'More then unlikely—impossible!' said Poirot quietly.

'Eh?' The inspector stared.

Poirot smiled modestly.

'I will demonstrate. Hastings, my good friend, take my watch in your hand—with care. It is a family heirloom! Just now I timed Mademoiselle's movements—her first absence from the room was of twelve seconds, her second of fifteen. Now observe my actions. Madame will have the kindness to give me the key of the jewel-case. I thank you. My friend Hastings will have the kindness to say 'Go!'

'Go!' I said.

With almost incredible swiftness, Poirot wrenched open the drawer of the dressing-table, extracted the jewel-case, fitted the key in the lock, opened the case, selected a piece of jewellery, shut and locked the case, and returned it to the drawer, which he pushed to again. His movements were like lightning.

'Well, *mon ami*?' he demanded of me breathlessly.

'Forty-six seconds,' I replied.

'You see?' He looked round. There would have not been time for the chambermaid even to take the necklace out, far less hide it.'

'Then that settles it on the maid,' said the inspector with satisfaction, and returned to his search. He passed into the maid's bedroom next door.

Poirot was frowning thoughtfully. Suddenly he shot a question at Mr Opalsen.

'This necklace—it was, without doubt, insured?'

Mr Opalsen looked a trifle surprised at the question.

'Yes,' he said hesitatingly, 'that is so.'

'But what does that matter?' broke in Mrs Opalsen tearfully. 'It's my necklace I want. It was unique. No money could be the same.'

'I comprehend, madame,' said Poirot soothingly. 'I comprehend perfectly. To *la femme* sentiment is everything—is it not so? But, monsieur, who has not the so fine susceptibility, will doubtless find some slight consolation in the fact.'

'Of course, of course,' said Mr Opalsen rather uncertainly. 'Still—'

'He was interrupted by a shout of triumph from the inspector. He came in dangling something from his fingers.'

With a cry, Mrs Opalsen heaved herself up from her chair. She was a changed woman.

'Oh, oh, my necklace!'

She clasped it to her breast with both hands. We crowded round.

'Where was it?' demanded Opalsen.

'Maid's bed. In among the springs of the wire mattress. She must have stolen it and hidden it there before the chambermaid arrived on the scene.'

'You permit, madame?' said Poirot gently. He took the necklace from her and examined it closely; then handed it back with a bow.

'I'm afraid, madame, you'll have to hand it over to us for the time being,' said the inspector. 'We shall want it for the charge. But it shall be returned to you as soon as possible.'

Mr Opalsen frowned.

'Is that necessary?'

'I'm afraid so, sir. Just a formality.'

'Oh, let him take it, Ed!' cried his wife. 'I'd feel safer if he did. I shouldn't sleep a wink thinking someone else might try to get hold of it. That wretched girl! And I would never have believed it of her.'

'There, there, my dear, don't take on so.'

I felt a gentle pressure on my arm. It was Poirot.

'Shall we slip away, my friend? I think our services are no longer needed.'

8 Once outside, however, he hesitated, and then, much to my surprise, he remarked:

'I should rather like to see the room next door.'

The door was not locked, and we entered. The room, which was a large double one, was unoccupied. Dust lay about rather noticeably, and my sensitive friend gave a characteristic grimace as he ran his finger round a rectangular mark on a table near the window.

'The service leaves to be desired,' he observed dryly.

He was staring thoughtfully out of the window, and seemed to have fallen into a brown study.

'Well?' I demanded impatiently. 'What did we come in here for?'

He started.

'*Je vous demande pardon, mon ami.* I wished to see if the door was really bolted on this side also.'

'Well,' I said, glancing at the door which communicated with the room we had just left, 'it is bolted.'

Poirot nodded. He still seemed to be thinking.

'And anyway,' I continued, 'what does it matter? The case is over. I wish you'd had more chance of distinguishing yourself. But it was the kind of case that even a stiff-backed idiot like the inspector couldn't go wrong over.'

Poirot shook his head.

'The case is not over, my friend. It will not be over until we find out who stole the pearls.'

'But the maid did!'

'Why do you say that?'

'Why,' I stammered, 'they were found—actually in her mattress.'

'Ta, ta, ta!' said Poirot impatiently. 'Those were not the pearls.'

'What?'

'Imitation, *mon ami.*'

The statement took my breath away. Poirot was smiling placidly.

'The good inspector obviously knows nothing of jewels. But presently there will be a fine hullabaloo!'

'Come!' I cried, dragging at his arm.

'Where?'

'We must tell the Opalsens at once.'

'I think not.'

'But that poor woman—'

'*Eh bien*; that poor woman, as you call her, will have a much better night believing the jewels to be safe.'

'But the thief may escape with them!'

'As usual, my friend, you speak without reflection. How do you know that the pearls Mrs Opalsen locked up so carefully to-night were not the false ones, and that the real robbery did not take place at a much earlier date?'

'Oh!' I said, bewildered.

'Exactly,' said Poirot, beaming. 'We start again.'

- 9 He led the way out of the room, paused a moment as though considering, and then walked down to the end of the corridor, stopping outside the small den where the chambermaids and valets of the respective floors congregated. Our particular chambermaid appeared to be holding a small court there, and to be retailing her late experiences to an appreciative audience. She stopped in the middle of a sentence. Poirot bowed with his usual politeness.

'Excuse that I derange you, but I shall be obliged if you will unlock for me the door of Mr Opalsen's room.'

The woman rose willingly, and we accompanied her down the passage again. Mr Opalsen's room was on the other side of the corridor, its door facing that of his wife's room. The chambermaid unlocked it with her pass-key, and we entered.

As she was about to depart Poirot detained her.

'One moment; have you ever seen among the effects of Mr Opalsen a card like this?'

He held out a plain white card, rather highly glazed and uncommon in appearance. The maid took it and scrutinized it carefully.

'No, sir, I can't say I have. But, anyway, the valet has most to do with the gentlemen's rooms.'

'I see. Thank you'.

Poirot took back the card. The woman departed. Poirot appeared to reflect a little. Then he gave a short, sharp nod of the head.

'Ring the bell, I pray of you, Hastings. Three times for the valet.'

I obeyed, devoured with curiosity. Meanwhile Poirot had emptied the waste-paper basket on the floor, and was swiftly going through its contents.

In a few moments the valet answered the bell. To him Poirot put the same question, and handed him the card to examine. But the response was the same. The valet had never seen a card of that particular quality among Mr Opalsen's belongings. Poirot thanked him, and he withdrew, somewhat unwillingly, with an inquisitive glance at the overturned waste-paper basket and the litter on the floor. He could hardly have helped overhearing Poirot's thoughtful remark as he bundled the torn papers back again:

'And the necklace was heavily insured ...'

'Poirot,' I cried, 'I see—'

'You see nothing, my friend,' he replied quickly. 'As usual, nothing at all! It is incredible—but there it is. Let us return to our own apartments.'

We did so in silence. Once there, to my intense surprise, Poirot effected a rapid change of clothing.

10 'I go to London tonight,' he explained. 'It is imperative.'

'What?'

Absolutely. The real work, that of the brain (ah, those brave little grey cells), it is done. I go to seek the confirmation. I shall find it! Impossible to deceive Hercule Poirot!

'You'll come a cropper one of these days,' I observed, rather disgusted by his vanity.

'Do not be enraged, I beg of you, *mon ami*. I count on you to do me a service—of your friendship.'

'Of course,' I said eagerly, rather ashamed of my moroseness. 'What is it?'

'The sleeve of my coat that I have taken off—will you brush it? See you, a little white powder has clung to it. You without doubt observed me run my finger round the drawer of the dressing-table?'

'No, I didn't.'

'You should observe my actions, my friend. Thus I obtained the powder on my finger, and, being a little overexcited, I rubbed it on my sleeve; an action without method which I deplore—false to all my principles.'

'But what was the powder?' I asked, not particularly interested in Poirot's principles.

'Not the poison of the Borgias,' replied Poirot with a twinkle. 'I see your imagination mounting. I should say it was French chalk.'

'French chalk?'

'Yes, cabinet-makers use it to make drawers run smoothly.'

I laughed.

'You old sinner! I thought you were working up to something exciting.'

'Au revoir, my friend. I save myself. I fly!'

shut behind him. With a smile, half of derision, half of affection, I picked up the coat and stretched out my hand for the clothes brush.

- 11 The next morning, hearing nothing from Poirot, I went out for a stroll, met some old friends, and lunched with them at their hotel. In the afternoon we went for a spin. A punctured tyre delayed us, and it was past eight when I got back to the *Grand Metropolitan*.

The first sight that met my eyes was Poirot, looking even more diminutive than usual, sandwiched between the Opalsens, beaming in a state of placid satisfaction.

'*Mon ami* Hastings!' he cried, and sprang to meet me. 'Embrace me, my friend; all has marched to a marvel!'

Luckily, the embrace was merely figurative—not a thing one is always sure of with Poirot.

'Do you mean—' I began.

'Just wonderful, I call it!' said Mrs Opalsen, smiling all over her fat face. 'Didn't I tell you, Ed, that if he couldn't get back my pearls nobody would?'

'You did, my dear, you did. And you were right.'

I looked helplessly at Poirot, and he answered the glance.

'My friend Hastings is, as you say in England, all at the seaside. Seat yourself, and I will recount to you all the affair that has so happily ended.'

'Ended?'

'But yes. They are arrested.'

'Who are arrested?'

'The chambermaid and the valet, *parbleu*! You did not suspect? Not with my parting hint about the French chalk?'

'You said cabinet-makers used it.'

'Certainly they do—to make drawers slide easily. Somebody wanted that drawer to slide in and out without any noise. Who could that be? Obviously, only the chambermaid. The plan was so ingenious that it did not at once leap to the eye—not even to the eye of Hercule Poirot.

'Listen, this was how it was done. The valet was in the empty room next door, waiting. The French maid leaves the room. Quick as a flash the chambermaid whips open the drawer, takes out the jewel-case and, slipping back the bolt, passes it through the door. The valet opens it at his leisure with the duplicate key with which he has provided himself, extracts the necklace, and waits his time. Célestine leaves the room again, and—pst!—in a flash the case is passed back again and replaced in the drawer.

'Madame arrives, the theft is discovered. The chambermaid demands to be searched, with a good deal of righteous indignation, and leaves the room without a stain on her character. The imitation necklace with which they have provided themselves has been concealed in the French girl's bed that morning by the chambermaid—a master stroke, *ça!*'

'But what did you go to London for?'

'You remember the card?'

'Certainly. It puzzled me—and puzzles me still. I thought—'

I hesitated delicately, glancing at Mr Opalsen.

Poirot laughed heartily.

'*Une blague*! For the benefit of the valet. The card was one with a specially prepared surface—for finger prints. I went straight to Scotland Yard, asked for our old friend Inspector Japp, and laid the facts before him. As I had suspected, the finger-prints proved to be those of two well-known jewel thieves who have been "wanted" for some time. Japp came down with me, the thieves were



arrested, and the necklace was discovered in the valet's possession. A clever pair, but they failed in *method*. Have I not told you, Hastings, at least thirty-six times, that without method—'

'At least thirty-six thousand times!' I interrupted. 'But where did their "method" break down?'

'*Mon ami*, it is a good plan to take a place as chambermaid or valet—but you must not shirk your work. They left an empty room undusted; and therefore, when the man put down the jewel-case on the little table near the communicating door, it left a square mark—'

'I remember,' I cried.

'Before, I was undecided. Then—I *knew*!'

There was a moment's silence.

'And I've got my pearls,' said Mrs Opalsen as a sort of Greek chorus.

'Well,' I said, 'I'd better have some dinner.'

Poirot accompanied me.

'This ought to mean kudos for you,' I observed.

'*Pas de tout*,' replied Poirot tranquilly. 'Japp and the local inspector will divide the credit between them. But'—he tapped his pocket—'I have a cheque here, from Mr Opalsen, and, how you say, my friend? This week-end has not gone according to plan. Shall we return here next week-end—at my expense this time?'

(From Agatha Christie : *Poirot Investigates*, Copyright © 1925 Dodd Mead & Co. Inc.)

### 13.1.2 Note on the Author

Agatha (Mary Clarissa) Christie (1890–1976) was an English author of detective stories, many of them featuring Hercule Poirot.

### 13.1.3 Glossary

(The numbers refer to the sections of the story. In words of two or more syllables the stressed syllables have been marked.)

- 1 **have money to burn**: have enough money to remain rich even after wasting some of it.  
**'grey cells**: brain  
**impli'cation**: a suggestion not expressed but understood
- 2 **profi'teer**: a person who makes unfairly large profits, especially by selling things at very high prices in time of trouble or when much needed goods are difficult to get  
**tarred with the 'Profiteering brush**: having the fault of profiteering  
**'placidly**/plæ'sɪdli/ quietly; without any excitement  
**'stockbroker**: a man whose job is buying and selling stocks and shares  
**boom**: a rapid growth
- 3 **'ample**: large  
**'bosom**/'bʊzəm/: the breasts  
**'pseudonym**/'sju:dənm/ an invented name  
**with 'bated breath**: hardly breathing at all (because of strong feeling)  
**'amiable**: good-tempered; friendly  
**de'range**: put into a state of disorder  
**'buxom**: attractively fat and healthy-looking  
**dame**: a woman  
**waddled**/wɒdlɪd/: walked with short steps, bending from one side to the other  
**a 'pretty penny**: a rather large amount of money

- con'founded**: damned
- tight**: (of money) difficult to obtain, except at high rate of interest
- the 'Clty**: the influential British centre for money matters and for the buying and selling of business shares, which is a part of London
- 'rambled**: talked in a disordered and wandering way
- ,techni'calities**: technical points
- 4 **'page-boy**: a boy servant
- me'ticulously**: very carefully, with attention to detail
- beamed**: smiled brightly
- 'spiral**: a curve formed by a point winding round a centre and getting always further from it
- distrait/di'streɪ/**: not paying close attention to the surroundings
- 'compliment**: an expression of respect
- 'summons**: an order to appear
- a'lacrity**: quick and willing readiness
- 5 **'furrow**: a deep line in the skin of the face
- 'chambermaid**: a female servant employed to clean and tidy bedrooms and make beds
- maid**: a female servant
- 'wringing**: pressing hard
- 'rivalled**: equalled
- ,pande'monium**: a state of wild and noisy disorder
- re'count**: give an account of
- 'agitating**: causing anxiety to
- 6 **'gingerly**: carefully
- 'emerald**: a bright green precious stone
- shrugged/ʃrʌɡd/**: raised (his shoulders) as an expression of lack of interest
- shriek**: a wild high cry
- ,inco'herent**: showing lack of connection between words
- 'infamous/'ɪnfəməs/**: wicked
- stu'pidity**: the state of being silly or foolish
- Mon'sieur/mə'sjɜ:/**: the title of a French man
- ,scot-'free**: without harm or punishment
- ha'rangue**: a loud or long speech, especially one which blames those listening to it
- 'virulent**: very bitter; full of hatred
- ,inter'larded**: ornamented with noticeable phrases
- a'partment**: a room, especially one used by a particular person
- 'balcony**: a shelf-like place for people to stand on built out from the wall of a house
- ,discon'certed**: made to feel doubt and anxiety
- Mademoiselle/'mædəmwə'zel/**: the French word for 'Miss', used as a way of addressing a French girl
- la'conically**: using few words
- 'virtuously**: showing good character
- 'hussy**: a badly behaved girl or woman
- ,non-com'mittally**: not expressing a clear intention to do something
- 'chest of 'drawers**: a piece of furniture with several drawers

- 7 **'ransacked**: searched thoroughly and roughly  
**'sceptically**/'skeptkəl/: with doubt in his mind  
**'heirloom**: a valuable object handed down in a family for several generations  
**sus,cepti'bility**: the quality of experiencing strong feeling
- 8 **gr'i'mace**: an unnatural twisting of the face, as in annoyance  
**'brown 'study**: deep thinking  
**'hullabaloo**: a lot of noise
- 9 **'valet**: a gentleman's personal male servant, who looks after his clothes, etc.  
**'congregated**: gathered together  
**'pass-key**: a key that will open a number of different locks
- 10 **im'perative**: urgent  
**'come a 'cropper**: fail completely  
**mo'roseness**: unhappy look  
**'French chalk**: a type of fine hard stone used in powder form for making a surface smooth
- 11 **spin**: a short trip for pleasure  
**'figurative**: used in some way other than the ordinary meaning  
**at the'seaside**: at sea (=lost in mind; not understanding)  
**whips**: moves quickly  
**kudo**/'kju:dəs/: praise

### 13.1.4 Comprehension Questions

#### Exercise 1

- 1 What is the condition under which the chambermaid can enter Mrs. Opalsen's room? (Section 6)  
.....  
.....
- 2 When, do you think, were the pearls stolen?  
a) Between 10 A.M. and 12 noon.  
b) Between 4 P.M. and 6 P.M.  
c) Between 7 P.M. and 9 P.M.  
Give a reason for your answer.  
.....  
.....
- 3 Was the key to the jewel-case also stolen? Why do you say so?  
.....
- 4 Where did the inspector find the pearls?  
.....
- 5 The inspector had found the pearls, but Poirot said "The case is not over." Why?  
.....
- 6 How did Poirot know that the jewel box had been in the room next door?  
.....
- 7 What did the traces of French chalk round the drawer of the dressing table indicate to Poirot?  
.....

8 How did the thieves get the key to the room next to Mrs. Opalsen's?

.....

9 How did Poirot obtain the finger-prints of the thieves?

.....

10 How did the thieves fail in their method?

.....

.....

.....

## 13.2 VOCABULARY

The following sentences occur in the story you have read in Section 13.1.1.

1 "*Seat yourself, madame*"

2 “I make it a *rule* that no one is to come into this room ....”

*Seat* in sentence 1 is a verb.

Rule in sentence 2 is a noun.

Now read these sentences:

1 He took a *seat* in the first row.

2 In ancient times the kings of England *ruled* without a parliament.

Here *seat* is a noun and *rule* is a verb.

Often, in English, one comes across words which can function both as nouns and as verbs in different contexts.

## Exercise 2

Read the story again and pick out ten such words.

Then use each word in two different sentences of your own

- i) where it is used as a noun, and
- ii) where it is used as a verb.

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## 13.3 GRAMMAR AND USAGE

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### Question Patterns

You have already learnt the different types of sentences in English, namely, statements, questions, and commands or requests. This section deals with questions. Just as there are different sentence patterns, there are also different question patterns. Let us look at these.

#### 1 The *wh*-questions

There are certain words used at the beginning of sentences to signal questions. These are *what*, *where*, *why*, *who*, *when*, and *how*. Since almost all of them begin with *wh*-, the sentences which begin with these words are called *wh*-questions.

e.g. Where is your necklace?  
What was he doing there?

#### 2 The *Yes/No* questions

These are questions to which the answers are either *yes* or *no*.

e.g. Are you going to a party?  
Yes, I am.  
or  
No, I'm not.

#### 3 The question tags

The last type of question pattern is the question tag. This is usually the short form of an interrogative sentence added at the end of a statement to turn it into a question.

e.g. You didn't lock the drawer, did you?  
The necklace was insured, wasn't it?

Now let's see how these questions are formed.

### 13.3.1 *Wh*-Questions

Read the following questions.

- 1 *What* made you scream?
- 2 *Who* locked the jewel-case?

The italicized words in the sentences above are called question-words as they signal questions. In each case the word in italics is the subject of the sentence which it begins. When a question word is the subject of a sentence, *it comes before the verb in that sentence*.

e.g. In Sentence 1, *What* comes before *made*; in Sentence 2, *Who* comes before *locked*.

Now read these sentences in which the question word is not the subject of the sentence:

- 1 Where *does* that door lead?
- 2 What *do* you mean by 'as usual'?
- 3 When *had* you seen them last?

The italicized words in the sentences above are 'helping verbs' or auxiliaries. When an auxiliary verb occurs in a *wh*-question, it is placed *after the question word and before the subject*. The main verb comes after the subject. e.g.

| Qn Word. | Aux. | Subject  | Main Verb |
|----------|------|----------|-----------|
| 1 Where  | does | the door | lead      |
| 2 What   | do   | you      | mean ---- |
| 3 When   | had  | you      | seen ---- |

### Exercise 3

Frame questions to which the following statements are answers. Use the question word given in brackets.

e.g. The door leads to the balcony. (Where?)

Where does the door lead?

**Note:** Do not forget the question mark at the end of the sentence.

1 I arrived at ten this morning. (When)

2 I didn't write a letter because there was no time. (Why)

3 Miss Lal came with me. (Who)

4 We came by train. (How)

5 We travelled by train because we couldn't get seats on the plane. (Why)

6 We took the night train. (Which)

7 We left home around seven in the evening. (When)

8 I rang you up at the office. (Where)

9 A derailment delayed us. (What)

10 We took a taxi from the station. (How)

**Note:** A common mistake in forming interrogatives is

- to omit the auxiliary in the question, e.g. 'Which book you bought?' instead of 'Which book *did* you buy?'
- to put the auxiliary after the subject, e.g. 'What she *was* telling you?' instead of 'What *was* she telling you?'

It is possible to ask two questions, relating to a statement 'The maid hid the pearls'.

- Who *hid* the pearls? (question about the subject of the statement)
- What *did* the maid hide? (question about the object of the statement)

When the question is in the past tense and refers to the *subject* of the related statement, it takes the *simple past tense* form of the verb, e.g., *hid*. When it refers to the *object* of the statement, it *takes* the form *did* + verb stem, e.g., *did hide*.

### 13.3.2 Yes/No Questions

In yes-no questions, the auxiliary verb comes in the beginning.

e.g. *Will* he grow tall?

*Can* you see her?

*Did* you see her?

*Does* she love him?

*Do* you understand?

The form of the verb *be* used as a connecting (or linking) verb also comes in the beginning of a yes/no question.

e.g. *Are* you happy?

#### Exercise 4

Complete the following dialogue filling in the questions, using the given answers as clues.

A: What is this I hear about Gupta ..... ?

B: Yes, he was arrested last night.

A: ..... ?

B: Yes, it was his fault. He bumped into a scooterist.

A: ..... ?

B: Yes, he was driving his own car.

A: ..... ?

B: No, his wife was not with him.

A: ..... ?

B: Yes, the police have taken his licence away.

A: ..... ?

B: No, they will not send him to jail.

A: ..... ?

B: Yes, of course. He will have to pay a fine.

A: ..... ?

B: No, he doesn't have to appear in court.

A: ..... ?

B: Yes, he is very upset about it all.

A: I'd like to meet him; ..... ?

B: Yes, he'll be at home now. Let's go together.

### 13.3.3 Question Tags

As mentioned earlier, a question tag is added at the end of a statement to turn it into a question. There are four points to bear in mind regarding question tags.

1 An affirmative statement generally takes a negative tag.

e.g. You are Mr. Mehta, aren't you?

(Note: Negative tags always take the contracted form of the verb + negative)

2 A negative statement generally takes a positive tag.

e.g. You aren't really angry, are you?

3 In sentences with any one of the special verbs (used as main verbs or auxiliaries), the tag takes the same verb.

e.g. She *can't* do this to us, *can* she?

They *will* send us the money, *won't* they?

4 In sentences with other verbs the tag is formed with *do*, *does* or *did* as in the case of other interrogatives.

e.g. She *walks* to work everyday, *doesn't* she?

### Exercise 5

Complete the following sentences by adding a suitable question tag to each.

- 1 This house is for sale, .....?
- 2 It isn't already sold, .....?
- 3 You want to look over it now, .....?
- 4 The owner doesn't plan to rent it out, .....?
- 5 I can pay in instalments, .....?
- 6 He will accept a cheque, .....?
- 7 You are coming with us, .....?
- 8 You didn't say when we could move in, .....?
- 9 I needn't sign all these copies, .....?
- 10 You have all the papers ready, .....?

## 13.4 WRITING

### Exercise 6

In the story you read in Section 13.1.1 Celestine, Mrs. Opalsen's maid, was suspected of having stolen the pearl necklace.

Imagine that you are Celestine, and give an account of the whole affair from your point of view.

Begin: It was a terrible experience. Madame Opalsen had made it a rule that.....  
You may like to end with: "So you see, but for M. Poirot my innocence may never have been proved."

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.



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## 13.5 LET US SUM UP

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In this unit we have given you practice in

- i) reading and understanding a detective story;
- ii) using some of the words both as nouns and verbs;
- iii) forming different types of questions; and
- iv) re-writing the story read by you from the point of view of one of the characters.

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## 13.6 KEY WORDS

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**detective story:** a story in which the main interest is a puzzling crime and the process of solving it

**'featuring':** having a prominent part for

**'question tag':** a phrase such as *isn't it?* added to the end of a sentence to make it a question

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## 13.7 SUGGESTED READING

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Agatha Christie: *Poirot Investigates*

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## 13.8 ANSWERS TO EXERCISES

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### Exercise 1

- 1 The chambermaid can enter the room only if Celestine, Mrs. Opalsen's maid, is there.
- 2 c) Between 7 P.M. and 9 P.M. Because Mrs. Opalsen herself put the pearls back in the jewel-case before she went down to dinner.
- 3 No, because Mrs. Opalsen wore it on a chain round her neck.
- 4 They were hidden in the springs of the mattress on Celestine's bed.
- 5 Because the pearls found by the inspector were imitation ones, not the real pearls.
- 6 He saw the mark it had made on the dusty table in that room.
- 7 They indicated that someone wanted the drawer to slide in and out noiselessly and easily.
- 8 Since they were pretending to be chambermaid and valet, they had the pass-key to all empty rooms in the hotel.
- 9 He got them on the pretext of asking them to examine a visiting card. He got them to hold a card, the surface of which had been specially prepared to obtain finger-prints.
- 10 They had pretended to be valet and chambermaid but had left an empty room undusted, and so when the valet put the jewel-case on the dusty table it left a mark there.

### Exercise 2: Specimen Answers

- i) *change* (n.): We need a change of leadership.  
*change* (v.): In autumn the leaves change from green to brown.
- ii) *burn* (n.): She has burns on her hand.  
*burn* (v.): The house is burning.
- iii) *relish* (n.): He drank the mango juice with relish.  
*relish* (v.): He won't relish having to wash all those dishes.
- iv) *fancy* (n.): I think he'll come, but it is only a fancy of mine.  
*fancy* (v.): I fancy I have met you before.

- v) *throng* (n.): There were throngs of passengers at the railway station.  
*throng* (v.): Passengers thronged the station waiting for their trains.
- vi) *love* (n.): The young pair are in love with each other.  
*love* (v.): He loves playing the *sitar*.
- vii) *display* (n.): It was a display of horse-riding skills.  
*display* (v.): We displayed our products in shops.
- viii) *taste* (n.): I've got a cold; so my taste is gone.  
*taste* (v.): I've got a cold; so I can't taste what I'm eating.
- ix) *hope* (n.): Do you have any hope that he'll come?  
*hope* (v.): I hope he'll come tomorrow.
- x) *tar* (n.): We need a drum of tar for making this road.  
*tar* (v.): We must tar this road.

### Exercise 3

- 1 When did you arrive?
- 2 Why didn't you write a letter?
- 3 Who came with you?
- 4 How did you come?
- 5 Why did you travel by train?
- 6 Which train did you take?
- 7 When did you leave home?
- 8 Where did you ring me up?
- 9 What delayed you?
- 10 How did you come from the station?

### Exercise 4

- A: ..... being arrested for causing an accident?
- A: Was it his fault?
- A: Was he driving his own car?
- A: Was his wife with him?
- A: Have the police taken his licence away?
- A: Will they send him to jail?
- A: Will he have to pay a fine?
- A: Does he have to appear in court?
- A: Is he upset about it all?
- A: Will he be at home now?

### Exercise 5

- 1 isn't it?
- 2 is it?
- 3 don't you?
- 4 does he?
- 5 can't I?
- 6 won't he?
- 7 aren't you?
- 8 did you?
- 9 need I?
- 10 haven't you?

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# UNIT 14

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## Structure

- 14.0 Objectives
- 14.1 Reading Comprehension
  - 14.1.1 Passage for Reading
    - 'A World of Four Senses' by Ved Mehta
  - 14.1.2 Glossary
  - 14.1.3 Comprehension Questions
- 14.2 Vocabulary
- 14.3 Grammar and Usage
  - 14.3.1 Prepositional Phrases
  - 14.3.2 Participial Phrases
  - 14.3.3 Phrasal Verbs
  - 14.3.4 Relative Clauses
- 14.4 Writing
- 14.5 Let Us Sum Up
- 14.6 Key Words
- 14.7 Suggested Reading
- 14.8 Answers to Exercises

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## 14.0 OBJECTIVES

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In this unit our aim is to give you practice in reading comprehension by

- i) giving you a passage from Ved Mehta's autobiography, *Face to Face*, and
- ii) giving a glossary of difficult words, and questions on comprehension.

We have also set exercises on selected items of vocabulary.

In the section on grammar and usage, we have discussed

- i) prepositional phrases and participial phrases, ii) phrasal verbs, and
- iii) relative clauses: defining and non-defining.

We have also asked you to write a short composition based on the passage you have read and your reactions to it.

After completing the unit you should be able to

- read and appreciate a biographical passage;
- recognize prepositional phrases and participial phrases;
- use some of the phrasal verbs correctly;
- use the relative clauses correctly; and
- write a short composition based on your reaction to the passage read.

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## 14.1 READING COMPREHENSION

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Here is an extract from Ved Mehta's autobiography, *Face to Face*.

### 14.1.1 Passage for Reading

**A World of Four Senses,**  
by Ved Mehta

- 1 In India as elsewhere every girl or boy has fond and warm memories of his childhood, from the day he begins to talk to his mother and father in broken

- syllables. Invariably a child learns and recognizes the faces of his mother and father, of sisters and brothers who play with him constantly, or the servants who prepare his meals or watch him play in the nursery. He must also remember the rich colours of the butterflies and birds which children everywhere always love to watch with open eyes. I say must, because when I was three and a half, all these memories were expunged, and with the prolonged sickness I started living in a world of four senses—that is, a world in which colours and faces and light and darkness are unknown.
- 2 If my age and the length of the sickness deprived me of the treasured memories of sight, they also reduced things which are valued so much in the sighted world to nothing more than mere words, empty of meaning. I started living in a universe where it was not the flood of sunshine streaming through the nursery window or the colours of the rainbow, a sunset or a full moon that mattered, but the feel of the sun against the skin, the slow drizzling sound of rain, the feel of the air just before the coming of the quiet night, the smell of the grass on a warm morning. It was a universe where at first—but only at first—I made my way fumbling and faltering.
  - 3 It was good that I lost my sight when I did, because having no memories of seeing, there was nothing to look back to, nothing to miss. I went blind in November 1937. At that time we were living in Gujrat, in the province of Punjab in northern India. After my sickness we moved to Lahore, a few miles away, but the procession of relatives who came to sympathize made my father ask for another transfer, this time to Karnal, where we had neither friends nor relatives. There we got a cottage on the canal bank, built in very peaceful and quiet surroundings.
  - 4 As might be expected, in the beginning it was tough for all of us—for my mother and my father, for my three sisters and my brother, and for me, too. The illness had left me weak. The servants shirked me as though I were an evil eye personified. My sister treated me with care, as though I were a fragile doll, and my mother wept. My father, who was a doctor in the public health service, was grateful that my spine had been tapped in time, for a delay in the lumbar puncture would have affected my mind or endangered my life. But he, like the rest, despaired.
  - 5 A state of complete inaction therefore followed my blindness. In part this was due to the immediate shock of the illness, but more important still, the impasse was caused by ignorance of the potentialities of a blind child, since the only blind persons my parents saw were beggars.
  - 6 My father's wide medical experience had prepared him for an acceptance of this tragedy, and he understood that any course of action must begin with the realization that I would be blind for the rest of my life. My mother, on the other hand, neither would nor could convince herself that my sight would never return; she did not have the medical experience of my father, and she blamed something in her past for the tragedy.
  - 7 The family *pandit*, upon whose advice mother had relied almost from her childhood, was called in and consulted. 'He knows more about religion and science,' Mother said with pride, 'than any other *pandit* in our province.' I was taken before him, and for a long time I sat in my mother's lap while he was lost in reflection. After a while, he took my hand and thoroughly examined the lines. Then he looked at Mother's and he studied her forehead, mumbling steadily. He said he found himself inadequate, and more *pandits* would have to be consulted. At his request, they were called and questioned exhaustively as to what atonement could be made. Although their analyses and remedies differed considerably, they all agreed that by doing penance for her sins, my mother could improve my chance of regaining sight.
  - 8 Along with this religious counsel was coupled a series of visits to *hakims* (physicians who followed the Greek or Unani system of medicine). These quacks prescribed all types of drops to put in my eyes. The *surmas*, which were administered at all hours of the day and night, burned and stung my eyes; and the only soothing part of the otherwise miserable treatment was the loving caress of Mother afterwards.

- 9 One night when my mother was administering these eye drops, and I was protesting with loud cries, my father unexpectedly returned. He asked and I told him why I was crying. He was outraged.
- 10 He questioned Mother as to how long this had been going on, but she would not answer him. She was prepared to bear any outburst silently and the longer she stayed silent, the more irritated my father grew. He said harshly that her superstitions far surpassed those of any village woman he had ever known. He went on to say that any person with the slightest consideration for her husband would have readjusted her ways in ten years of marriage. All his efforts to break her from her deplorable past had been in vain. He did not want his children brought up in such a tradition.
- 11 Even then she did not defend herself. Just as my mother had silently suffered the verdict of my blindness, the self-abasement imposed by the *pandit*, and the pleading which preceded the administration of my eye drops, so now she suffered my father's anger quietly. He forbade her to make any more visits to the *hakims*, and strictly prohibited the purchase of any more *surmas*. Then he gently lifted me from her arms, and took me away. With steady hands, he bathed my stinging eyes. After this incident, even though we stopped going to *hakims*, now and then applications of *surmas* continued until I was eleven. But they were very mild, and my mother always obtained my consent in advance.
- 12 I remember other little tests my mother put me through. One day she perceived that just before I arrived at a closed door I would stop and reach for the handle to open it. She began letting me go about the house by myself and she discovered that I seldom ran into things. She credited the *hakim* and the stinging drops, but every evening she would hold her hand up before my face and ask me to tell her where it was. She used to shake her hand before me so that myriads of pores next to, below and above my ears could feel her hand even when it was a foot away. The air currents helped me to spot it. But she wasn't satisfied with this. She wanted me to tell her whether the light was on or off. When I failed this test she was unhappy again, but I soon caught on and would listen for the click of the switch and then tell her. Sometimes she would flip the switch very rapidly time and again, and I would always count the clicks and give her the right answer.
- 13 The reason for the conflicting approaches of Mother and Father towards my blindness lay in each of their backgrounds. My mother had come from a large middle-class family, and had three sisters and three brothers. She was the eldest of the sisters and at the time when she came to attend school it was still customary for even the best-educated women to go only as far as the eighth grade. Thus her education had ceased with simple arithmetic and Hindi grammar. From that time until her marriage five years later she had devoted herself to cooking, sewing, and caring for her younger brothers and sisters. While these skills trained her to be an excellent mother, they did not prepare her to cope rationally with an unfamiliar tragedy such as blindness. She found the weapons of love and affection useless. If she pampered me as her maternal instinct dictated, my father would scold her; and if she tried to use the medical cures which had been practised and handed down from mother to daughter for generations, my father would forbid their use.
- 14 Although in my case there was an obstacle which seemed insurmountable, my father was determined to leave no avenue unexplored. He read all available literature on blindness. He learned that almost all India's blind people had turned to begging for their livelihood, or had become owners of *pan* and *biri* shops. He was determined that this was not going to be the fate of his second son, and he started corresponding with many of the prominent educational authorities, asking their advice. The replies were not optimistic. For the blind, educational facilities and personnel were limited, and often the school became semi-asylums with all ages grouped together in classes without any gradation system.
- \*5 My father still persisted, for he knew that my staying at home would result in over-indulgence. He realized, as well, that I would have difficulty playing with normal children, and that my mother would always be afraid to let me leave the immediate premises.

- 16 At last he heard of Dr. R.M. Halder, Principal of Dadar School for the Blind in Bombay. My father wrote to him asking advice. Dr. Halder showed unusual interest in my case, and promised to take special care and personal responsibility for me if I were sent to his school.
- 17 When my mother learned of my father's decision to send me to the Dadar School, she was appalled. She had never been to Bombay, and to her it might have been a foreign country. She could not understand the reason for sending me nine hundred miles away from home to attend school with orphans and children of the poorest classes. After all, another year at home could not but help my development. Yet she placed her faith in my father's superior judgement, and in her quiet way she agreed.

### 14.1.2 Glossary

- 1 **'syllable**: a word or part of a word containing a vowel sound  
**ex'punged**: rubbed out, removed
- 2 **'universe**: all space and the matter which exists in it  
**'fumbling**: handling things without skill; moving the hands awkwardly in search of something
- 3 **'faltering**: walking or moving unsteadily
- 4 **'fragile**: easily broken or damaged  
**spine**: the row of bones in the centre of the back that supports the body  
**'lumbar**: of the lower part of the back  
**de'spaired**: lost all hope
- 5 **im'passe/æm'pɑ:s/**: a point where further movement is blocked
- 7 **'mumbling**: speaking unclearly  
**ex'haustively**: thoroughly  
**a'tonement**: making repayment for some crime  
**'penance**: self-punishment suffered willingly to show that one is sorry for having done wrong
- 8 **'counsel**: advice  
**quack**: a person dishonestly claiming to have medical knowledge
- 9 **'outraged**: offended greatly
- 10 **'super'stitious**: beliefs which are not based on reason or facts
- 12 **'myriads**: a great number
- 13 **'rationally**: according to reason  
**'pampered**: treated too kindly  
**'instinct**: natural feeling  
**scold**: speak in an angry and complaining way to someone
- 14 **'obstacle**: something which stands in the way  
**'insur'mountable**: too difficult to be dealt with  
**'semi-**: partly  
**a'sylum**: a mental hospital
- 15 **'over-**: too much  
**in'dulgence**: yielding to someone's desires  
**'premises**: a house or other building with any surrounding land
- 17 **ap'palled**: shocked deeply  
**'orphan**: a person lacking one or both parents

14.1.3 Comprehension Questions

Exercise 1

Answer the following questions:

- 1 a) What are some of the things children everywhere learn and recognize?  
.....  
.....
- b) The author's childhood was different from that of other children. Why?  
.....  
.....
- 2 The author's perception of the world was confined only to four senses. Pick out phrases which highlight the use of the senses of
- i) hearing, .....
- ii) touch, .....
- iii) smell. ....
- 3 Why does he say 'It was good that I lost my sight when I did'?  
.....  
.....  
.....
- 4 From Lahore the family moved to Karnal, where they had neither friends nor relatives. But they were happy. Why?  
.....  
.....  
.....
- 5 'The servants shirked me as though I were an evil eye personified.' This means that the servants thought I was
- i) blind.
- ii) a curse on the family.
- iii) a spoilt child.
- Select the correct alternative.  
.....
- 6 What were the two reasons for 'a state of complete inaction' after the author's blindness?  
.....  
.....
- 7 Why did the author's father object to the treatment prescribed by *hakims* and the family *pandit*?  
.....  
.....  
.....  
.....
- 8 How did the author manage to tell his mother whether the light was on or off?  
.....  
.....  
.....

9 What was the main difference between the attitudes of the author's mother and his father towards his blindness?

.....

.....

10 a) The author's father decided to send him nine hundred miles away from home to school. Was it the right thing to do? If so, why?

.....

.....

.....

b) What was his mother's reaction to it?

.....

.....

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## 14.2 VOCABULARY

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### Exercise 2

Words under **A** mean the opposite of those under **B**. Match them.

Example : empty - full

#### A

- a) empty
- b) optimistic
- c) blind
- d) quiet
- e) lift
- f) ignorance
- g) soothing

#### B

- i) sighted
- ii) drop
- iii) full
- iv) knowledge
- v) stinging
- vi) loud
- vii) pessimistic

.....

.....

.....

.....

.....

.....

.....

### Exercise 3

Choose the correct meaning of each of the following words:

a) shirk

- i) accuse
- ii) avoid
- iii) annoy

b) fragile

- i) which works smoothly
- ii) which functions independently
- iii) which breaks easily



c) surpassed

- i) exceeded
  - ii) embarrassed
  - iii) established
- .....

d) atonement

- i) an action for wrong-doing
  - ii) an action for pleasure
  - iii) an action for fame
- .....

e) insurmountable

- i) which cannot be made possible
  - ii) which cannot be avoided
  - iii) which cannot be overcome
- .....

f) indulgence

- i) patronizing
  - ii) pampering
  - iii) pasturing
- .....

#### Exercise 4

Each of the following words can be used both as a noun and a verb. Fill in the blanks using the given words in their appropriate forms:

despair, spot, hand, report, remedy

- 1 Surajkund is a popular picnic \_\_\_\_\_ in Haryana.
- 2 A bird in \_\_\_\_\_ is worth two in the bush.
- 3 The refugee's \_\_\_\_\_ of ever seeing his family again filled us with pity.
- 4 The discovery of a new planet has been \_\_\_\_\_ in today's papers.
- 5 The \_\_\_\_\_ seems more painful than the disease.
- 6 We cannot always observe the traditions \_\_\_\_\_ down to us from the past.
- 7 You can \_\_\_\_\_ a friend even in a crowd.
- 8 Why he \_\_\_\_\_ of success in his new profession was because he was lazy.
- 9 The committee has been asked to hand in its \_\_\_\_\_ in four months.
- 10 Don't be unhappy; your faults of pronunciation can be easily \_\_\_\_\_

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## 14.3 GRAMMAR AND USAGE

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### 14.3.1 Prepositional Phrases

A prepositional phrase is a phrase consisting of a preposition and the noun following it. Examples:

in bed

on top

Prepositional phrases can be adjectival or adverbial.

Examples:

- 1 The springs *under the cushion* are broken. (adjectival phrase)
- 2 He listened to the speech *with great attention*. (adverbial phrase, indicating manner)
- 3 I reached the station *at 10 o'clock*. (adverbial phrase, indicating time)

4 The books were *under the cushion*. (adverbial phrase, indicating place.)

### Exercise 5

Pick ten prepositional phrases from the first paragraph of the passage you have read in Section 14.1.1 and indicate whether they are adjectival or adverbial.

.....

.....

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.....

.....

.....

### 14.3.2 Participial Phrases

A participial phrase begins with a participle, that is, either the present participle (the *-ing* form of the verb) or the past participle—the third (*-ed*, *-en*) form of the verb used as an adjective.

Here are some examples from the reading passage of participles used as adjectives:

- i) the *prolonged* sickness (past participle)
- ii) *treasured* memories (past participle)
- iii) the slow *drizzling* sound of rain (present participle)

Examples of participial phrases:

- i) the flood of sunshine *streaming through the window*
- ii) we got a cottage, *built in very peaceful and quiet surroundings*.

### 14.3.3 Phrasal Verbs

A phrasal verb is a group of words that acts like a verb and consists usually of a verb with an adverb and/or a preposition.

*Examples: get by* (= continue one's way of life),  
*use up* (= finish completely)

Some examples taken from the reading passage in Section 14.1.1 are:

Paragraph 3: There was nothing to *look back to*. (remember)

Paragraph 10: how long this had been *going on*. (taking place, continuing)

He did not want his children *brought up* in such a tradition. (educated and cared for until they grew up)

Paragraph 12: my mother *put me through* other little tests. (made me experience)  
I soon *caught on*. (understood).

### Exercise 6

Some verb + particle (adverb or preposition) combinations are used in sentences under A. Words and phrases of similar meanings are given under B. Match the two lists.

- | A                                                   | B                             |
|-----------------------------------------------------|-------------------------------|
| i) He takes after his father more than his mother.  | a. wear                       |
| ii) He gave up the project for lack of funds.       | b. adopt as a hobby           |
| iii) Put on a clean shirt; you're going to a party. | c. resembles                  |
| iv) I need to look into the case thoroughly.        | d. investigate, study         |
| v) Most people take to gardening on retirement.     | e. abandoned.<br>discontinued |

### Exercise 7

Supply the appropriate particles from those given below:  
up, out, after, to, down.

- i) I can't start the car; the battery has run \_\_\_\_\_
- ii) Look \_\_\_\_\_ the baby while I am away.
- iii) The price of fruit usually goes \_\_\_\_\_ in summer in Delhi; even melons cost a lot.
- iv) I am looking forward \_\_\_\_\_ meeting my cousin next week.
- v) Long side-burns went \_\_\_\_\_ years ago.

### 14.3.4 Relative Clauses

Look at this sentence:

The boy who is standing there is my nephew.

Here the main sentence is

The boy is my nephew.

But I want to tell you which boy I am talking about. So I add the clauses *who is standing there* to define the noun *boy*. Such a clause is called a **defining relative clause**.

Here are some more examples:

- i) This is the house *that Jack built*.
- ii) Please return the books *which I lent you yesterday*.

Note that defining relative clauses generally begin with *who*, *which* or *that*.

### Exercise 8

Fill in the blanks using *who*, *which* or *that*:

- i) The man \_\_\_\_\_ is standing at the door is an actor.
- ii) The policy \_\_\_\_\_ the government is following these days is praiseworthy.
- iii) Teachers generally like students \_\_\_\_\_ are punctual and hardworking.
- iv) The play \_\_\_\_\_ we saw last night was hilarious.
- v) You are telling a story \_\_\_\_\_ is unbelievable.

### Exercise 9

Join each pair into a single sentence using *who*, *which* or *that* in place of the word in italics:

- i) The woman is my father's sister.  
*She* came to see me last week.

.....

.....

- ii) The shop didn't have the book.  
*I* wanted *it*.

.....

- iii) How can I forget a friend?  
*He* was so good to me.

.....

- iv) Write a story.  
*It* would interest everyone.

.....

- v) The car will fetch a high price.  
*It* was driven by the world champion.

.....

### Exercise 10

Complete the following sentences by adding suitable relative clauses:

- i) Do you remember the name of the person .....
- ii) What is it .....
- iii) Give me a present .....
- iv) Did you collect the parcel .....
- v) I am yet to meet someone .....

Now look at this sentence:

My wife, *who lives in Bombay*, is arriving here next week. Here the relative clause *who lives in Bombay* does not define the noun *wife*, because I have only one wife. It only gives additional information about her. Such a clause is called a **non-defining relative clause**. It is necessary to put a comma before and after such a clause.

### Exercise 11

Join each pair into a single sentence using *who* or *which* in place of the word in italics. Don't forget to put a comma before *who* or *which*, and also at the end of the clause if it comes in the middle of the sentence.

- i) The country now has 300 TV relay stations.  
*They* are part of the national network.

- ii) His latest book has become a great success.  
*It* was well reviewed by critics.

- iii) Tourists are fascinated by our folk dances.  
*They* are interested in cultural programmes.

- iv) This year's harvest has been rather poor.  
*It* looked like a good one for some time.

- v) Some Indian scientists live in America.  
*They* are very well known for their knowledge and skill.

### Exercise 12

Rewrite the following sentences by adding clauses relating to the words in italics. Use *who* or *which* at the beginning of the clause and don't forget the commas. The words in brackets against each sentence will give you the clues.

*Example:*

My grandfather was once a keen sportsman. (age 75)  
My grandfather, *who is now 75*, was once a keen sportsman.

- i) My *health* doesn't allow me to take part in strenuous games. (Poor health)

- .....

- .....

- .....

- .....

## 14.4 WRITING

### Exercise 13

Write two or three paragraphs (a total of about 200 words) on any one of the following. Wherever possible and necessary, base your composition on the ideas contained in the passage you have read, and your reactions to them.

**Educated parents can bring up their children much better than uneducated parents.**

**OR**

Given proper training and education, a blind person can be a useful member of society. Tell the story of a blind person you know, or have heard about, who is living a normal life. Mention her/his work and day-to-day life.

**OR**

Based on your own experience, discuss whether children enjoy 'a sheltered life' more than 'an independent life'. In which particular areas should a child of eight or ten be given complete freedom of action and thought?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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## 14.5 LET US SUM UP

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In this unit we have given you practice in

- i) reading and understanding a biographical passage,
- ii) using some of the words both as nouns and verbs,
- iii) recognizing prepositional phrases and participial phrases,
- iv) using some of the phrasal verbs,
- v) using defining and non-defining relative clauses, and
- vi) writing a short composition based on your reaction to the passage read.

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## 14.6 KEY WORDS

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**participial** (in grammar): using a participle

**participle** (in English grammar): present participle or past participle form of a verb, which may be used in a compound form of the verb or as an adjective

**particle** (in grammar): a short word that is not as important in a sentence as the subject, verb, etc; e.g., a preposition.

**phrasal verb**: a group of words that acts like a verb and consists usually of a verb with an adverb and/or a preposition; e.g., *use up*

**prepositional phrase**: a phrase consisting of a preposition and the noun following it; e.g., *in bed*

**relative clause**: a part of a sentence that has a verb in it and is joined to the rest of the sentence by a relative adverb or a relative pronoun. e.g., in the sentence *The man who lives next door is a teacher of English*, the words *who lives next door* form a relative clause.

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## 14.7 SUGGESTED READING

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Ved Mehta: *Face to Face*, Oxford University Press, Delhi.

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## 14.8 ANSWERS TO EXERCISES

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### Exercise 1

- 1 a) Faces of members of the family, and colours of butterflies and birds.  
b) He was blind. He lost his sight at the age of three and a half.
- 2 i) The sound of rain.  
ii) The feel of the sun against the skin;  
the feel of the air before the coming of night.  
iii) The smell of grass.

- 4 The new surroundings were quiet and peaceful, and no relatives or friends came to offer sympathies, which used to be embarrassing.
- 5 ii)
- 6 a) The shock of the illness; b) the ignorance of the potentialities of a blind child.
- 7 Being a qualified doctor, he knew that the quacks and the priests would further harm the child rather than cure his blindness. He was also raising his voice against his wife's superstitious handling of a hopeless situation.
- 8 By counting all the clicks of the switch. If the first click meant the light was on, the second would mean it was off, and so on.
- 9 The main difference was that the father was rational and practical, whereas the mother was superstitious.
- 10 a) Yes, because i) the child would never get educated if he stayed at home, and ii) the Bombay school was the best available, and the Principal showed a lot of interest in the case.
- b) She was deeply shocked, but accepted her husband's decision.

### Exercise 2

- |          |         |
|----------|---------|
| a) (iii) | e) (ii) |
| b) (vii) | f) (iv) |
| c) (i)   | g) (v)  |
| d) (vi)  |         |

### Exercise 3

- (ii)
- (iii)
- (i)
- (i)
- (iii)
- (ii)

### Exercise 4

- 1 spot 2 hand 3 despair 4 reported 5 remedy 6 handed 7 spot  
8 despaired 9 report 10 remedied.

### Exercise 5

- In India*: adverbial
- of his childhood*: adjectival
- from the day he begins to talk to his mother and father in broken syllables*: adverbial
- to his mother and father*: adverbial
- in broken syllables*: adverbial
- of his mother and father*: adjectival
- of sisters and brothers*: adjectival
- with him*: adverbial
- in the nursery*: adverbial
- of the butterflies and birds*: adjectival

### Exercise 6

- i) c ii) e iii) a iv) d v) b

**Exercise 7**

- i) down      ii) after      iii) up      iv) to      v) out

**Exercise 8**

- i) who      ii) which/that      iii) who      iv) that      v) that

**Exercise 9**

- i) The woman who came to see me last week is my father's sister.
- ii) The shop didn't have the book that I wanted.
- iii) How can I forget a friend who was so good to me?
- iv) Write a story that would interest everyone.
- v) The car that was driven by the world champion will fetch a high price.

**Exercise 10**

- i) who came to see us this morning
- ii) that you wish to talk about
- iii) that is not too expensive
- iv) that arrived at the post office yesterday
- v) who can speak English like a native

**Exercise 11**

- i) ... stations, which are part ...
- ii) ... book, which was well reviewed by critics,
- iii) Tourists, who are interested in cultural programmes, are fascinated by our folk dances.
- iv) ... harvest, which looked .... time, has been rather poor.
- v) ... scientists, who are very well ... skill, live in America.

**Exercise 12**

- i) My health, which has been rather poor, doesn't allow ...
- ii) ... floods, which came too suddenly, damaged ....
- iii) P.T. Usha, who appeared on T.V. last month, is one of ....
- iv) Last night's meeting, which was attended by the two rival groups, broke up in disorder.
- v) Trams, which do not run in Delhi now, are still used in Calcutta.



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# UNIT 15

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## Structure

### 15.0 Objectives

#### 15.1 Reading Comprehension

##### 15.1.1 Passage for Reading

'A Mild Attack of Locusts', by Doris Lessing

##### 15.1.2 Glossary

##### 15.1.3 Comprehension Questions

#### 15.2 Vocabulary

#### 15.3 Grammar and Usage: Adverbial Clauses

##### 15.3.1 Time Clauses

##### 15.3.2 Clauses beginning with *because*

##### 15.3.3 Clauses beginning with *although*

##### 15.3.4 Conditional Clauses

#### 15.4 Writing

#### 15.5 Let Us Sum Up

#### 15.6 Key Words

#### 15.7 Suggested Reading

#### 15.8 Answers to Exercises

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## 15.0 OBJECTIVES

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In this unit we shall give you practice in reading comprehension by

- i) giving you a narrative passage from Doris Lessing's story 'A Mild Attack of Locusts', and
- ii) giving you a glossary of difficult words, and questions on comprehension.

We shall also set exercises on the use of

- i) phrases referring to groups of animals and insects, and
- ii) the prefixes *ir-*, *im-*, *in-*, and *re-*.

In the section on grammar and usage, we shall discuss different types of adverbial clauses:

- i) time clauses beginning with *when*, *while*, *as soon as*, *before* and *after*,
- ii) clauses beginning with *because* and *although*, and
- iii) conditional clauses.

We shall also ask you to write descriptive compositions based on the passage read.

After completing the unit you should be able to

- read and understand simple narrative passages,
- use different types of adverbial clauses correctly, and

### 15.1.1 Passage for Reading

#### A Mild Attack of Locusts

by Doris Lessing

*Since the days of the eighth plague of Egypt, when locusts 'covered the whole earth, so that the land was darkened', men have recorded with horror the devastations caused by their swarms.*

*What are locusts, and why are they such a plague to man? Locusts are short-horn grasshoppers, differing from the familiar and less destructive grasshoppers of English summer hedgerows in that they are larger and love to wander great distances in crowds. The locust larvae, or hoppers, collect together in tens of thousands and wander about the countryside in armies, moving sometimes a mile in twenty-four hours. Fully grown locusts collect in swarms and fly several miles a day. When they settle, they eat every living plant about them, an average-sized swarm devouring about twenty tons of food a day.*

*Today governments are fighting this age-long scourge with modern methods of pest control. Areas where outbreaks of locusts occur are sprayed with insecticides such as Gammexane and Dieldrin. Farmers are warned by radio of the approach of swarms. Yet when the swarms are blackening the sky overhead, farmers still resort to the primitive and ineffective device of banging gongs and lighting fires to discourage the locusts from settling.*

*The scene of this story is set in central Africa.*

*(from Oxford Junior Encyclopaedia, by permission of Oxford University Press)*

1. The rains that year were good, they were coming nicely just as the crops needed them—or so Margaret gathered when the men said they were not too bad ....

The men were Richard her husband, and old Stephen, Richard's father, a farmer from way back.

Margaret had been on the farm three years. She still did not understand how they did not go bankrupt altogether, when the men never had a good word for the weather, or the soil, or the Government. But she was getting to learn the language. Farmer's language. And they neither went bankrupt nor got very rich. They jogged along, doing comfortably.

Their crop was maize. Their farm was three thousand acres on the ridges that rise up towards the Zambezi escarpment, high, dry windswept country, cold and dusty in winter, but now, being the wet season, steamy, with the heat rising in wet, soft waves off miles of green foliage. The sky made her eyes ache, she was not used to it. One does not look so much at the sky in the city she came from. So that evening when Richard said: 'The Government is sending out warnings that locusts are expected, coming down from the breeding grounds up North,' her instinct was to look about her at the trees. Insects—swarms of them—horrible! But Richard and the old man had raised their eyes and were looking up over the mountains. 'We haven't had locusts in seven years,' they said. 'They go in cycles, locusts do'. And then: 'There goes our crop for this season!'

But they went on with the work of the farm just as usual, until one day they were coming up the road to the homestead for the midday break, when old Stephen stopped, raised his finger and pointed: 'Look, look, there they are!'

2 Out ran Margaret to join them, looking at the hills. Out came the servants from the kitchen. They all stood and gazed. Over the rocky levels of the mountain was a streak of rust-coloured air. Locusts. There they came.

At once Richard shouted at the cook-boy. Old Stephen yelled at the house-boy. The cook-boy ran to beat the old ploughshare hanging from a tree-branch, which was used to summon the labourers at moments of crisis. The house-boy ran off to the store to collect tin cans, any old bit of metal. The farm was ringing with the clamour of the gong, and they could see the labourers come pouring out of the compound, pointing at the hills and shouting excitedly. Soon they had all come up to the house, and Richard and old Stephen were giving them orders—Hurry, Hurry, Hurry, Hurry.

3 And off they ran again, the two white men with them and in a few minutes Margaret could see the smoke of fires rising from all around the farm-land. Piles of wood and grass had been prepared there. There were seven patches of bared soil, yellow and ox-blood colour, making a film of bright green, and around each drifted up thick clouds of smoke. They were throwing wet leaves on to the fires now, to make it acrid and black. Margaret was watching the hills. Now there was a long, low cloud advancing, rust-colour still, swelling forward and out as she looked. The telephone was ringing. Neighbours—quick, quick, there come the locusts. Old Smith had had his crop eaten to the ground. Quick, get your fires started. For of course, while every farmer hoped the locusts would overlook his farm and go on to the next, it was only fair to warn each other, one must play fair. Everywhere, fifty miles over the countryside, the smoke was rising from myriads of fires. Margaret answered the telephone calls, and between stood watching the locusts.

4 The air was darkening. A strange darkness, for the sun was blazing—it was like the darkness of a fire, when the air gets thick with smoke. The sunlight comes down distorted, a thick hot orange. Oppressive it was, too, with the heaviness of a storm. The locusts were coming fast. Now half the sky was darkened. Behind the reddish veils in front which were the advance guards of the swarm, the main swarm showed in dense thick cloud, reaching almost to the sun itself.

Margaret was wondering what she could do to help. She did not know. Then up came old Stephen from the lands. 'We're finished, Margaret, finished! Those beggars can eat every leaf and blade off the farm in half an hour! And it is only early afternoon—if we can make enough smoke, make enough noise till the sun goes down, they'll settle somewhere else perhaps...' And then: 'Get the kettle going. It's thirsty work, this.'

5 So Margaret went to the kitchen, and stoked up the fire, and boiled the water. Now, on the tin roof of the kitchen she could hear the thuds and bangs of falling locusts, or a scratching slither as one skidded down. Here were the first of them. From down on the lands came the beating and banging and clanging of a hundred petrol tins and bits of metal. Stephen impatiently waited while one petrol tin was filled with tea, hot, sweet and orange-coloured, and the other with water. In the meantime, he told Margaret about how twenty years back he was eaten out, made bankrupt by the locust armies. And then, still talking, he hoisted up the petrol cans, one in each hand, by the wood pieces set corner-wise across each, and jogged off down to the road to the thirsty labourers. By now the locusts were falling like hail on to the roof of the kitchen. It sounded like a heavy storm. Margaret looked out and saw the air dark with a criss-cross of the insects, and she set her teeth and ran out into it—what the men could do, she could. Overhead the air was thick, locusts everywhere. The locusts were flopping against her and she brushed them off, heavy red-brown creatures, looking at her with their beady old-men's eyes while they clung with hard serrated legs. She held her breath with disgust and ran through into the house. There it was even more like being in a heavy storm. The iron roof was reverberating, and the clamour of iron from the lands was like thunder. Looking out, all the trees were queer and still, clotted with insects, their boughs weighed to the ground. The earth seemed to be moving, locusts crawling everywhere, she could not see the lands at all, so thick was the swarm. Towards the mountains it was like looking into driving rain—even as she watched, the sun was blotted out with a fresh onrush of them. It was a half-night, a perverted blackness. Then came a sharp crack from the bush—a branch had snapped off. Then another. A tree down the slope leaned over and settled heavily to the ground. Through the hail of insects a man came running. More tea, more water was needed. She supplied them. She kept the fires stoked and filled tins with liquid, and then it was four in the afternoon, and the locusts had been pouring across overhead for a couple of hours. Up came old Stephen again, crunching locusts underfoot with every step, locusts clinging all over him, cursing and swearing, banging with his old hat in the air. At the doorway he stopped briefly, hastily pulling at the clinging insects and throwing them off, then he plunged into the locust-free living-room.

6 'All the crops finished. Nothing left,' he said.

But the gongs were still beating, the men still shouting, and Margaret asked: 'Why do you go on with it, then?'

'The main swarm isn't settling. They are heavy with eggs. They are looking for a place to settle and lay. If we can stop the main body settling on our farm, that's everything. If they get a chance to lay their eggs, we are going to have everything eaten flat with hoppers later on.' He picked a stray locust off his shirt, and split it down with his thumb-nail—it was clotted inside with eggs. 'Imagine that multiplied by millions. You ever seen a hopper swarm on the march? Well, you're lucky.'

Margaret thought that an adult swarm was bad enough. Outside now the light on the earth was a pale thin yellow, clotted with moving shadow, the clouds of moving insects thickened and lightened like driving rain. Old Stephen said: 'They've got the wind behind them, that's something.'

'Is it very bad?' asked Margaret fearfully, and the old man said emphatically: 'We're finished. This swarm may pass over, but once they've started, they'll be coming down from the North now one after another. And then there are the hoppers—it might go on for two or three years.'

- 7 Margaret sat down helplessly, and thought: 'Well, if it's the end, it's the end. We'll all three have to go back to town ....' But at this, she took a quick look at Stephen, the old man who had farmed forty years in this country, been bankrupt twice, and she knew nothing would make him go and become a clerk in the city. Yet her heart ached for him, he looked so tired, the worry-lines deep from nose to mouth. Poor old man.... He had lifted up a locust that had got itself somehow into his pocket, holding it in the air by one leg. 'You've got the strength of a steel-spring in those legs of yours' he was telling the locust, good humouredly. Then although he had been fighting locusts, squashing locusts, yelling at locusts, sweeping them in great mounds into the fires to burn for the last three hours, nevertheless he took this one to the door, and carefully threw it out to join its fellows as if he would rather not harm a hair of its head. This comforted Margaret, all at once she felt irrationally cheered. She remembered it was not the first time in the last three years the men had announced their final and irremediable ruin.

'Get me a drink, lass', he then said, and she set the bottle of whisky by him.

Five o' clock. The sun would set in an hour. Then the swarm would settle. It was as thick overhead as ever. The trees were ragged mounds of glistening brown.

Margaret began to cry. It was all so hopeless—if it wasn't a bad season, it was locusts, if it wasn't locusts, it was army-worm, or veldt fires. Always something. The rustling of the locust armies was like a big forest in the storm, their settling on the roof was like the beating of the rain, the ground was invisible in a sleek brown surging tide—it was like being drowned in locusts, submerged by the loathsome brown flood. It seemed as if the roof might sink in under the weight of them, as if the door might give in under their pressure and these rooms fill with them — and it was getting so dark ... she looked up. The air was thinner, gaps of blue showed in the dark moving clouds. The blue spaces were cold and thin: the sun must be setting. Through the fog of insects she saw figures approaching. First old Stephen, marching bravely along, then her husband, drawn and haggard with weariness. Behind them the servants. All were crawling all over with insects. The sound of the gongs had stopped. She could hear nothing but the ceaseless rustle of a myriad wings.

The two men slapped off the insects and came in.

'Well', said Richard, kissing her on the cheek, 'the main swarm has gone over.'

'For the Lord's sake,' said Margaret angrily, still half-crying, 'what's here is bad enough, isn't it?' For although the evening air was no longer black and thick, but a clear blue, with a pattern of insects whizzing this way and that across it, everything else—trees, buildings, bushes, earth, was gone under the moving brown masses.

'If it doesn't rain in the night and keep them here—if it doesn't rain and weigh them down with water, they'll be off in the morning at sunrise.'

Margaret roused herself, wiped her eyes, pretended she had not been crying, and fetched them some supper, for the servants were too exhausted to move. She sent them down to the compound to rest.

She served the supper and sat listening. There is not one maize-plant left, she heard. Not one. The men would get the planters out the moment the locusts had gone. They must start all over again.

- 8 'But what's the use of that?' Margaret wondered, if the whole farm was going to be crawling with hoppers? But she listened while they discussed the new Government pamphlet which said how to defeat the hoppers. You must have men out all the time moving over the farm to watch for movement in the grass. When you find a patch of hoppers, small lively black things, like crickets, then you dig trenches around the patch, or spray them with poison from pumps supplied by the Government. The Government wanted them to co-operate in a world plan for eliminating this plague for ever. You should attack locusts at the source. Hoppers, in short. The men were talking as if they were planning a war, and Margaret listened, amazed.

In the night it was quiet, no sign of the settled armies outside, except sometimes a branch snapped, or a tree could be heard crashing down.

- 9 Margaret slept badly in the bed beside Richard, who was sleeping like the dead, exhausted with the afternoon's fight. In the morning she woke to yellow sunshine lying across the bed, clear sunshine, with an occasional blotch of shadow moving over it. She went to the window. Old Stephen was ahead of her. Then he stood outside, gazing down over the bush. And she gazed, astounded—and entranced, much against her will. For it looked as if every tree, every bush, all the earth, were lit with pale flames. The locusts were fanning their wings to free them of the night dews. There was a shimmer of red-tinged gold light everywhere.

She went out to join the old man, stepping carefully among the insects. They stood and watched. Overhead the sky was blue, blue and clear.

'Pretty,' said old Stephen with satisfaction.

Over the slopes, in the distance, a faint red smear showed in the sky, thickened and spread. 'There they go,' said Stephen. 'There goes the main army, off South.'

And now from the trees, from the earth all round them, the locusts were taking wing. They were like small aircraft, manoeuvring for the take-off, trying their wings to see if they were dry enough. Off they went. A reddish brown steam was rising off the miles of bush, off the lands, the earth. Again the sunlight darkened.

And as the clotted branches lifted, the weight on them lightening, there was nothing but the black spines of branches, trees. No green left, nothing. All morning they watched, the three of them, as the brown crust thinned and broke and dissolved, flying up to mass with the main army, now a brownish-red smear in the Southern sky. The lands which had been filmed with green, the new tender mealie plants, were stark and bare. All the trees stripped. A devastated landscape. No green, no green anywhere.

By midday the reddish cloud had gone. Only an occasional locust flopped down. On the ground were the corpses and the wounded. The African labourers were sweeping these up with branches and collecting them in tins.

After the midday meal the men went off to the lands. Everything was to be replanted. With a bit of luck another swarm would not come travelling down just this way. But they hoped it would rain very soon, to spring some new grass, because the cattle would die otherwise—there was not a blade of grass left on the farm. As for Margaret, she was trying to get used to the idea of three or four years of locusts. She felt like a survivor after war—if this devastated and mangled countryside was not ruin, well, what then was ruin?

- 10 But the men ate their supper with good appetites. 'It could have been worse,' was what they said. 'It could be much worse.'

## 15.1.2 Glossary

### Introduction

**'locust:** a type of insect of Asia and Africa which flies from place to place in large groups often destroying almost all crops

**plague/ˈpleɪɡ/:** a continually troublesome thing

**ˌdeva'station:** complete destruction

**swarm/swɔ:m/:** a large group of insects moving in a mass

**'grass.hopper:** a type of insect which can jump high and makes a sharp noise by rubbing parts of its body together

**'hedgerow:** a row of bushes, especially along country roads

**'larva/ˈlɑ:və/:** (plural: *larvae*), the worm-like young of an insect between leaving the egg and changing into a winged form

**'hopper:** a grasshopper

**de'vouring/dɪˈvaʊərɪŋ/:** eating up quickly and hungrily

**scourge:** a cause of great harm

**pest:** a small animal or insect that harms or destroys food supplies

**in'secticide:** chemical substance made to kill insects

**gong:** a round piece of metal hanging from a frame, which when struck with a mallet gives a deep ringing sound

1 **'bankrupt:** unable to pay one's debts

**jogged:** moved along slowly, steadily but uneventfully

**e'scarpment:** a long cliff on a mountain-side

**'foliage:** leaves on plants, trees, etc.

2 **'clamour:** a loud continuous, usually confused noise

3 **'acrid:** causing a stinging sensation

4 **op'pressive:** causing feelings of illness or sadness

5 **'slither/ˈslɪðə/(n):** an act of sliding unsteadily

**'skidded:** slipped sideways

**'criss-cross:** a pattern made by crossing a number of straight lines

**'flopping:** falling heavily

**'beady:** small, round, and shining, like a bead

**ser'rated:** having a row of connected V-shapes like teeth

**re'verberating:** being thrown back again and again

**'clotted:** having a thick mass or lump

**'crawling:** moving slowly with the body close to the ground

**per'verted:** turned away from what is natural

**stoked:** filled with material which is burned

**'crunching:** crushing noisily

7 **'squashing/ˈskwɒʃɪŋ/:** crushing

**ir'rationally:** against reasonable behaviour

**sleek:** smooth and shining

**'loathsome:** which causes great dislike

**'whizzing:** moving very fast, often with a noisy sound

8 **'cricket:** a type of small brown insect, the male of which makes loud short chirps by rubbing its leathery wings together

9 **blotch:** a spot of no special shape

**a'stounded:** shocked with surprise

**en'tranced:** filled with great wonder

**'shimmer:** a soft trembling shining effect

- ma'noeuving**/mə'nu:vərɪŋ/: moving to a position skilfully
- crust**: a hard outer covering
- filmed**: covered with a film
- 'meale**: (in south Africa) an ear of maize
- 'imminent**: which is going to happen very soon

15.1.3 Comprehension Questions

Exercise 1

(Numbers 1 to 10 divide the story into different sections. You will find the answer to a question in the section marked with the corresponding number. For example, the answer to Question 1 will be found in the first three paragraphs of the story.)

- 1 Margaret had been on the farm for three years. Had she come from a town or a village? Give a reason for your answer.
- .....
- .....
- .....
- 2 The locusts came over the mountains. How does the author describe them? What happened on the farm when Stephen and the others saw the locusts coming?
- .....
- .....
- .....
- .....
- 3 Where did the men run off to? What did they do there? Why did they do it?
- .....
- .....
- 4 The sun was shining brightly, so why was the air darkening?
- .....
- 5 Why did the invasion of the locusts sound like a heavy storm?
- .....
- 6 What did old Stephen tell Margaret? Then why did they continue beating the gongs?
- .....
- .....
- 7 Margaret knew old Stephen would not go to work in a town. Why?
- .....
- .....
- 8 In the evening what did the men discuss?
- .....

This shows that they

- a) had fortitude.
- b) were ambitious.
- c) were good citizens. (Choose the correct answer)

9 In the morning Margaret and Stephen stepped out of the house. What 'entranced' them?

.....

.....

10 Were the farmers upset by the invasion of locusts?

.....

Pick out words from the story in support of your answer.

.....

---

## 15.2 VOCABULARY

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### Exercise 2

Write phrases by matching the words of List A with suitable ones taken from List B.

*Example:* a pride of lions

**List A**

a swarm of

a shoal of

a pack of

a herd of

a pride of

**List B**

fishes

cattle

lions

locusts

wolves

.....

.....

.....

.....

.....

.....

.....

.....

### Exercise 3

a) Make new words by adding *ir-*, *im-*, *in-*, or *re-* in front of the following words.

rational, mature, patient, adjust, relevant, act

.....

.....

b) Now use these words in the blanks below:

1 My friend told me a very long story, but it was full of \_\_\_\_\_ details.

2 Being afraid of entering a dark room is rather \_\_\_\_\_

3 When the sun comes out, the flowers \_\_\_\_\_ by opening wide.

4 It is often difficult to \_\_\_\_\_ oneself to life in a village after living in a city for many years.

5 The invitees became \_\_\_\_\_ and started leaving the hall as the Chief Guest was late.

6 Not doing your assignments and being quite happy about it is rather \_\_\_\_\_ behaviour



15.3 GRAMMAR AND USAGE: ADVERBIAL CLAUSES

15.3.1 Time Clauses

Consider the following sentence from the introduction to the passage you have read (Section 15.1.1)

When they settle, they eat every living plant about them.

The sentence has two parts:

- i) when they settle
- ii) they eat every living plant about them.

We say that the sentence has two clauses. The second part is the main or the principal clause, and the first part, which is dependent on the second, is the subordinate clause showing time, and is called an adverbial clause of time.

Here is another example from the reading passage.

Stephen impatiently waited while one petrol tin was filled with tea and the other with water.

Adverbial clauses of time generally begin with words like when, while, as soon as, before, after, etc.

Here are some more examples:

- i) Buy the ticket as soon as you reach the station.
- ii) The chief guest left after the inauguration was over.
- iii) The train had left before we reached the station.

Exercise 4

Join the following pairs of sentences by converting one of the sentences into an adverbial clause of time.

Example: He went home.

He had finished his work.

He went home after he had finished his work.

- i) I was three and a half.  
I went to school.

.....

- ii) I had been ill for a long time.  
We moved to Lahore.

.....

- iii) I was washing my hands.  
The telephone rang.

.....

- iv) The patient had died.  
The doctor arrived.

.....

- v) I boarded the train.  
The guard waved the green flag.

.....

.....

Exercise 5

Complete the following sentences with suitable adverbial clauses:

- i) You can go when .....

- ii) You will feel better after .....
- iii) We'll get down to business as soon as .....
- iv) I returned home after .....
- v) I was cooking an omelette while .....
- vi) The train will not leave before .....

### Exercise 6

Change the italicized phrases in the following sentences into time clauses; then rewrite complete sentences. Make small changes, wherever necessary.

*Examples:*

*When in difficulty*, consult the book of instructions.

When you are in difficulty, consult the book of instructions.

*While at it*, you might do other things too.

While you are at it, you might do other things too.

While you are working on/at it, you might do other things too.

- i) *When published*, this book will cause a revolution.  
.....
- ii) *Passing by the post office*, would you please buy some stamps for me?  
.....
- iii) Mr. Lal retired at the age of 65, *having spent 30 years with the Company*.  
.....
- iv) He gave up hope of passing the examination, *having already failed twice*.  
.....
- v) *Nearing the entrance*, I shook hands with my host.  
.....

### 15.3.2 Clauses beginning with *because*

Notice the cause-effect relationship in the following sentence:

The harvest was good that year, *because* the rains had come in time.

Here the clause beginning with *because* is called an adverbial clause of reason.

### Exercise 7

Combine the following pairs of sentences by using a clause beginning with *because*.

- 1 I do it. I like it.  
.....
- 2 I can't do it now. I am too busy.  
.....
- 3 The circus-manager was worried.  
Attendances had been falling off.  
.....  
.....
- 4 The clowns' jokes fell flat.  
They were the kind of jokes that did not raise a laugh any more.  
.....  
.....  
.....
- 5 Sea-snakes are always dangerous.  
They are aggressive by nature.  
.....  
.....

### 15.3.3 Clauses beginning with *although*

Look at the following sentence and notice how a direct contrast is expressed by using a clause beginning with *although*.

Although he is a good painter, he sometimes paints very bad pictures.

The contrast here is unexpected and surprising.

#### Exercise 8

Combine the following pairs of sentences using *although*:

- 1 The sun was shining brightly yesterday.

It was rather cold.

.....  
.....

- 2 I was anxious to reach the station in time.

I was too tired to walk fast.

.....  
.....

- 3 He always advises others to be punctual.

He generally comes late himself.

.....  
.....

### 15.3.4 Conditional Clauses

Look at the following sentences:

- 1 If I go to Delhi, I shall see my brother.

- 2 If I had gone to Delhi, I would have seen my brother.

- 3 If I had wings, I would fly.

Notice that

- i) All the three types of conditional clauses begin with *if*.  
ii) In the first sentence, I am talking about a possible event which will take place in the future (I shall see my brother) if a certain condition is fulfilled (if I go to Delhi).

The pattern of verb forms is:

*If* + simple present .... (conditional clause),

..... simple future (main clause).

- iii) In the second sentence I am talking about an event which did not take place (I did not see my brother) because a certain condition was not fulfilled (I did not go to Delhi).

The pattern of verb forms is:

*If* + past perfect ..... (conditional clause),

*would have* + past participle (main clause).

- iv) In the third sentence I am talking about an event which can take place only if a certain condition, which is very improbable, is fulfilled.

The pattern of verb forms is:

*If* + simple past ... (conditional clause),

*would* + simple (infinitive) form of verb (main clause).

#### Exercise 9

Join these pairs of sentences, using conditional clauses.

- 1 I shall come to your party.

You send the car. (condition)

- 2 He would have read that novel.  
You had lent it to him. (condition)

- 3 The grass will grow.  
You water the lawns. (condition)

- 4 The bridge would not have developed cracks.  
Good quality cement had been used. (condition)

- 5 The locusts will lay their eggs in the fields.(condition)  
The farmers will be ruined.

- 6 I would go abroad every year.  
I had lots of money. (condition)

#### Exercise 10

Complete the following sentences:

- a) 1 If you teach the orphans, .....  
2 If you had gone out in the rain, .....  
3 If you were a politician, .....  
4 If you were a millionaire, .....  
5 If the doctor had come on time, .....  
6 If the locusts had laid eggs, .....  
7 If the farmers buy insecticide, .....  
8 Unless my friend buys a car, .....  
9 If the sun shines brightly, .....  
10 If I had won a lottery, .....
- b) 1 The birds will fly away if .....  
2 The locusts would have attacked all the fields if .....  
3 You would live in a palace if .....  
4 The children would travel by air if .....  
5 I will not buy the house if .....  
6 The Indian team would have won the cricket match if .....  
7 The milkman would have bought the jersey cow if .....  
8 The accident would have been averted if .....  
9 The farmers will store fertilizers if .....  
10 The boys will go to school regularly if .....

---

## 15.4 WRITING

---

You have read the story 'A Mild Attack of Locusts'.  
Now here are two composition exercises for you.

### Exercise 11

- i) Imagine you are Margaret. Describe what you saw at daybreak after the locusts had attacked the farm.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

- ii) Imagine you are Margaret. Write a letter to your parents describing the attack of the locusts.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

---

## 15.5 LET US SUM UP

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In this unit we have given you practice in

- i) reading and understanding a narrative passage,
- ii) forming words with the prefixes *ir-*, *im-*, *in-*, and *re-*,
- iii) using different types of adverbial clauses correctly, and
- iv) writing short descriptive compositions based on the passage read.

---

## 15.6 KEY WORDS

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**adverbial:** used as an adverb

**clause** (in grammar): a group of words containing a subject and finite verb, forming a sentence or part of a sentence

**conditional** (in grammar): expressing a condition or supposition. A conditional clause usually begins with the word *if* or *unless*.

---

## 15.7 SUGGESTED READING

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## 15.8 ANSWERS TO EXERCISES

### Exercise 1

- 1 From a town. It took her some time to understand the language of the farmers.
- 2 'a streak of rust-coloured air'. The cook beat the ploughshare to summon the labourers; the house-boy ran off to the store to collect tin cans and soon the farm was resounding with the sound of the gong.
- 3 To the farm. They lit fires so that the smoke of the fires might keep the locusts off their farms.
- 4 Because of the swarms of locusts that were coming over the hills.
- 5 Because they fell like hail on the roof of the kitchen.
- 6 that all the crops had been eaten up by the locusts. They did not want the locusts to settle down and lay their eggs on the farm.
- 7 Because he had lived all his life on the farm, had become bankrupt twice and yet had not left the farm.
- 8 how hoppers should be killed.  
(a)
- 9 The sight of the innumerable locusts fanning their golden wings to free themselves of the night dews.
- 10 No.  
'It could have been worse .... It could be much worse.'

### Exercise 2

- a swarm of locusts
- a shoal of fishes
- a pack of wolves
- a herd of cattle
- a pride of lions

### Exercise 3

- a) irrational, immature, impatient, re-adjust, irrelevant, react
- b) 1 irrelevant  
2 irrational  
3 react  
4 re-adjust  
5 impatient  
6 immature

### Exercise 4

- i) I was three and a half when I went to school.
- ii) I had been ill for a long time before we moved to Lahore.
- iii) I was washing my hands when the telephone rang.
- iv) The patient had died before the doctor arrived.
- v) I boarded the train when the guard waved the green flag.

### Exercise 5

- i) .... you have finished the exercise.
- ii) .... you have taken the medicine.
- iii) .... we have finished lunch.
- iv) .... the match was over.
- v) .... you were reading the newspaper.

### Exercise 6

- i) When it is published, .....
- ii) When you pass by the post office, .....
- iii) after he had spent 30 years with the company.
- iv) after he had already failed twice.
- v) When I neared the entrance, ....

### Exercise 7

- 1 I do it, because I like it.
- 2 I can't do it now, because I am too busy.
- 3 The circus manager was worried, because attendances had been falling off.
- 4 The clowns' jokes fell flat, because they were the kind of jokes that did not raise a laugh any more.
- 5 Sea-snakes are always dangerous, because they are aggressive by nature.

### Exercise 8

- 1 Although the sun was shining brightly yesterday, it was rather cold.
- 2 Although I was anxious to reach the station in time, I was too tired to walk fast.
- 3 Although he always advises others to be punctual, he generally comes late himself.

### Exercise 9

- 1 I shall come to your party if you send the car.
- 2 He would have read that novel, if you had lent it to him.
- 3 The grass will grow if you water the lawns.
- 4 The bridge would not have developed cracks, if good quality cement had been used.
- 5 If the locusts lay their eggs in the fields, the farmers will be ruined.
- 6 If I had lots of money, I would go abroad every year.

### Exercise 10

- a)
  - 1 ..... you will be doing a great service.
  - 2 ..... you could have caught a cold.
  - 3 ..... you would try to keep the voters on your side.
  - 4 ..... you could also build a house in Delhi.
  - 5 ..... the patient could have been saved.
  - 6 ..... the farmers would have been ruined.
  - 7 ..... they can destroy the locusts.
  - 8 ..... he will have difficulty travelling to office every morning.
  - 9 ..... we can expect a warm afternoon.
  - 10 ..... I would have bought a house.
- b)
  - 1 ..... we make any noise.
  - 2 ..... they had stayed there much longer.
  - 3 ..... you were a king.
  - 4 ..... they could afford it.
  - 5 ..... the roof is in a bad condition.
  - 6 ..... Kapil had scored more runs.
  - 7 ..... he had been able to get a loan.
  - 8 ..... the driver had applied the brakes in time.
  - 9 ..... they have money to buy large quantities.
  - 10 ..... they enjoy their lessons.





# UNIT 16

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## Structure

- 16.0 Objectives
- 16.1 Reading Comprehension
  - 16.1.1 Passage for Reading  
'The Affair at Grover Station' by Willa Cather
  - 16.1.2 Glossary
  - 16.1.3 Comprehension Questions
- 16.2 Vocabulary
- 16.3 Grammar and Usage
  - Direct and Indirect Speech
- 16.4 Writing
- 16.5 Let Us Sum Up
- 16.6 Key Words
- 16.7 Suggested Reading
- 16.8 Answers to Exercises

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## 16.0 OBJECTIVES

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In this unit our aim is to give you practice in reading comprehension by

- i) giving you a mystery story to read: 'The Affair at Grover Station' by Willa Cather, and
- ii) giving a glossary of difficult words and questions on comprehension.

We have also set an exercise on selected items of vocabulary.

In the section on grammar and usage we have discussed indirect speech and how statements and questions are reported.

We have also asked you to write a short narrative composition based on your own experience.

After completing the unit you should be able to

- read and appreciate a mystery story,
- use some of the words in different meanings,
- report statements and questions correctly, and
- write a short narrative composition based on your own experience.

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## 16.1 READING COMPREHENSION

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### 16.1.1 Passage for Reading

**The Affair at Grover Station**  
by Willa Cather

- 1 I heard this story sitting on the rear platform of an accommodation freight that crawled along through the brown, sun-dried wilderness between Grover Station and Cheyenne. The narrator was "Terrapin" Rodgers, who had been a classmate of mine at Princeton, and who was then cashier in the B—railroad office at Cheyenne.

As the little red station house at Grover faded into the distance, I asked him point blank what he knew about the murder of Lawrence O'Toole. Rodgers took a long pull at his black-briar pipe as he answered me.

- 2 "Well, yes. I could tell you something about it, but the question is how much you'd believe. I never told the story but once, and then it was to the Division Superintendent, and when I finished the old gentlemen asked if I were a drinking man, and remarking that a fertile imagination was not a desirable quality in a railroad employee, said it would be just as well if the story went no further. You see it's a gruesome tale, and somehow we don't like to be reminded that there are more things in heaven and earth than our systems of philosophy can grapple with.  
.....
- 3 "It was the thirty-first of December, the morning of the incoming Governor's inaugural ball, and I got down to the office early, for I had a heavy day's work ahead of me, and I was going to the dance and wanted to close up by six o'clock. I had scarcely unlocked the door when I heard someone calling Cheyenne on the wire, and hurried over to the instrument to see what was wanted. It was Lawrence O'Toole, at Grover, and he said he was coming up for the ball on the extra, due in Cheyenne at nine o'clock that night. He wanted me to go up to see Miss Masterson and ask her if she could go with him. He had had some trouble in getting leave of absence, as the last regular train for Cheyenne then left Grover at 5:45 in the afternoon, and as there was an eastbound going through Grover at 7:30, the dispatcher didn't want him away, in case there should be orders for the 7:30 train. Larry had made no arrangement with Miss Masterson, as he was uncertain about getting up until he was notified about the extra.
- 4 "I telephoned Miss Masterson and delivered Larry's message. She replied that she had made an arrangement to go to the dance with Mr. Freymark, but added laughingly that no other arrangement held when Larry could come.
- 5 "About noon Freymark dropped in at the office, and I suspected he'd got his time from Miss Masterson. While he was hanging around, Larry called me up to tell me that Helen's flowers would be up from Denver on the Union Pacific passenger at five, and he asked me to have them sent up to her promptly and to call for her that evening in case the extra should be late. Freymark, of course, listened to the message, and when the sounder stopped, he smiled in a slow, disagreeable way, and saying, 'Thank you. That's all I wanted to know.' left the office.
- 6 "Lawrence O'Toole had been my predecessor in the cashier's office at Cheyenne. I've found that there are a great many good fellows in the world, but I've not found many better than Larry. I think I can say, without stretching a point, that he was the most popular man on the Division. He had a faculty of making everyone like him that amounted to a sort of genius.
- 7 "Freymark was cashier at the Cheyenne office then, but he had been up to some dirty work with the company, and when it fell in the line of Larry's duty to expose him, he did so without hesitating. Eventually Freymark was discharged, and Larry was made cashier in his place. There was, after that, naturally, little love lost between them, and to make matters worse, Helen Masterson took a fancy to Larry, and Freymark had begun to consider himself pretty solid in that direction.  
.....
- 8 "About a week before the dance, Larry's cousin, Harry Burns, who was a reporter on the London Times, stopped in Cheyenne on his way to 'Frisco, and Larry came up to meet him. We took Burns up to the club, and I noticed that he acted rather queerly when Freymark came in. Burns went down to Grover to spend a day with Larry, and on Saturday Larry wired me to come down and spend Sunday with him, as he had important news for me.
- 9 "I went, and the gist of his information was that Freymark, then going by another name, had figured in a particularly ugly London scandal that happened to be in Burns' beat, and his record had been exposed. His father was a French soldier who, during his service in the East, had bought a Chinese slave girl, had become attached to her, and married her, and after her death had brought her

child back to Europe with him. He had entered the civil service and held several subordinate offices in the capital, where his son was educated. The boy, socially ambitious and extremely sensitive about his Asiatic blood, after having been blackballed at a club, had left and lived by an exceedingly questionable traffic in London.

- 10 "Of course, the question at once came up as to what ought to be done with Burns' information. Cheyenne clubs are not exclusive, but a Chinaman who had been engaged in Freymark's peculiarly unsavory traffic would be disbarred in almost any region outside of Whitechapel. One thing was sure: Miss Masterson must be informed of the matter at once.
- 11 "On second thought, said Larry, 'I guess I'd better tell her myself. It will have to be done easy like, not to hurt her self-respect too much. Like as not I'll go off my head the first time I see him and call him rat-eater to his face.'
- 12 "Well to get back to the day of the dance, I was wondering whether Larry would stay over to tell Miss Masterson about it the next day, for of course he couldn't spring such a thing on a girl at a party.
- 13 "That evening I dressed early and went down to the station at nine to meet Larry. The extra came in, but no Larry. I saw Connelly, the conductor, and asked him if he had seen anything of O'Toole, but he said he hadn't, that the station at Grover was open when he came through, but that he found no train orders and couldn't raise anyone, so he supposed O'Toole had come up on 153. I went back to the office and called Grover, but got no answer. Then I sat down at the instrument and called for fifteen minutes straight. I wanted to go then and hunt up the conductor on 153, the passenger that went through Grover at 5:30 in the afternoon, and ask him what he knew about Larry, but it was then 9:45 and I knew Miss Masterson would be waiting, so I jumped into the carriage and told the driver to make up time. On my way to the Mastersons' I did some tall thinking. I could find no explanation for O'Toole's non-appearance, but the business of the moment was to invent one for Miss Masterson that would neither alarm nor offend her. I couldn't exactly tell her he wasn't coming, for he might show up yet, so I decided to say the extra was late, and I didn't know when it would be in.

---

"I bungled at my explanation and she thanked me for coming but she couldn't hide her disappointment, and scarcely glanced at herself in the mirror as I put her wrap about her shoulders.

---

- 14 "The dances I had with Miss Masterson were torture. She began to question and cross-question me, and when I got tangled up in my lies, she became indignant. Freymark was late in arriving. It must have been after midnight when he appeared, correct and smiling, having driven in from his ranch. He was effusively gay and insisted upon shaking hands with me, though I never willingly touched those clammy hands of his. He was constantly dangle about Miss Masterson, who made rather a point of being gracious to him. I couldn't much blame her under the circumstances, but it irritated me, and I'm not ashamed to say that I rather spied on them. When they were on the balcony I heard him say: 'You see I've forgiven this morning entirely.'
- "She answered him rather coolly: 'Ah, but you are constitutionally forgiving. However, I'll be fair and forgive too. It's more comfortable.'
- 

- 15 "As they came in, I saw him slip one of Larry's red roses into his pocket.

"It was not until near the end of the dance that the clock of destiny sounded the first stroke of the tragedy. I was not dancing myself then, and suddenly I noticed some confusion among the waiters who stood watching by one of the doors, and Larry's black dog, Duke, all foam at the mouth, shot in the side and bleeding, dashed in through the door and eluding the caterer's men, ran half the length of the hall and threw himself at Freymark's feet, uttering a howl piteous enough to herald any sort of calamity. Freymark, who had not seen him before, turned with

an exclamation of rage and a face absolutely livid and kicked the wounded brute half-way across the slippery floor. There was something fiendishly brutal and horrible in the episode. The music stopped, people began moving about in a confused mass, and I saw Helen's eyes seeking mine appealingly. I hurried to her, and by the time I reached her Freymark had disappeared.

16 " 'Get the carriage and take care of Duke,' she said, and her voice trembled like that of one shivering with cold.

"When we were in the carriage, she spread one of the robes on her knee, and I lifted the dog up to her, and she took him in her arms comforting him.

" 'Where is Larry, and what does all this mean?' she asked. 'You can't put me off any longer, for I danced with a man who came up on the extra.'

"Then I made a clean breast of it, and told her what I knew, which was little enough.

" 'Do you think he is ill?' she asked.

"I replied, 'I don't know what to think. I'm all at sea.' —For since the appearance of the dog, I was genuinely alarmed.

17 "She was silent for a long time, but when the rays of the electric street lights flashed at intervals into the carriage, I could see that she was leaning back with her eyes closed and the dog's nose against her throat. At last she said with a note of entreaty in her voice, 'Can't you think of anything?' I saw that she was thoroughly frightened and told her that it would probably all end in a joke, and that I would telephone her as soon as I heard from Larry, and would more than likely have something amusing to tell her.

18 "I got down to the office late next morning, and before I had time to try Grover, the dispatcher at Holyoke called me up to ask whether Larry were still in Cheyenne. He couldn't raise Grover, he said, and he wanted to give Larry train orders for 151, the east bound passenger. When he heard what I had to say, he told me I had better go down to Grover on 151 myself.

"I had the veterinary surgeon fix up Duke's side, and I put him in the express car, and boarded 151 with a mighty cold, uncomfortable sensation in the region of my diaphragm.

"It had snowed all night long, and the storm had developed into a blizzard, and the passenger had difficulty in making any headway at all.

"When we got into Grover I thought it was the most desolate spot I had ever looked on, and as the train pulled out, leaving me there, I felt like sending a message of farewell to the world.

19 "When I opened the station door, the snow fell in upon the floor, and Duke sat down by the empty, fireless stove and began to howl and whine in a heart-breaking fashion. Larry's sleeping room upstairs was empty. Downstairs, everything was in order, and all the station work had been done up. Apparently the last thing Larry had done was to bill out a car of wool from the Oasis sheep ranch for Dewey, Gould & Co., Boston. The car had gone out on 153, the east bound that left Grover at seven o'clock the night before, so he must have been there at that time. I copied the bill in the copy book, and went over to the section house to make inquiries.

20 "The section boss said he had seen O'Toole at 5:30, when the west bound passenger went through, and, not having seen him since, supposed he was still in Cheyenne. I went over to Larry's boarding house, and the woman said he must be in Cheyenne, as he had eaten his supper at five o'clock the night before, so that he would have time to get his station work done and dress. The little girl, she said, had gone over at five to tell him that supper was ready. I questioned the child carefully. She said there was another man, a stranger, in the station with Larry when she went in and that though she didn't hear anything they said, and Larry was sitting with his chair tilted back and his feet on the stove, she somehow had thought they were quarreling. The stranger, she said, was standing; he had a fur coat on and his eyes snapped like he was mad, and she was afraid of him. I asked her if she could recall anything else about him, and she said, 'Yes, he had very red lips.' When I heard that, my heart grew cold as a snow lump, and when

I went out the wind seemed to go clear through me. It was evident enough that Freymark had gone down there to make trouble, had quarreled with Larry and had boarded either the 5:30 passenger or the extra, and got the conductor to let him off at his ranch, and accounted for his late appearance at the dance.

"It was five o'clock then, but the 5:30 train was two hours late, so there was nothing to do but sit down and wait for the conductor, who had gone out on the seven o'clock east bound the night before, and who must have seen Larry when he picked up the car of wool.

21 "I was never so glad to hear anything as that whistle, when old 153 came lumbering and groaning in through the snow. I ran out on the platform to meet her, and her headlight looked like the face of an old friend. I caught the conductor's arm the minute he stepped off the train, but he wouldn't talk until he got in by the fire. He said he hadn't seen O'Toole at all the night before, but he had found the bill for the wool car on the table, with a note from Larry asking him to take the car out on the Q.T., and he had concluded that Larry had gone up to Cheyenne on 5:30. I wired the Cheyenne office and managed to catch the express clerk who had gone through on the extra the night before. He wired me saying that he had not seen Larry board the extra, but that his dog had crept into his usual place in the express car, and he had supposed Larry was in the coach. He had seen Freymark get on at Grover, and the train had slowed up a trifle at his ranch to let him off, for Freymark stood in with some of the boys and sent his cattle shipments our way.

22 "I put on my ulster and went outside.... I went back to the office and took the big station lamp upstairs to make a more careful examination of Larry's sleeping room. His dress suit was missing, so there was no doubt that he had dressed for the party. He was a dainty fellow about his shoes and I knew his collection pretty well. I went to his closet and found them all there. Even granting him a prejudice against overcoats, I couldn't conceive of his going out in that stinging weather without shoes. I noticed that a surgeon's case, such as are carried on passenger trains, and which Larry had once appropriated in Cheyenne, was open, and that the roll of medicated cotton had been pulled out and recently used. Each discovery I made served only to add to my perplexity. Granted that Freymark had been there, and granted that he had played the boy an ugly trick, he could not have spirited him away without the knowledge of the train crew.

23 "'Duke, old doggy,' I said to the poor spaniel who was sniffing and whining about the bed, 'You haven't done your duty. You ought to be able to give me a tip of some sort.'

24 "I decided to go to bed and make a fresh start on the ugly business in the morning.

.....  
"Larry always kept a supply of brandy and soda on hand, so I made myself a stiff drink and filled the stove and locked the door, turned down the lamp and lay down on the operator's table. I had often slept there when I was night operator. The situation was gruesome enough, but the liquor had made me drowsy and at last I fell asleep.

25 "It must have been about three o'clock in the morning that I was awakened by the crying of the dog, a whimper low, continuous and pitiful, and indescribably human. While I was blinking my eyes in an effort to get thoroughly awake, I heard another sound, the grating sound of chalk on a wooden black board, or of a soft pencil on a slate. I turned my head to the right, and saw a man standing with his back to me, chalking something on the bulletin board. At a glance I recognized the broad, high shoulders, and the handsome head of my friend. Yet there was that about the figure which kept me from calling his name or from moving a muscle where I lay. He finished his writing and dropped the chalk, and I distinctly heard its click as it fell. He then turned facing me, holding his left hand in front of his mouth. He began moving toward the door silently as a shadow in his black stocking feet. When he reached the door, he lowered the hand he held before his mouth to lift the latch. His face was turned squarely toward me, and the lower jaw had fallen and was set rigidly upon his collar, the mouth was wide open and was *stuffed full of white cotton!* Then I knew it was a dead man's face I looked upon.

- 26 "The door opened, and that stiff black figure in stockings walked as noiselessly as a cat out into the night. I think I went quite mad then. I dimly remember that I rushed out upon the siding and ran up and down screaming, 'Larry, Larry!' I could see nothing but the wide, white plain, not even a dark shadow anywhere. When at last I found myself back in the station, I saw Duke lying before the door and dropped on my knees beside him calling him by name. But Duke was past calling back. Master and dog had gone together, and I dragged him into the corner and covered his face for his eyes were colorless and soft, like the eyes of that horrible face once so beloved.
- 27 "The black board? O, I didn't forget that. I had chalked the time of the accommodation on it the night before, from sheer force of habit, for it isn't customary to mark the time of trains in unimportant stations like Grover. My writing had been rubbed out by a moist hand, for I could see the finger marks clearly, and in place of it was written in blue chalk simply,
- C.B. & Q. 26387
- 28 "I sat ther drinking brandy and muttering to myself. At last an idea flashed upon me. I snatched the way bill off the hook. The car of wool that had left Grover for Boston the night before was numbered 26387.
- 29 "I must have got through the rest of the night somehow, for when the sun came up red and angry over the white plains, the section boss found me sitting by the stove, the lamp burning full blaze, the brandy bottle empty beside me, and with but one idea in my head, that box car 26387 must be stopped and opened as soon as possible, and that somehow it would explain.
- 30 "I figured that we could easily catch it in Omaha, and wired the freight agent there to go through it carefully and report anything unusual. That night I got a wire from the agent stating that the body of a man had been found under a woosack at one end of the car with a fan and an invitation to the inaugural ball at Cheyenne in the pocket of his dress coat. I wired him not to disturb the body until I arrived, and started for Omaha. Before I left Grover the Cheyenne office wired me that Freymark had left town, going west over the Union Pacific. The company detectives never found him.
- 31 "The matter was clear enough then. Being a railroad man, he had hidden the body and sealed up the car and billed it out, leaving a note for the conductor.
- 32 "When I saw Larry O'Toole again, he was lying stiff and stark in the undertakers' rooms in Omaha. He was clad in his dress clothes, with black stockings on his feet, as I had seen him forty-eight hours before. Helen Masterson's fan was in his pocket. His mouth was wide open and stuffed full of white cotton.
- 33 "He had been shot in the mouth, the bullet lodging between the third and fourth vertebrae. The hemorrhage had been very slight and had been checked by the cotton. The quarrel had taken place about five in the afternoon. After supper Larry had dressed, all but his shoes, and had lain down to snatch a wink of sleep, trusting to the whistle of the extra to waken him. Freymark had gone back and shot him while he was asleep, afterward placing his body in the wool car, which, but for my telegram, would not have been opened for weeks.
- 34 "That's the whole story. There is nothing more to tell except one detail that I did not mention to the superintendent. When I said goodbye to the boy before the undertaker and coroner took charge of the body, I lifted his right hand to take off a ring that Miss Masterson had given him and the ends of the fingers were covered with blue chalk."

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### 16.1.2 Glossary

1 rear/riə/: back

'platform/'plætfɔ:m/: the open part at the end of a train

freight/frɛɪt/: a goods train

- briar** /braɪə/: a tobacco pipe made from the root of a wild bush
- 2 **'gruesome** /'gru:səm/: shocking and sickening  
**'grapple with**: work hard to deal with (a difficulty)
- 3 **ball**: a large formal occasion for social dancing  
**'extra**: something added; (here) an additional train
- 5 **'sounder**: telegraphic receiving instrument
- 6 **'predecessor**: a person who held an official position before someone else  
**ca'shier**: a person in charge of money receipts and payments  
**'genius**: a person of great ability
- 7 **ex'pose**: make known a secretly guilty person  
**'little'love'lost**: not much friendship
- 9 **'scandal**: an action which offends people's ideas of what is right and proper  
**beat** (n.): the usual path followed by someone on duty
- 10 **ex'clusive**: that exclude socially unsuitable people  
**un'savory** (American spelling): unpleasant or unacceptable in moral values  
**'traffic**: trade
- 14 **ranch** rɑ:ntʃ/American/ræntʃ/: a large farm  
**ef'fusively**: pouring out feelings without control  
**gay**: cheerful, merry  
**'clammy**: unpleasantly sticky  
**'dangling**: hanging loosely  
**'gracious**: polite, kind, and pleasant
- 16 **at'sea**: lost in mind
- 17 **en'treaty**: an act of begging very seriously
- 18 **'diaphragm** /'daɪəfræm/: the muscle that separates the lungs from the stomach  
**'blizzard**: a long severe snowstorm
- 19 **whine** (v.): make a high sad sound
- 21 **'lumbering**: moving in a heavy, awkward manner  
**'groaning**: making a sound like that caused by the movement of metal parts heavily loaded  
**'trifle**: to some degree  
**stood 'in with**: enjoyed the favour of
- 22 **'dress'suit**: a suit for a formal occasion  
**'dainty**: not easy to please  
**'closet** /'kləʊzɪt/: (in America) a cupboard built into the wall of a room  
**ap'propriated**: taken for himself, stolen
23. **'spaniel**: a breed of small short-legged dogs with long ears and long wavy hair  
**'sniffing**: drawing air into the nose to discover a smell.
- 25 **'whimper**: a small weak cry of pain
- 33 **'vertebrae** /'vɜ:təbri:/: the small hollow bones down the centre of the back which form the backbone  
**'hemorrhage** /'hemərɪdʒ/: a flow of blood
- 34 **'undertaker**: a person whose job it is to arrange funerals  
**'coroner**: a public official who inquires into the cause of a person's death when it is not clearly the result of natural causes

### 16.1.3 Comprehension Questions

#### Exercise 1

1 What kind of story did Rodgers tell the author?

- a) a mystery story
- b) a ghost story
- c) a love story

.....

2 Do you think the Divisional Superintendent believed in ghosts? Give the lines from the story that support your answer.

.....

.....

.....

.....

3 Why was there "little love lost" between Larry and Freymark?

.....

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.....

.....

4 What secret about Freymark did Burns reveal?

.....

.....

.....

5 Miss Masterson cared only for Larry's admiration. Do you agree? Give a reason for your answer.

.....

.....

.....

6 "There was something fiendishly brutal and horrible in the episode." What was this episode?

.....

.....

.....

.....

.....

.....

7 What had the apparition written on the blackboard? What was its significance?

.....

.....

.....

.....

.....



8 What was the one detail which convinced the author that the ghost had been Larry's?

.....

.....

.....

.....

## 16.2 VOCABULARY

## Exercise 2

**All the words below are taken from the story. Each has more than one meaning. Write down the meaning of each word as it is used in the story. Then use each of these words in a different meaning.**

- |                         |                         |
|-------------------------|-------------------------|
| 1 ball (Section 3)      | 10 herald (Section 15)  |
| 2 wire (Section 3)      | 11 mass (Section 15)    |
| 3 faculty (Section 6)   | 12 lumber (Section 21)  |
| 4 club (Section 8)      | 13 coach (Section 21)   |
| 5 beat (Section 9)      | 14 trifle (Section 21)  |
| 6 record (Section 9)    | 15 grating (Section 25) |
| 7 traffic (Section 10)  | 16 board (Section 25)   |
| 8 carriage (Section 13) | 17 facing (Section 25)  |
| 9 alarm (Section 13)    | 18 slight (Section 33)  |

[illegible]

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## 16.3 GRAMMAR AND USAGE

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### Direct and Indirect Speech

#### i) Statements

When we repeat the actual words of a speaker without making any changes, it is called **direct speech**. When we tell a person what somebody said without repeating the actual words, it is called **indirect speech** or **reported speech**.

#### *Examples:*

He said, "I'm hungry." (Direct speech)

He said (that) he was hungry. (Indirect or Reported speech)

Notice that

- i) In direct speech, the actual words of a speaker are placed within **quotation marks** (" ").
- ii) In indirect speech the reporting verb in the case of a statement (e.g., *said* in the sentence given above) is often followed by *that*.
- iii) The pronouns are changed in indirect speech. For example, *I* in direct speech is changed to *he* (referring to the speaker, the subject of the verb *said*) in indirect speech.
- iv) If the reporting verb (*said* in this case) is in the past tense, the verb in indirect speech is also changed from the present to the past form. (*am* changed to *was*)

Here are some more examples:

- 1 He said, "I don't like to be reminded of it." (Direct speech)

He said (that) he didn't like to be reminded of it. (Indirect speech)

*that* in brackets indicates that it is optional.

- 2 Rodgers said to me, "I have a heavy day's work ahead of me. (Direct speech)

Rodgers told me he had a heavy day's work ahead of him. (Indirect speech)

*Notice that said to me has been replaced by told me*

Exercise 3

Turn the following statements into indirect speech:

1 Miss Masterson said, "I have made an arrangement to go to the dance with Mr. Freymark."

.....  
.....

2 I replied, "I don't know what to think."

.....

3 He said, "It snowed all night long and the storm developed into a blizzard."  
(The past simple tense in direct speech will be changed to past perfect in indirect speech.)

.....  
.....

4 The section boss said, "I saw O'Toole at 5.30."

.....

5 I said to Duke, "You haven't done your duty."

.....

ii) Questions

Look at the following sentence:

I asked him what he knew about the murder of Lawrence O'Toole.

This is a reported question.

In direct speech, the question will be

"What do you know about the murder of Lawrence O'Toole?" I asked him.

Notice that:

- i) The question pattern in direct speech (question word + auxiliary verb + subject + main verb) is changed to the statement pattern (question + subject + main verb) in indirect speech.  
*What do you know? → what he knew*
- ii) *you* in direct speech is changed to *he* (referring to the person addressed, the object of the verb *asked*), in indirect speech;
- iii) the verb in the simple present (*do know*) is changed to *knew* (past simple) as the reporting verb *asked* is in the past tense.

Now look at this sentence:

The old gentleman asked me if I was a drinking man.

This is a reported question. In direct speech, the question will be

The old gentleman asked me, "Are you a drinking man?"

Notice that in *yes-no* questions, the word *if* (or *whether*) is introduced at the beginning of the reported question, which is then given the statement pattern.

*Are you,.....? → if I was,.....*

Exercise 4

A Here are some *reported questions*. Change them into *direct questions*.

1 He asked her if she could come with him.

.....

2 He asked me if I would have the flowers sent up to her promptly.

.....

3 I asked him if he had seen anything of O'Toole.

.....

4 I asked him what he knew of Larry.

.....

5 The dispatcher asked if Larry was still in Cheyenne.

.....

6 I asked her if she could recall anything else about him.

.....

**B** Now change the following direct questions into reported questions:

1 "What do you want?" I asked Freymark.

.....

2 "What are you doing during the week-end?" Lawrence asked Burns.

.....

3 "Why hasn't he come yet?" asked Miss Masterson.

.....

4 "Where is Larry and what does this mean?" she asked me.

.....

5 "Do you think he is ill?" she asked me.

.....

6 "Can't you think of anything else?" Miss Masterson asked me.

.....

.....

---

## 16.4 WRITING

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### Exercise 5

Give an account of an exciting or interesting train journey you have had. The following points may help you:

1 Name of the train

2 Date and time of departure

3 Route

4 Companions – conversations

5 Any exciting incident:

i) ticketless traveller caught

ii) a thief caught

iii) the alarm-chain is pulled – the reason for it

iv) a hold-up

v) a derailment

6 Time when you finally reached your destination

7 Why you remember this particular journey

.....

.....

---

## 16.5 LET US SUM UP

---

In this unit we have given you practice in

- reading and appreciating a mystery story,
- using some of the words in different meanings,
- using indirect speech to report statements and questions, and
- writing a short narrative composition based on your own experience.

---

## 16.6 KEY WORDS

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**de'railment:** running off the rails

**di,rect 'speech:** the actual words of a speaker repeated without any changes, e.g., He said, "I am hungry."

**,indirect 'speech (also re,ported 'speech):** telling what somebody said without repeating the actual words. e.g., He said (that) he didn't want to go.

**'mystery:** something which cannot be explained

**quo'tation ,marks:** a pair of marks (" ") or ( ' ') showing the beginning and end of words said by somebody else

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## 16.7 SUGGESTED READING

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*Early Stories of Willa Cather*, selected by Mildred Bennett; Dodd, Mead & Co. Inc

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## 16.8 ANSWERS TO EXERCISES

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### Exercise 1

- 1 b. a ghost story.
- 2 No. "When I finished, the old gentleman asked if I were a drinking man, and remarking that a fertile imagination was not a desirable quality in a railroad employee, said it would be just as well if the story went no further."
- 3 Because Larry had exposed Freymark's illegal activities and been responsible for his discharge. Larry had also been appointed cashier in his place. In addition, they were rivals in love, both aspiring to marry Miss Helen Masterson.
- 4 That Freymark was the son of a Chinese slave girl, whom his father had married while in the east.
- 5 Yes. When she realised that Larry had not come, she could not hide her disappointment and scarcely glanced at herself in the mirror as she passed it.
- 6 When the gaiety of the hall was at its height, with the ballroom filled with music, laughter, and the fragrance of flowers, Larry's dog Duke rushed into the ballroom bleeding and foaming at the mouth, and threw himself at Freymark's feet. Freymark, in a rage, kicked the poor wounded animal halfway across the room.
- 7 It had written C.B. & Q 26387 on the board. This was the number of the car of wool that had left Grover for Boston the previous evening, and in which, ultimately, Larry's body was discovered.
- 8 The ends of the fingers of the corpse were covered with the same blue chalk as had been used by the ghost to write the wagon number on the board.

### Exercise 2

- a) 1 a social gathering for dancing
- 2 telephone
- 3 the power of doing things
- 4 a society of people who join together to provide themselves with sport, entertainment, etc.
- 5 the usual path followed by someone on duty; one's regular course of work
- 6 facts known about someone's past
- 7 trading, commerce
- 8 vehicle, especially on four wheels pulled by a horse or horses
- 9 cause anxiety to

- 10 proclaim the approach of
  - 11 a large number
  - 12 move in a heavy, clumsy way
  - 13 railway carriage
  - 14 a little, somewhat
  - 15 making a harsh noise by rubbing
  - 16 a flat piece of wood or other material for a special purpose
  - 17 turning the face in the direction of
  - 18 small; not serious or important
- b) 1 Please throw that ball to me.
- 2 We need a piece of wire to connect our table fan to the electric socket.
  - 3 I wish to join the science faculty at this university.
  - 4 Take a club with you; you may need it if you meet a robber.
  - 5 There will be one beat of the drum every minute.
  - 6 Keep a record of how much you spend.
  - 7 There is too much traffic on the roads here.
  - 8 I'll be in the third carriage from the front of the train.
  - 9 I gave the alarm as soon as I saw what was happening.
  - 10 The king sent heralds to the rulers of the neighbouring countries.
  - 11 The ship cut its way through masses of ice.
  - 12 The suppliers have lumbered me with 60 tins of oil I didn't want.
  - 13 We need a coach to train our players.
  - 14 You are wasting your money on trifles.
  - 15 She caught her heel in a grating at the side of the road.
  - 16 I pay Rs. 1,000/- a month for board and lodging.
  - 17 The difficulty facing us today is that of supplying food to those in need.
  - 18 He took your remark as a slight to his work.

### Exercise 3

- 1 Miss Masterson said she had made an arrangement to go to the dance with Mr. Freymark.
- 2 I replied that I didn't know what to think.
- 3 He said it had snowed all night long and the storm had developed into a blizzard.
- 4 The section boss said he had seen O'Toole at 5.30.
- 5 I told Duke he hadn't done his duty.

### Exercise 4

- A
- 1 "Can you come with me?" he asked her.
  - 2 "Will you have the flowers sent up to her promptly?" he asked me.
  - 3 "Have you seen anything of O' Toole?" I asked him.
  - 4 "What do you know of Larry?" I asked him.
  - 5 "Is Larry still in Cheyenne?" asked the dispatcher.
  - 6 "Can you recall anything else about him?" I asked her.
- B
- 1 I asked Freymark what he wanted.
  - 2 Lawrence asked Burns what he was doing during the week-end.
  - 3 Miss Masterson enquired why he hadn't come till then.
  - 4 She asked me where Larry was and what it meant.
  - 5 She asked me if I thought he was ill.
  - 6 Miss Masterson asked me if I couldn't think of anything else.





UNIT 17

Structure

- 17.0 Objectives
- 17.1 Listening Comprehension
- Talk on Albert Einstein's Life
- 17.2 Conversation
- 17.3 Pronunciation
- 17.4 Let Us Sum Up
- 17.5 Key Words
- 17.6 Answers to Exercises

17.0 OBJECTIVES

In this unit we shall give you practice in listening comprehension by presenting a recorded talk on Albert Einstein's life and setting questions on comprehension. We shall also ask you to study a dialogue between a teacher and a student who has just passed the higher secondary examination.

In the section on pronunciation we shall give you practice in some English consonant sounds and inflectional suffixes.

After completing the unit you should be able to

- understand a talk on a subject of common interest,
- discuss your future career with your parents/teachers/friends, and
- pronounce the consonant sounds correctly and use the correct sounds in inflectional suffixes.

CASSETTE RECORDING

A cassette recording accompanies this unit and is available on payment.

17.1 LISTENING COMPREHENSION

Exercise 1

A short biography of Albert Einstein, the eminent scientist, has been recorded for you on the cassette. Listen to it carefully and prepare a list of 13 important events in his life and the year in which each of them took place. Arrange the events in the order in which they occurred. You may listen to the recording again, if you like.

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## Exercise 2

Say whether the following statements are 'true' or 'false'.

- 1 Einstein trembled at the sight of the compass because he was afraid. (                      )
- 2 Einstein became world famous when British scientists confirmed his new theory. (                      )
- 3 Einstein was a modest person. (                      )
- 4 Einstein supported Hitler during World War II. (                      )
- 5 Einstein loved peace. (                      )
- 6 Einstein had a faulty memory since he forgot to mention his Nobel Prize. (                      )

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## 17.2 CONVERSATION

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Read the following dialogue between a teacher and a student who has just passed the higher secondary examination. You can also listen to it on the cassette and then practise reading it aloud.

- Teacher* : Hello, Ashok. How are you?
- Ashok* : I'm fine, sir. Thank you.
- Teacher* : I'm glad you've done so well in the Higher Secondary Examination. What are your plans now?
- Ashok* : I think, sir, I'll join a good college.
- Teacher* : Yes, but what course do you propose to take?
- Ashok* : I'll have to choose between science and arts courses.
- Teacher* : Have you any preference?
- Ashok* : Science will probably be more useful. I'm thinking of taking up Chemistry, Botany, and Zoology. Then I can also compete for admission to a medical college.
- Teacher* : That's a good idea. But you'll have to put in long hours of work and spend a lot of time in the laboratories.
- Ashok* : I don't mind hard work, sir.
- Teacher* : Then I'm sure you'll do well. Good luck to you!

### Exercise 3

Write a dialogue of about 200 words in which you discuss your future career with your father/your teacher/a friend.

---

## 17.3 PRONUNCIATION

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### Exercise 4

/ f / as in *false*

/ v / as in *'very*

These two consonants should be pronounced correctly by placing the upper teeth very near the lower lip and letting the air come out with friction. / f / is produced with the breath coming out from the lungs and / v / with the breath from the lungs acting on the vocal cords to produce a musical note called *voice*. Listen to the two sounds on the cassette along with the following words in which they occur. Then say the words with the correct sounds.

/ f / false, fear, field, fault.  
bi'ography, 'carefully, a 'fraid.  
life, half, brief, safe.

/ v / 'very, view, vote, 'village.  
e 'vent, loved, moved, 'river.  
save, love, move, live, have.

### Exercise 5

/ θ / as in *theory*

/ ð / as in *they*

These two consonants are different from the Indian sounds / ʈh / थ and / ɖ / ढ. The English sounds are made by placing the tip of the tongue near the upper teeth and letting the breath come out continuously with friction.

/ ð / also has the musical note called *voice*. Listen to the two sounds on the cassette along with the following words in which they occur. Then say the words with the correct sounds.

/ θ / theory, thank, think, through  
'birthday, 'faithful, 'healthy  
both, teeth, earth, cloth.

/ ð / them, they, this, that, there,  
'whether, wi'thout, 'mother  
with, bathe, breathe.

### Exercise 6

/ dʒ / as in *judge*

/ z / as in *zoo*

Listen to the following pairs of words on the cassette and then say each pair, making a clear distinction between / dʒ / and / z /. Notice that / z / is produced by adding voice to / s / and making a continuous sound.

| / dʒ /    | / z /    |
|-----------|----------|
| jest      | zest     |
| 'jealous  | 'zealous |
| 'region   | 'reason  |
| range     | rains    |
| wage      | ways     |
| 'marriage | 'marries |
| change    | chains   |

### Exercise 7

The plural and possessive forms of nouns and the simple present third person singular forms of verbs are made by adding -s or -es to the word, but this suffix is pronounced / s /, / z /, or / ɪz / in different words.

In words ending in the consonants / p, t, k, f, θ / it is pronounced / s / as in e'vents/'vents/

In words ending in vowel sounds or the consonants / b, d, ɡ, v, ð, m, n, ŋ, l / it is pronounced / z /, as in theories/'θɪəri:z/.

In words ending in the consonants / tʃ, dʒ, s, z, ʃ, ʒ / it is pronounced / ɪz /, as in 'colleges/'kɒlɪdʒɪz/.

Now listen to the following words recorded for you on the cassette and then say them with the correct grammatical suffix:

#### 1 Suffix pronounced / s /

e'vents  
sights  
'students  
cas'settes  
'concepts  
takes  
likes  
sup'ports  
for'gets  
sets

#### 2 Suffix pronounced / z /

years  
'theories  
wars

'memories  
'dialogues  
'listens  
pre'pares  
oc'curs  
'trembles  
be'comes

### 3 Suffix pronounced /ɪz/

ad'vances  
'preferences  
'sciences  
'pieces  
ar'ranges  
'passes  
'practises  
'recognizes  
'causes

### Exercise 8

Read the following dialogue with the correct patterns of stress and rhythm. You can also listen to it on the cassette.

A: He'llo, A'shok! / How'are you? /

B: I'm 'fine, 'sir. / 'Thank you. /

A: I'm 'glad you've'done so 'well in the 'Higher 'Secondary ex'ami'nation. / 'What are your 'plans 'now? /

B: I 'think, 'sir, / I'll 'join a 'good 'college. /

A: 'Yes, / but 'what course do you pro'pose to 'take? /

B: I'll 'have to 'choose between 'science and 'arts courses.

---

## 17.4 LET US SUM UP

---

In this unit we have given you

- practice in listening to a recorded talk on Albert Einstein's life and understanding it,
- a specimen dialogue between a teacher and a student who has just passed the higher secondary examination, and
- practice in the consonant sounds / f, v, θ, ð, dʒ, z / and the pronunciation of some inflectional suffixes.

---

## 17.5 KEY WORDS

---

**in'flection:** a change in the form of a word according to its grammatical use, e.g., *boy, boys, boy's, boys'*

**'rhythm:** occurrence (of stressed syllables in English) at regular periods of time

**stress:** the degree of force put on a part of a word making it stronger than other parts, e.g., in *degree* the main stress is on *-gree*

**'suffix:** letters or sounds added at the end of a word to change its meaning or its use, e.g., *-er* in *teacher*, *-en* in *given*

**voice:** the sound produced when the speaker's breath acts on his vocal cords as it passes through them

## 17.6 ANSWERS TO EXERCISES

---

### Exercise 1

#### Albert Einstein

14 March 1879: Albert Einstein was born in Ulm, Germany.

1880: His family moved to Munich.

1900: He graduated from the renowned Polytechnic Academy in Zurich and became a Swiss citizen.

1905: He got his Ph.D. for his thesis on his special theory of relativity.

1909–1912: He was Professor of Physics at Prague University.

1912: He returned to work at the Polytechnic at Zurich.

1914: He and his family moved to Berlin, where he worked as a member of the Prussian Academy of Sciences.

1915: In the midst of World War I, he completed his masterpiece, the general theory of relativity.

1919: He became world famous when his new theory of gravitational bending of light rays was confirmed by British scientists.

1921: He was awarded the Nobel Prize for Physics.

1931: He went to Oxford as a visiting professor.

1933: He renounced his German citizenship and left the country.

1955: He died in his sleep at Princeton Hospital.

### Exercise 2

1 False

2 True

3 True

4 False

5 True

6 False

---

# UNIT 18

---

## Structure

- 18.0 Objectives
- 18.1 Listening Comprehension
- 18.2 Conversation
  - Asking for Permission
- 18.3 Pronunciation
  - 18.3.1 Practice in Consonants
  - 18.3.2 Contracted Forms
- 18.4 Let Us Sum Up
- 18.5 Key Words
- 18.6 Answers to Exercise 1

---

## 18.0 OBJECTIVES

---

In this unit we shall give you further practice in listening comprehension by presenting a recorded talk on 'Science and Politics', and setting questions on comprehension. We shall also ask you to study a conversation, in which a boy asks his parents for permission to go to the zoo with his friends.

In the section on pronunciation we shall give you practice in distinguishing certain consonant sounds and in the use of the contracted forms of certain common words.

After completing the unit you should be able to

- understand an expository talk on a subject of common interest,
- use the correct sentence patterns while asking for permission,
- pronounce some of the consonant sounds correctly, and
- use the contracted forms of some common words.

---

## CASSETTE RECORDING

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A cassette recording accompanies this unit and is available on payment.

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## 18.1 LISTENING COMPREHENSION

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A number of scientists and politicians have expressed their views on the usefulness of science and scientific discoveries on the one hand, and the destruction that science can cause if it is misused, on the other. Here are some views on 'Science and Politics' expressed by a very widely travelled scientist Dr. Anthony R. Michaelis. Listen carefully to the recorded talk on the cassette. While you are listening, you must make a note of

- a) the message conveyed by the author and the keywords used to convey the message,
- b) the reasons he gives for his opinion,
- c) how scientists and politicians can be useful to each other,
- d) examples of the evil consequences of politicians' ignorance of science, and
- e) the things that can be achieved by what Dr. Michaelis recommends.

### Exercise 1

Now listen again to Dr. Michaelis's views on 'Science and Politics' and answer the questions given below. You can take the help of your notes to answer the questions.

1 What according to Dr. Michaelis is the world's greatest threat?

.....

2 What evidence have we of our failure to adapt to the powers that Science has given us?

.....

.....

.....

.....

.....

3 What can be done to obtain the benefits that Science can bring us?

.....

.....

.....

4 What instance does the author give to illustrate the consequences of a politician's ignorance of Science?

.....

.....

.....

5 What kind of cooperation between scientists and politicians does the author suggest as a solution to the problem the world faces today, i.e., the end of life on the earth?

.....

.....

.....

.....

---

## 18.2 CONVERSATION

---

### Asking for permission

Ashok has read about the new house in the zoo for nocturnal animals. He would like to see all the animals that have been housed in these specially made enclosures. He asks his parents for permission to go to the zoo with his friends.

Read the following conversation and then listen to it on the cassette.

**Ashok:** Father, can I go to the zoo on Saturday?

**Mr. Khurana:** No, you *can't*. You've been to the zoo several times before.

**Ashok:** Please, father. I do want to see the nocturnal animals that have just arrived.

**Mr. Khurana:** But *you've* seen owls and bats before.

**Ashok:** These have been housed in specially made enclosures. And there are other animals, besides - *there's* the civet cat, the porcupine, the slender loris—all of which I *haven't* seen before.

**Mr. Khurana:** What's so special about the enclosures?





## 18.3 PRONUNCIATION

### 18.3.1 Practice in Consonants

#### Exercise 3

The consonants / s / and / ʃ / must be distinguished. Listen to the following pairs of words on the cassette and say them yourself, making a clear distinction between them.

|       |        |
|-------|--------|
| / s / | / ʃ /  |
| sign  | shine  |
| sun   | shun   |
| save  | shave  |
| see   | she    |
| sake  | shake  |
| rust  | rushed |
| mess  | mesh   |
| ass   | ash    |

#### Exercise 4

The consonants / dʒ /, / z /, and / ʒ / must be distinguished. Here are some words for practice. Listen to them and then say them with the correct sounds.

|        |         |           |            |
|--------|---------|-----------|------------|
| / dʒ / | jam     | sug'gest  | 'message   |
|        | 'gentle | ad'just   | 'orange    |
|        | judge   | 'margin   | ar'range   |
|        | join    | 'tragedy  | age        |
| / z /  | zoo     | housed    | views      |
|        | 'zeal   | de'sire   | words      |
|        | zinc    | 'business | use (verb) |
|        | 'zero   | 'visit    | cause      |
| / ʒ /  | —       | 'leisure  | 'barrage   |
|        | —       | 'measure  | 'garage    |
|        |         | di'vision | pre'stige  |

### 18.3.2 Contracted Forms

#### Exercise 5

Some common grammatical words have contracted forms, which are shown in the spelling.

Here are some examples, which have been italicized in the conversation given in Section 18.2.

|                |          |     |                          |
|----------------|----------|-----|--------------------------|
| <i>can't</i>   | /kɑ:nt/  | for | <i>cannot</i>            |
| <i>You've</i>  | /ju:v/   | for | <i>you have</i>          |
| <i>there's</i> | /ðeəz/   | for | <i>there is</i>          |
| <i>haven't</i> | /hævənt/ | for | <i>have not</i>          |
| <i>what's</i>  | /wɒts/   | for | <i>what is</i>           |
| <i>it's</i>    | /ɪts/    | for | <i>it is</i>             |
| <i>I'll</i>    | /aɪl/    | for | <i>I shall or I will</i> |

### Exercise 6

Say the following words correctly as shown. You can also listen to them on the cassette.

|                    |               |
|--------------------|---------------|
| <i>scientists</i>  | /ˈsaɪəntɪsts/ |
| <i>politicians</i> | /pəˈlɪtɪʃənz/ |
| <i>expressed</i>   | /ɪkˈsprest/   |
| <i>views</i>       | /vjuːz/       |
| <i>usefulness</i>  | /ˈjuːsfɪnɪs/  |
| <i>discoveries</i> | /dɪˈskʌvərɪz/ |
| <i>destruction</i> | /dɪˈstrʌkʃən/ |
| <i>misused</i>     | /ˌmɪsˈjuːzd/  |
| <i>message</i>     | /ˈmesɪdʒ/     |
| <i>conveyed</i>    | /kənˈveɪd/    |

---

## 18.4 LET US SUM UP

---

In this unit we have given you

- further practice in listening comprehension by presenting a recorded talk on 'Science and Politics',
- a specimen conversation in which a boy asks his parents for permission to go to the zoo with his friends, and
- practice in distinguishing consonant sounds and the use of the contracted forms of certain common words.

---

## 18.5 KEY WORDS

---

**con'tracted:** made smaller in size.

e.g., *is not* is contracted to *isn't* in conversational English.

**ex'pository:** which explains something and makes it clear

---

## 18.6 ANSWERS TO EXERCISE 1

---

- 1 Nuclear warfare
- 2 i) the greedy misuse of our limited resources,  
ii) the pollution of our cities,  
iii) the deforestation of our mountains,  
iv) the growth of new diseases like AIDS,  
v) the nuclear accident at Chernobyl, and  
vi) the large amount of money wasted on armaments.
- 3 The cooperation between scientists and politicians can lead to wisdom, the moderation of greed, and a successful adaptation to the existing environment.
- 4 Hitler did not understand physics and did not realize the importance of the first German experiments to split the uranium atom in 1938. In the end he lost the war.
- 5 Dr. Michaelis recommends moral values as the basis of the cooperation between scientists and politicians; otherwise we get nuclear missiles which threaten the end of life on the earth.





Block

# 4

## Units 13-18

|                     |                                                                                                       |           |
|---------------------|-------------------------------------------------------------------------------------------------------|-----------|
| <b>Introduction</b> |                                                                                                       | <b>3</b>  |
| <b>Unit 13</b>      | <b>Reading Comprehension</b> :                                                                        | <b>5</b>  |
|                     | Detective story<br>Agatha Christie:<br>'The Jewel Robbery at the Grand<br>Metropolitan'               |           |
|                     | <b>Exercise on Vocabulary</b>                                                                         |           |
|                     | <b>Grammar and Usage</b> :                                                                            |           |
|                     | Question Patterns                                                                                     |           |
|                     | <b>Writing</b> :                                                                                      |           |
|                     | Rewriting a story from the point of view<br>of one of the characters                                  |           |
| <b>Unit 14</b>      | <b>Reading Comprehension</b> :                                                                        | <b>25</b> |
|                     | Autobiography<br>Ved Mehta: 'A World of Four Senses'                                                  |           |
|                     | <b>Exercises on Vocabulary</b>                                                                        |           |
|                     | <b>Grammar and Usage</b> :                                                                            |           |
|                     | Prepositional Phrases<br>Participial Phrases<br>Phrasal Verbs<br>Relative Clauses                     |           |
|                     | <b>Writing</b> :                                                                                      |           |
|                     | A short composition based on the<br>passage read                                                      |           |
| <b>Unit 15</b>      | <b>Reading Comprehension</b> :                                                                        | <b>39</b> |
|                     | Doris Lessing: 'A Mild Attack of<br>Locusts'                                                          |           |
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|                     | <b>Grammar and Usage</b> :                                                                            |           |
|                     | Adverbial Clauses                                                                                     |           |
|                     | <b>Writing</b> :                                                                                      |           |
|                     | Descriptive compositions based on<br>the passage read                                                 |           |
| <b>Unit 16</b>      | <b>Reading Comprehension</b> :                                                                        | <b>55</b> |
|                     | Mystery story<br>Willa Cather: 'The Affair at<br>Grover Station'                                      |           |
|                     | <b>Exercise on Vocabulary</b>                                                                         |           |
|                     | <b>Grammar and Usage</b> :                                                                            |           |
|                     | Direct and Indirect Speech                                                                            |           |
|                     | <b>Writing</b> :                                                                                      |           |
|                     | Narrative Composition                                                                                 |           |
| <b>Unit 17</b>      | <b>Listening Comprehension</b> :                                                                      | <b>71</b> |
|                     | Talk<br>'Life of Albert Einstein'                                                                     |           |
|                     | <b>Conversation</b> :                                                                                 |           |
|                     | A dialogue between a teacher and a<br>student who has just passed the higher<br>secondary examination |           |
|                     | <b>Pronunciation</b> :                                                                                |           |
|                     | Consonants/ f, v, θ, o, dʒ, z/ ;<br>/s, z, rʒ/ in inflectional suffixes                               |           |
| <b>Unit 18</b>      | <b>Listening Comprehension</b> :                                                                      | <b>77</b> |
|                     | Talk<br>Anthony R. Michaelis:<br>'Science and Politics'                                               |           |
|                     | <b>Conversation</b> :                                                                                 |           |
|                     | Asking for permission                                                                                 |           |
|                     | <b>Pronunciation</b> :                                                                                |           |
|                     | Consonants<br>Contracted forms                                                                        |           |

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# INTRODUCTION TO BLOCK 4

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Block 4 has six units.

Units 19-22 deal with

- 1 Reading comprehension
- 2 Vocabulary, grammar and usage
- 3 Writing

Units 23-24 deal with

- 1 Listening comprehension
- 2 Conversation
- 3 Pronunciation

For practice in reading comprehension we have set expository and narrative passages from modern writers. There are also exercises on vocabulary based on the passages read.

The grammatical items presented in this block are:

- 1 The passive voice
  - a) *be* + Verb
  - b) *have been* + Verb
  - c) *will be* + Verb
- 2 Non-finite verbals
  - to* + infinitive;
  - gerunds; participles
- 3 Modal auxiliaries
  - can, may;*
  - must, ought to, should, would*

We have also asked you to write short compositions based on the passages read.

For practice in listening comprehension we shall present recordings of a speech and some dialogues, which will also serve as models for your own dialogues.

To help you acquire correct pronunciation we shall give you practice in some of the consonants, and also in patterns of stress, rhythm, and intonation.

For permission to reproduce copyright materials included in Block 4 we are grateful to the following :

1. Victor Gollancz Ltd., London for  
'Science and Human Life' by Bertrand Russell from *What is Science?* edited by James Newman.
2. Longman Group U.K. Ltd., Harlow for the passage from G.C. Thornley : *Easier Scientific English*.
3. Hamish Hamilton Ltd., London for  
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5. Publications Division, Ministry of Information and Broadcasting, Government of India, for 'The Voice of India' from *Pt. Jawaharlal Nehru's Speeches, 1949-1953*.



# UNIT 19

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## Structure

- 19.0 Objectives
- 19.1 Reading Comprehension
  - 19.1.1 Passage for Reading
    - 'Science and Human Life' by Bertrand Russell
  - 19.1.2 Note on the Author
  - 19.1.3 Glossary
  - 19.1.4 Comprehension Questions
- 19.2 Vocabulary
- 19.3 Grammar and Usage
  - The Passive Voice
- 19.4 Writing
- 19.5 Let Us Sum Up
- 19.6 Key Words
- 19.7 Suggested Reading
- 19.8 Answers to Exercises

---

## 19.0 OBJECTIVES

---

In this unit we shall give you further practice in reading comprehension by

- i) giving you an expository passage: 'Science and Human Life' by Bertrand Russell, and
- ii) giving a glossary of difficult words and questions on comprehension.

We shall also set an exercise on selected items of vocabulary.

In the section on grammar and usage we shall discuss the passive constructions. We shall also ask you to write short compositions based on the passage read by you.

After completing the unit you should be able to

- read and understand expository passages,
- use the passive constructions correctly, and
- write short expository compositions.

---

## 19.1 READING COMPREHENSION

---

### 19.1.1 Passage for Reading

#### Science and Human Life

by Bertrand Russell

- 1 Science and the techniques to which it has given rise have changed human life during the last hundred and fifty years more than it had been changed since men took to agriculture, and the changes that are being wrought by science continue at an increasing speed. There is no sign of any new stability to be attained on some scientific plateau. On the contrary, there is every reason to think that the revolutionary possibilities of science extend immeasurably beyond what has so far been realised. Can the human race adjust itself quickly enough to these vertiginous transformations, or will it, as innumerable former species have done, perish from lack of adaptability? The dinosaurs were, in their day, the lords of creation, and if there had been philosophers among them, not one would have foreseen that the whole race might perish. But they became extinct because they could not adapt themselves to a world without swamps. In the case of man and science there is a wholly new factor, namely that man himself is creating the changes of environment to which he will have to adjust himself with unprecedented rapidity. But, although man through his scientific skill is the cause of the changes of environment, most of these changes are not willed by human beings. Although they come about through human agencies, they have, or at any rate have had so far, something of the inexorable inevitability of natural forces. Whether Nature dried up the swamps or

men deliberately drained them, makes little difference as regards the ultimate result. Whether men will be able to survive the changes of environment that their own skill has brought about is an open question. If the answer is in the affirmative, it will be known some day; if not, not. If the answer is to be in the affirmative, men will have to apply scientific ways of thinking to themselves and their institutions.

- 2 One of the most obvious problems raised by a scientific technique is that of the exhaustion of the soil and of raw materials. This subject has been much discussed and some governments have actually taken some steps to prevent the denudation of the soil. But I doubt whether, as yet, the good done by these measures is outweighing the harm done in less careful regions. Food, however, is such an obvious necessity that the problem is bound to receive increasing attention as population pressure makes it more urgent. Whether this increased attention will do good or harm in the long run is, I fear, questionable. By a spendthrift use of fertilisers, food production in the present can be increased at the cost of food production in the future.
- 3 The question of raw materials is more difficult and complex than the question of food. The raw materials required at one stage of technique are different from those required at another. It may be that by the time the world's supply of oil is exhausted, atomic power will have taken its place. But to this sort of process there is a limit, though not an easily assignable one. At present there is a race for uranium, and it would seem likely that before very long there will be no easily accessible source of uranium. If, when that happens, the world has come to depend upon nuclear energy as its main source of power, the result may be devastating. All such speculations are of course very questionable, since new techniques may always make it possible to dispense with formerly necessary raw materials. But we cannot get away from the broad fact that we are living upon the world's capital of stored energy and are transforming the energy at a continually increasing rate into forms in which it cannot be utilised. Such a manner of life can hardly be stable, but must sooner or later bring the penalty that lies in wait for those who live on capital.
- 4 In primitive times, when the human population of the globe was small, such problems did not arise. Agriculture, it is true, was practised in ways that exhausted the soil for a time, but there were usually new vacant lands available; and if there were not, the corpses of enemies sufficed as fertilisers. The system was 'conservative' in the physicists' sense. That is to say, energy on the whole accumulated as fast as it was used. Now, this is not the case; and, so far as one can see, it will never be the case while scientific technique continues.
- 5 The problem which most preoccupies the public mind at the present moment is that of scientific warfare. It has become evident that, if scientific skill is allowed free scope, the human race will be exterminated, if not in the next war, then in the next but one or the next but two—at any rate at no very distant date. To this problem there are two possible reactions: there are those who say, 'Let us create social institutions which will make large-scale war impossible'; there are others who say, 'Let us not allow war to become too scientific. We cannot perhaps go back to bows and arrows, but let us at any rate agree with our enemies that, if we fight them, both sides will fight inefficiently.' For my part, I favour the former answer, since I cannot see that either side could be expected to observe an agreement not to use modern weapons if once war had broken out. It is on this ground that I do not think that there will long continue to be human beings unless methods are found of permanently preventing large-scale wars. I shall return to it presently.
- 6 The new dangers resulting from our more organic society call for certain changes in the kind of character that is admired. The bold buccaneer, or the great conqueror such as Alexander or Napoleon, has been admired and is still admired although the world can no longer afford this type of character. We come here upon a difficulty. It is a good thing that people should be adventurous and that there should be scope for individual enterprise; but the adventure and enterprise, if they are not to bring total disaster, must steer clear of certain fields in which they were formerly possible. You may still, without harm to your fellow men, wish to be the first man to reach the moon. You may wish to be a great poet or a great composer or a man who advances the boundaries of scientific knowledge. Such adventure injures no one. But if Napoleon is your ideal, you must be restrained. Certain kinds of anarchic self-assertion, which are splendid in the literature of tragedy, have come to involve too much risk. A motorist alone on an empty road may drive as he pleases, but in

crowded traffic he must obey the rules. More and more the lives of individuals come to resemble the motorist in traffic rather than the lonely driver in an empty desert.

- 7 I come at last to a question which is causing considerable concern and perplexity to many men of science, namely: what is their social duty towards this new world that they have been creating? I do not think this question is easy or simple. The pure man of science, as such, is concerned with the advancement of knowledge, and in his professional moments he takes it for granted that the advancement of knowledge is desirable. But inevitably he finds himself casting his pearls before swine. Men who do not understand his scientific work can utilise the knowledge that he provides. The new techniques to which it gives rise often have totally unexpected effects. The men who decide what use shall be made of the new techniques are not necessarily possessed of any exceptional degree of wisdom. They are mainly politicians whose professional skill consists in knowing how to play upon the emotions of masses of men. The emotions which easily sway masses are very seldom the best of which the individuals composing the masses are capable. And so the scientist finds that he has unintentionally placed new powers in the hands of reckless men. He may easily come to doubt, in moments of depression or overwork, whether the world would not be a happier place if science did not exist. He knows that science gives power and that the power which it gives could be used to increase human welfare; but he knows also that very often it is used, not so, but in the very opposite direction.
- 8 We must retain the belief that scientific knowledge is one of the glories of man. I will not maintain that knowledge can never do harm. I think such general propositions can almost always be refuted by well-chosen examples. What I will maintain—and maintain vigorously—is that knowledge is very much more often useful than harmful and that fear of knowledge is very much more often harmful than useful. Suppose you are a scientific pioneer and you make some discovery of great scientific importance, and suppose you say to yourself, 'I am afraid that discovery will do harm': you know that other people are likely to make the same discovery if they are allowed suitable opportunities for research; you must therefore, if you do not wish the discovery to become public, either discourage your sort of research or control publication by a board of censors. Nine times out of ten, the board of censors will object to knowledge that is in fact useful—e.g. knowledge concerning birth control—rather than to knowledge that would in fact be harmful. It is very difficult to foresee the social effects of new knowledge, and it is very easy from the sheer force of habit to shrink from new knowledge such as might promote new kinds of behaviour.
- 9 Apart from the more general duties of scientists towards society, they have a quite special and exceptional duty in the present critical condition of the world. All men of science who have studied thermonuclear warfare are aware of two superlatively important facts: first, that whatever agreements may have been reached to the contrary, thermonuclear weapons will certainly be employed by both sides in a world war; second, that if such weapons are employed there can be no hope of victory for either side, but only of universal destruction involving, quite possibly, the end of all human and animal life and almost certainly, failing that, a complete reversion to barbarism.

### 19.1.2 Note on the Author

Bertrand (Arthur William) Russell (1872-1970) was an English philosopher and mathematician. He was awarded the Nobel Prize for Literature in 1950.

### 19.1.3 Glossary

1 **tech'niques** : methods

**wrought** : made

**sta'bility** : the state of being steady

**'plateau** : a period of time during which the active development of something is not continued

**ver'tiginous** : causing a feeling of great unsteadiness

**,transfor'mation** : complete change

**'species** : a group of plants or animals that are of the same kind, which are alike in all important ways

**a,dapta'bility** : ability to change so as to be suitable for different conditions

**'dinosaurs** : types of very large long-tailed creatures that lived in very ancient times

**cre'ation** : the universe, the world, and all living things

**ex'tinct** : no longer existing

**swamp/swɒmp/** : soft, wet land

**en'vironment** : the surrounding conditions

**un'precedented** : which has never happened before

**willed** : made by power of the mind

**'agency** : the power which causes a result

**in'exorable** : whose actions or effects cannot be prevented

**i,nevi'tability** : something that cannot be prevented from happening

**'natural** : what happens ordinarily in the world, not caused by people

**de'liberately** : intentionally

**'ultimate** : happening in the end

**af'firmative** : declaring 'yes'

**,insti'tutions** : habits and customs which have been in existence for a long time; organisations

2 **ex'haustion** /ɪg'zɔ:stʃən/ : the state of being used up completely

**raw** : in the natural state, not yet treated for use

**,denu'dation** : removal of the covering

**out'weighing** : being more important than

**'obvious** : easy to understand; clear

**bound** : certain

**'urgent** : very important; which must be dealt with quickly

**'questionable** : not certain

**'spend,thrif't** : spending wastefully

**'fertilisers** : chemical or natural substances that are put on the land to make crops grow better

3 **'complex** : difficult to understand

**ex'hausted** : used up completely

**'process** : a continued set of actions to reach some result

**as'signable** : which can be fixed

**u'ranium** : a heavy white metal that is an element (= a simple substance), is radio-active, and is used in the production of atomic power

**ac'cessible** : easy to get at

**'devastating** : completely destructive

**,specu'lation** : reasoning without all the facts

**'questionable** : about which doubts may be raised

**di'spense with** : do without

4 **'primitive** : of the earliest stage of the development of man

**globe** : an object in the shape of a round ball; the earth

**'corpses** : dead bodies

**con'servative** : preserving; using carefully

**'physicist** : a person who makes a special study of physics, the science concerned with matter and natural forces

**ac'cumulated** : collected

**pre'occupies**: fills the thoughts of

**'evident** : plain; clear

**ex'terminated** : killed

**re'action** : action in reply

6 **or'ganic** : made of parts with specialized purposes

**bucca'neer** /bʌkə'niə/ : a sea-robber.

**ad'venturous** : eager for exciting and dangerous experience; ready to take risks

**'enterprise**: the way of arranging and carrying on business

**di'saster** : sudden great misfortune

**'steer'clear of** : keep away from

**re'strained** : controlled

**a'narchic** /æ'no:kɪk/ : without control

7 **'casting 'pearls before 'swine** : offering something valuable to someone who cannot understand how valuable it is

**sway** : influence

**'reckless** : too hasty; not caring about danger

8 **'propo'sition** : an unproved statement in which an opinion is expressed

**re'futed** : proved to be untrue

**'vigorously** : forcefully

**'pio'neer** : a person who does something first and so prepares the way for others

**'censor** : an official who examines printed matter, etc. with the power to remove anything offensive

9 **'thermo 'nuclear** : using the very high temperatures that result from atomic fusion as in a hydrogen bomb

**re'version** (n) : return to a former condition

**'barbarism** : the state of being uncivilized

### 19.1.4 Comprehension Questions

#### Exercise 1

(Find the answers to these questions in the sections marked with the corresponding numbers.)

1 Science has brought about a rapid change in human life. What question does it give rise to?

.....  
.....

2 a) The author refers to one of the problems raised by scientific techniques. What is it?

.....

b) How can food production be increased? What effect will it have in the future? Why do you think so?

.....

.....

.....

3 a) What will be a possible substitute if the world's supply of oil is exhausted?

.....

b) Man will be punished for living on 'capital'. What capital is the author talking about?

.....

4 In olden days the problem relating to the exhaustion of the sources of energy did not arise. Why?

.....

.....

5 Man dreads the next war. What are the two possible reactions to this? Why is the second alternative not a practical one?

.....

.....

.....

.....

6 a) Name two people who are greatly admired. Why is it dangerous to admire them?

.....

.....

b) What type of aspiration injures no one?

.....

.....

7 a) What is the ambition of a pure man of science?

.....

b) What do the non-scientists who utilize new scientific knowledge lack?

.....

.....

c) What does science give?

.....

How do the scientists want it to be used?

.....

Is it always used in that way?

.....

8 Why is a scientist sometimes afraid of making a great scientific discovery?

9 What is the greatest danger of thermonuclear warfare?

---

## 19.2 VOCABULARY

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### Exercise 2

a) Match words of List A with words of similar meaning given in List B.

| A           | B            |
|-------------|--------------|
| perish      | surroundings |
| environment | apparent     |
| obvious     | use          |
| spendthrift | extravagant  |
| utilize     | store        |
| accumulate  | die          |

b) Now use suitable words from List A in the blanks below:

- 1 It is so hot that the green vegetables in the shop will——— by evening.
- 2 The patient is looking active is——— he has got rid of his stomach infection.
- 3 The young boy spent money recklessly, so his father reprimanded him on his being a———.
- 4 To overcome drought conditions, Government will——— all water resources.
- 5 Even if you——— a lot of money, it is not necessary that you will be happy.
- 6 Pollution of the——— is hazardous for health.

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## 19.3 GRAMMAR AND USAGE

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### The Passive Voice

Look at the following examples of the 'passive voice' taken from the reading passage (Section 19.1.1).

- 1 with the simple present and the simple past tenses  
(*am/is/are/was/were* + past participle)

Energy accumulated as fast as it was used.

If scientific skill is allowed free scope,.....

- 2 with the present continuous tense  
(*is/are + being + past participle*)  
changes that *are being wrought*.....
- 3 with the present perfect tense  
(*has + been + past participle*)  
....beyond what *has so far been realised*.  
This subject *has been* much *discussed*.  
The great conqueror *has been admired*.
- 4 with the future tense  
(*will + be + past participle*)  
The answer *will be known* some day.  
The human race *will be exterminated*.
- 5 with modal verbs  
(*can/must + be + past participle*)  
Food production *can be increased*.  
You *must be restrained*.

Notice that in all passive constructions we have the past participle form of the main verb preceded by the appropriate tense form of the verb *be*.

The passive voice is used when we are more interested in the action than in the 'doer' of the action.

*Example:*

He *was killed* in a fight.

(We have not said who killed him.)

When the 'doer' is to be mentioned, we use a phrase beginning with *by*.

*Example:*

The meeting *was addressed* by the Prime Minister.

The passive voice is used very often to describe scientific experiments, because there the doer is not important. Similarly, we use the passive in the description of processes and the narration of historical events.

*Examples:*

Glass *is made* from sand, which *is melted* under great heat.

The First Battle of Panipat *was fought* in 1526.

### Exercise 3

Fill in the blanks with passive forms of the verbs given in brackets:

- a) Great quantities of animal oil come from whales. To protect the whale from the cold of the Arctic seas, nature has provided it with a thick covering of fat called blubber. When the whale—— (kill), the blubber—— (strip) off and boiled down. It produces a great quantity of oil which—— (can make) into food. Vegetable oil—— (know) from very old times. No household can get on without it, for it—— (use) in cooking. Perfumes—— (may make) from the oils of certain flowers. Soaps—— (make) from vegetable and animal oil. Scientists think that the oil under the surface of the earth originated from living things in the seas. For these creatures to become oil, it was necessary that they—— (should imprison) between layers of rock for an enormous length of time. The statement that oil originated in the sea—— (confirm) by a glance at the map showing the chief oil fields of the world; very few of them are far distant from the oceans of today. The rocks in which oil—— (find) are of sea origin



(from G.C. Thornley : *Easier Scientific English Practice*, Longman)

- Science has obviously multiplied the power of the warmakers. The weapons of today can kill more people more secretly and more unpleasantly than those of the past and for some time it— (say) of each new weapon that it is so destructive that it will force nations to give up war for lack of cannon fodder. This hope — never— (fulfil). The acts of men and women— not — (dictate) by such simple compulsions.

**quote, print, invite, open, complete**

## Tender Notice

### Printing of Annual Report

Sealed tenders——— from reputed printing houses for the printing of the Annual Report of the Corporation.

The Annual Report——— to be——— in about 100 pages. The rates of printing should———

The tender papers——by a committee in the presence of the tenderers on 16.5.87.

The printing work——— to be——— within 15 days of our handing over the materials.

**Managing Director**

## 19.4 WRITING

### Exercise 5

- 1 Make a list of the things that you wear, that you eat, and that are around you which have been affected to some extent by scientific techniques.

[illegible]

- 2) Imagine you are living in the pre-scientific age. Describe a typical day in your life. Describe your houses, your food, your clothes, your mode of travelling, your occupation, and your means of entertainment.

[illegible]

## 19.5 LET US SUM UP

In this unit we have given you practice in

- reading and understanding an expository passage by Bertrand Russell;
- using some of the words occurring in the story;
- using the passive voice correctly; and
- writing a descriptive composition based on life in the pre-scientific age.

## 19.6 KEY WORDS

**No'bel 'Prize:** any of several prizes given in Sweden each year for important work in science and literature and work towards world peace.

**'passive' voice** : expressing an action which is done to the subject of the sentence. e.g., the verb phrase 'was admitted' in the sentence

*He was admitted to the course*  
is in the passive voice.

## 19.7 SUGGESTED READING

1. *What is Science?* Victor Gollancz.
2. G.C. Thornley : *Easier Scientific English Practice*, Longman.

## 19.8 ANSWERS TO EXERCISES

---

### Exercise 1

- 1 The question is whether human beings will be able to adjust themselves to these rapid changes.
- 2 a) the exhaustion of the soil and of raw materials.  
b) by the use of fertilizers. There will be less food production in the future. The fertility of the soil will be reduced.
- 3 a) Atomic power  
b) stored energy in the form of raw materials
- 4 i) The population was small, so there were very few farmers.  
ii) There was plenty of land.  
iii) The soil did not get exhausted because the dead bodies of enemies served as fertilizers.
- 5 One is that social institutions should be created which will make large-scale war impossible, and the other, that war should not be allowed to become too scientific. The second alternative is not practical because, if there is a war, each side will try to win by using deadly weapons.
- 6 a) Alexander and Napoleon. It is dangerous to admire them because such people can bring about a disaster in the modern world.  
b) The aspiration to be a great poet or a great composer or a great scientist.
- 7 a) the advancement of knowledge  
b) wisdom  
c) power; to increase human welfare  
No.
- 8 It might harm the human race.
- 9 that it will destroy all human and animal life, or at least bring about a complete reversion to barbarism.

### Exercise 2

- a) perish : die  
environment : surroundings  
obvious : apparent  
spendthrift : extravagant  
utilize : use  
accumulate : store
- b) 1 perish  
2 obvious  
3 spendthrift  
4 utilize  
5 accumulate  
6 environment

### Exercise 3

- 1 a) is killed, is stripped off, can be made, has been known, is used, may be made, are made, should be imprisoned, is confirmed, is found, are found.  
b) are (not) created, has been said, has (never) been fulfilled, are (not) dictated.

### Exercise 4

- are invited, is (to be) printed, (should) be quoted, will be opened, is (to be) completed.



# UNIT 20

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## Structure

- 20.0 Objectives
- 20.1 Reading Comprehension
  - 20.1.1 Passage for Reading
    - 'A High Dive' by L.P. Hartley
  - 20.1.2 Glossary
  - 20.1.3 Comprehension Questions
- 20.2 Vocabulary
- 20.3 Grammar and Usage
  - Non-finite Verbals
    - 20.3.1 *to* + infinitive
      - The Infinitive of Purpose
    - 20.3.2 Gerunds
    - 20.3.3 Participles
- 20.4 Writing
- 20.5 Let Us Sum Up
- 20.6 Key Words
- 20.7 Answers to Exercises

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## 20.0 OBJECTIVES

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In this unit we shall give you further practice in reading comprehension by

- i) giving you a narrative passage to read: 'A High Dive' by L.P. Hartley, and
- ii) giving a glossary of difficult words and questions on comprehension.

We shall also set exercises on selected items of vocabulary.

In the section on grammar and usage we shall discuss the non-finite verbals. We shall also ask you to write a short composition based on the passage read

After completing the unit you should be able to

- read and appreciate narrative passages;
- use non-finite verbals correctly, and
- write short compositions based on the passage read.

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## 20.1 READING COMPREHENSION

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### 20.1.1 Passage for Reading

#### A High Dive

by L.P. Hartley

- 1 The circus-manager was worried. Attendances had been falling off and such people as did come — children they were, mostly — sat about listlessly, munching sweets or sucking ices, sometimes talking to each other without so much as glancing at the show. Only the young or little girls, who came to see the ponies, betrayed any real interest. The clown's jokes fell flat, for they were the kind of jokes that used to raise a laugh before 1939, after which critical date people's sense of humour seemed to have changed, along with many other things about them. The circus-manager had heard the word 'corny' flung about and didn't like it. What did they want? Something that was, in his opinion, sillier and more pointless than the old jokes; not a bull's-eye on the target of humour, but an outer or even a near-miss — something that brought in the element of futility and that could be laughed at as well as with: an unintentional joke against the joker. The clowns were quick enough with their patter but it just didn't go down: there was too much sense in their nonsense for an up-to-date audience, too much articulateness. They would do better to talk gibberish, perhaps. Now they must change their style, and find out what really did make people laugh, if people could be made to; but he, the manager, was over fifty and never good himself

at making jokes, even the old-fashioned kind. What was this word that everyone was using —'sophisticated'? The audiences were too sophisticated, even the children were: they seemed to have seen or heard all this before, even when they were too young to have seen and heard it.

- 2 'What shall we do?' he asked his wife. They were standing under the Big Top, which had just been put up, and wondering how many of the empty seats would still be empty when they gave their first performance. 'We shall have to do something, or it's a bad look-out.

'I don't see what we can do about the comic side,' she said. 'It may come right by itself. Fashions change, all sorts of old things have returned to favour, like old-time dances. But there's something we could do.'

'What's that?'

'Put on an act that's dangerous, really dangerous. Audiences are never bored by that. I know you don't like it, and no more do I, but when we had the Wall of Death—'

Her husband's big chest-muscles twitched under his thin shirt.

'You know what happened then.'

'Yes, but it wasn't our fault, we were in the clear.'

He shook his head.

'Those things upset everyone. I know the public came after it happened—they came in shoals, they came to see the place where someone had been killed. But our people got the needle and didn't give a good performance for I don't know how long. Proposing another Wall of Death wouldn't stand—besides, where will you find a man to do it?—especially with a lion on his bike, which is the great attraction.'

'But other turns are dangerous too, as well as dangerous-looking. It's *being* dangerous that is the draw.'

'Then what do you suggest?'

Before she had time to answer a man came up to them.

'I hope I don't butt in,' he said, 'but there's a man outside who wants to speak to you.'

'What about?'

'I think he's looking for a job.'

'Bring him in,' said the manager.

- 3 The man appeared, led by his escort, who then went away. He was a tall, sandy-haired fellow with tawny leonine eyes and a straggling moustache. It wasn't easy to tell his age—he might have been about thirty-five. He pulled off his old brown cap and waited.

'I hear you want to take a job with us,' the manager said, while his wife tried to size up the newcomer. 'We're pretty full up, you know. We don't take on strangers as a rule. Have you any references?'

'No, sir.'

'Then I'm afraid we can't help you. But just for form's sake, what can you do?'

As if measuring its height the man cast up his eyes to the point where one of the two poles of the Big Top was embedded in the canvas.

'I can dive sixty feet into a tank eight foot long by four foot wide by four foot deep.'

The manager stared at him.

'Can you now?' he said. 'Diving is the very thing we want. Are you prepared to let us see you do it?'

'Yes,' the man said.

'And would you do it with petrol burning on the water?'

'Yes.'

'But have we got a tank?' the manager's wife asked.

'There's the old Mermaid's tank. It's just the thing. Get somebody to fetch it.'

While the tank was being brought the stranger looked about him.

'Thinking better of it?' said the manager.

'No, sir,' the man replied. 'I was thinking. I should want some bathing-trunks.'

'We can soon fix you up with those,' the manager said. 'I'll show you where to change.'

Leaving the stranger somewhere out of sight, he came back to his wife.

'Do you think we ought to let him do it?' she asked.

'Well, it's his funeral. You wanted us to have a dangerous act, and now we've got it.'

'Yes, I know, but ——' The rest was drowned by the rattle of the trolley bringing in the tank—a hollow, double cube like a sarcophagus. Grunting and muttering to each other the men slid it into position, a few feet from the pole. Then a length of hosepipe was fastened to a faucet, and soon they heard the sound of water swishing and gurgling in the tank.

'He's a long time changing,' said the manager's wife.

'Perhaps he's looking for a place to hide his money,' laughed her husband, and added, 'I think we'll give the petrol a miss.'

- 4 At length the man emerged from behind a screen, and slowly walked towards them. How tall he was, lanky and muscular. The hair on his body stuck out as if it had been combed. Hands on hips he stood beside them, his skin pimpled by goose-flesh. A fit of yawning overtook him.

'How do I get up?' he asked.

The manager was surprised, and pointed to the ladder. 'Unless you'd rather climb up, or be hauled up! You'll find a platform just below the top, to give you a foot-hold.'

He had started to go up the chromium-plated ladder when the manager's wife called after him: 'Are you still sure you want to do it?'

'Quite sure, madam.'

He was too tall to stand upright on the platform, the awning brushed his head. Crouching and swaying forty feet above them he swung his arms as though to test the air's resistance. Then he pitched forward into space, unseen by the manager's wife who looked the other way until she heard a splash and saw a thin sheet of bright water shooting up.

The man was standing breast-high in the tank. He swung himself over the edge and crossed the ring towards them, his body dripping, his wet feet caked with sawdust, his tawny eyes a little bloodshot.

'Bravo!' said the manager, taking his shiny hand. 'It's a first-rate act, that, and will put money in our pockets. What do you want for it, fifteen quid a week?'

The man shook his head. The water trickled from his matted hair on to his shoulders, oozed from his borrowed bathing-suit and made runnels down his sinewy thighs. A fine figure of a man: the women would like him.

'Well, twenty then.'

Still the man shook his head.

'Let's make it twenty-five. That's the most we give anyone.'

Except for the slow shaking of his head the man might not have heard. The circus-manager and his wife exchanged a rapid glance.

'Look here,' he said. 'Taking into account the draw your act is likely to be, we're going to make you a special offer—thirty pounds a week. All right?'

Had the man understood? He put his finger in his mouth and went on shaking his

head slowly, more to himself than at them, and seemingly unconscious of the bargain that was being held out to him. When he still didn't answer, the knot of tension broke, and the manager said, in his ordinary, brisk voice.

'Then I'm afraid we can't do business. But just as a matter of interest, tell us why you turned down our excellent offer.'

The man drew a long breath and breaking his long silence said, 'It's the first time I've done it and I didn't like it.'

With that he turned on his heel and straddling his long legs walked off unsteadily in the direction of the dressing-room.

The circus-manager and his wife stared at each other.

'It was the first time he'd done it,' she muttered. 'The first time.' Not knowing what to say to him, whether to praise, blame, scold or sympathize, they waited for him to come back, but he didn't come.

'I'll go and see if he's all right,' the circus-manager said. But in two minutes he was back again. 'He's not there,' he said. 'He must have slipped out the other way, the crack-brained fellow!'

### 20.1.2 Glossary

- 1 **'listlessly** : without interest or activity

**'munching** : eating with a strong movement of the jaw, especially making a noise

**clown** : a performer who dresses funnily and tries to make people laugh by his jokes, tricks, or actions

**'corny** : old-fashioned; simple; repeated too often

**'bull's eye** : the circular centre of a target that people try to hit when shooting

**fu'tility** : uselessness

**'patter** : very fast continuous amusing talk

**ar'ticulate** : the ability to express thoughts and feelings clearly

**'gibberish** /'dʒɪbərɪʃ/ : meaningless sounds

**so'phisticated** : having a knowledge of social life and behaviour

- 2 **'look-out (n)** : a prospect

**twitched** /twɪtʃt/ : moved suddenly and quickly without conscious control

**shoals** : large numbers

**butt 'in** : interrupt

- 3 **'sandy** : yellowish brown in colour, like sand

**'tawny** : having a brownish yellow colour

**'leonine** /'li:ənain/ : like those of a lion

**'straggling** : untidy

**'rattle** : a lot of quick little noises as of small hard objects hitting each other

**cube** : a solid object with six equal sides

**sar'cophagus** : a stone box for a dead body

**'faucet** : a tap

**'swishing** : making a sharp whistling noise

- 4 **'lanky** : very thin and ungracefully tall

**'pimpled** : with small raised diseased spots on the skin

**'goose-flesh** : a condition in which the skin is raised up in small points where the hairs grow out



**'yawning** : opening the mouth wide and breathing in deeply, as when tired or uninterested

**'awning** : a movable covering, especially one made of canvas

**'crouching** : lowering the body close to the ground by bending the knees and back

**quid** : a whole pound in money

**'runnels** : small streams

**'sinewy** : having strong muscles

**'straddling**: standing or moving with the legs out at the sides

**'crack-brained** : foolish, stupid.

### 20.1.3 Comprehension Questions

#### Exercise 1

Answer the following questions:

1 Why did it worry the manager if people did not laugh at the clown's jokes?

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

2 Guess why after 1939 people were no longer interested in the clowns' jokes.

.....  
.....

3 What, in the manager's opinion, did people want?

.....  
.....

4 a) What suggestion does the manager's wife offer?

.....  
.....

b) Does he accept it readily? If not, why?

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

5 'Thinking better of it?' The manager said this when the stranger was about to show his act. He meant:

- i) Are you wondering how best to show the act to impress everyone?
- ii) Are you thinking of joining a better circus?
- iii) Are you, on second thoughts, unwilling to show your act?

Choose the correct answer.

.....

6 Pick out the sentence from the text which shows that the manager liked the stranger's demonstration very much.

.....

7 How much did the stranger say he wanted for his act?

## 20.2 VOCABULARY

### Exercise 2

1 The following phrases and sentences occur in the text. Keeping in mind the contexts in which each of the italicized words and phrases occurs, choose its correct meaning. Tick (✓) the correct answer.

- |                                               |                                                                                                                  |
|-----------------------------------------------|------------------------------------------------------------------------------------------------------------------|
| a) Attendances were <i>falling off</i> .      | i) dwindling<br>ii) developing<br>iii) disturbing                                                                |
| b) The clown's jokes <i>fell flat</i> .       | i) couldn't be heard<br>ii) couldn't be understood<br>iii) couldn't have the desired effect                      |
| c) It didn't <i>go down</i> .                 | i) leave its place<br>ii) meet the approval of the audiences<br>iii) explain the main point                      |
| d) It's a bad <i>look-out</i> .               | i) possibility<br>ii) proposal<br>iii) prospect                                                                  |
| e) We were <i>in the clear</i> .              | i) not to speak openly<br>ii) not to say anything<br>iii) not to blame for it                                    |
| f) She tried to <i>size up</i> the new-comer. | i) form an opinion of<br>ii) be pleasant to<br>iii) measure the height of                                        |
| g) It's <i>his funeral</i> .                  | i) He is sure to die.<br>ii) The responsibility is entirely his.<br>iii) He is going to fail.                    |
| h) We'll give the petrol a <i>miss</i> .      | i) We won't give him our petrol.<br>ii) We'll accept a dive without petrol.<br>iii) We'll call it a petrol dive. |
| i) The <i>crack-brained</i> fellow            | i) intelligent<br>ii) sensitive<br>iii) crazy                                                                    |

### Exercise 3

The following words occur in the text:

look-out, breast-high, bathing-trunks, old-fashioned, near-miss.

These are compound words. Each consists of two parts joined by a hyphen. Not all compound words have hyphens and some have more than two parts. Sometimes the two parts are written as separate words but treated as a compound word. Remember that a compound word, though a combination of two words, is treated as *one* word like any ordinary word in the language.

Make compound words from the words given below according to the definitions given against each. Use the given word as the first part of the compound.

Example :

- |      |                                           |
|------|-------------------------------------------|
| play | i) dramatist                              |
|      | ii) piece of land for children to play on |
|      | iii) one who often goes to the theatre    |
|      | playwright; playground; playgoer          |

- a) stop                      i) an instrument for recording the time taken for a race, etc.  
                                     ii) a temporary substitute  
                                     .....
- b) foot                      i) sound of footsteps  
                                     ii) a row of lights along the front of a stage  
                                     iii) a safe place for the foot, especially when climbing  
                                     .....
- c) hand                      i) metal rings on a prisoner's wrists  
                                     ii) not made by machine  
                                     .....
- d) show                      i) place where goods are displayed  
                                     ii) something produced mainly for show  
                                     .....
- e) fire                      i) made of material that will not burn  
                                     ii) company or group of men who put out fires  
                                     .....
- f) eye                      i) one who has himself seen something happen  
                                     ii) something that brings enlightenment or surprise  
                                     iii) a mere substitute or formality and not the real thing  
                                     .....

#### Exercise 4

Words like *manager* and *new-comer* appear in the text.

Notice how by adding *-er* to certain verbs, nouns can be formed, such as *make+er=maker* (a watch-maker), *use+er=user*, *hear+er=hearer*, etc.

Fill in the blanks in the following sentences with words formed by adding *-er* to verbs. Use the clue against each sentence.

- i) 'I need \_\_\_\_\_ more than \_\_\_\_\_ to complete this project on time. (those who work, those who offer sympathy)
- ii) The minister was unable to satisfy every \_\_\_\_\_ at his last press conference. (one who asks questions)
- iii) The lecture starts at five. \_\_\_\_\_ will not be admitted into the hall. (those who come late)
- iv) Tenzing, who passed away a few months ago, was a famous \_\_\_\_\_ (one who climbed mountains)
- v) If your watch is giving you trouble, take it to Mr. Lal, who is the best \_\_\_\_\_ in town. (one who repairs watches)

## 20.3 GRAMMAR AND USAGE

### Non-finite Verbals

A finite verbs changes its form according to tense and subject. For example, the verb *be* has the finite forms *am, is, are, was, were* and the non-finite forms *being* and *been*.

#### 20.3.1 *to* + infinitive

The form of the verb that can be used after other verbs and with *to* before it (such as *go* in *I can go, I want to go, and It is important to go*) is called the infinitive.

#### Exercise 5

Insert *to*, where necessary, before the verbs in brackets.

- 1 Do you know how (repair) a watch?  
 Yes, I do, but my mother wouldn't let me (touch) hers.

- 2 Why did you make us (wait) for so long outside?
- 3 I am sorry (inform) you that the company finds itself unable (let) you (file) your claim before the end of the year.
- 4 If you are not attentive, I'll make you (do) it all over again.
- 5 Would you like (join) the army?
- 6 He seems (know) the whole area.
- 7 He tried very hard (make) me (believe) that he sincerely wanted me (learn) how (swim).
- 8 Please tell me while (sleep), this vase in the drawing room.
- 9 Is it necessary for me (attend) the meeting? I'd much rather (stay) at home.
- 10 It is up to you (accept) or (reject) this offer, unless you want me (tell) you why you should accept it.

#### Exercise 6

Combine each of the following pairs of sentences into one sentence using the pattern 'too-----to-infinitive', as in the examples.

Examples: It is very cold. We can't go out.

It is *too cold* to go out.

He is very tired. He can't work.

He is *too tired* to work.

Remember 'too tired to work' means 'so tired that he *can't* work'.

- 1 He is very young. He won't understand this story.

.....

- 2 He was quite angry. He couldn't speak.

.....

- 3 It was very dark. I didn't see the signpost clearly.

.....

- 4 He is very timid. He can't get married.

.....

- 5 He is very busy. He won't see you now.

.....

#### Exercise 7

Replace the *italicized* words by a phrase with *to*-infinitive.

#### Examples

It is necessary *that we should do* something.

It is necessary for us to do something.

He was the first person *who congratulated me* on my birthday.

He was.....to congratulate me.....

- 1 There was no place *where we could hide*.

.....

- 2 It is necessary *that people should know* the truth.

.....

- 3 It is better *that he should receive* it from his father.

.....

4 I was surprised *when I heard* that he had left the party.

.....

5 I was the only one *who recognised* him in the dark.

.....

### The Infinitive of Purpose

Read the following sentence :

People dig up clay to make bricks, and another sort of clay to make earthenware and china.

a) We use 'to + infinitive' to talk about the purpose of doing something (that is, why someone does something):

i) Badrinath went out *to buy* stamps.  
(because he wanted to buy stamps)

ii) My friend shouted 'Look out!' *to warn* me of the speeding bus.

b) We also use 'to + infinitive' to talk about the purpose of something, or why someone has/wants/needs something:

i) This fence is *to keep* stray animals out of the garden.

ii) The Prime Minister has a number of body-guards *to protect* him.

iii) We need a match *to light* this stove.

### Exercise 8

Answer these questions in complete sentences, using the words given in brackets.

*Example:*

Why did Kusum phone you? (invite me to her birthday party)

She phoned to invite me to her birthday party.

1 Why did Azhar go to the bank? (cash a cheque)

.....

2 Why are you going to Paris? (learn French)

.....

3 Why does Srinivas need a bag? (put these vegetables in)

.....

4 Why has Jayant gone to the police station? (report that his bicycle has been stolen)

.....

5 Why do the Reddys want a bank loan? (buy a house)

.....

6 Why are you going to the post office? (send a money order)

.....

7 Why did Susheela go to the chemist? (get some medicine)

.....

8 Why does Mr. Sharma have a Secretary? (type his letters)

.....

9 Why did the Minister want an aircraft? (take him to the site of the accident)

.....

10 Why are you going into hospital? (have an operation)

.....

### 20.3.2 Gerunds

A gerund is a verbal noun, that is, a noun which describes an action or experience and has the form of a present participle (the *-ing* form).

#### Example:

'building' in the sentence

The building of the bridge was slow work.

#### Exercise 9

Rewrite the following by adding *-ing* to the verbs in brackets:

1 He gave up (smoke) a long time ago.

.....

2 I don't feel like (work) after lunch; I prefer (sleep).

.....

3 Who enjoys (go) to hospital?

Patients, of course.

.....

4 Is it worth (bother) about?

.....

5 (See) is (believe).

.....

6 Why did he go to prison?

He was accused of (pass) secret information to the enemy.

.....

7 (Smoke) is not allowed inside the hall.

.....

8 You can't make an omelette without (break) eggs.

.....

9 Try to avoid (make) a noise.

.....

10 Aren't you looking forward to (meet) your family after so many months?

.....

#### Exercise 10

Change the verbs in brackets by adding *-ing* or inserting *to*, whichever is appropriate, as in the examples:

#### Examples :

i) You still have a lot (learn), if you'll forgive my (say) so.

You still have a lot *to learn*, if you'll forgive my *saying* so.

ii) Would you mind (come) with me to Mohan's house; I wish (congratulate) him on his (win) an award in the Quiz Contest.

Would you mind *coming* with me to Mohan's house; I wish *to congratulate* him on his *winning* an award in the Quiz Contest.

1 You'll never regret (help) a friend in need.

.....

2 The doctor asked him (leave) the room without (give) him a chance (say) what his problem was.

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

3 Your hair wants (cut); why don't you find time (go) to the barber?

.....

4 Fancy (have) (work) for a crazy person like him; I'd rather be without a job.

.....

5 The doctor advised him (stop) (drink).

.....

6 He grew a beard (avoid) (be) recognised by the police.

.....

7 Don't forget (switch) off the light before (go) to bed.

.....

8 Yesterday I was fined for (exceed) the speed limit; the constable said it was (make) me remember the rule for ever.

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

### 20.3.3 Participles

Participles are the two forms of a verb (called **present participle** and **past participle**) which may be used in compound forms of the verb or as adjectives.

*Examples :*

*Why are we going there?*

(present participle used to form present continuous tense)

The problems *can* also *be considered*.

(past participle used to form the passive voice)

a *loving* mother (present participle used as an adjective)

He had a *worried* look.

(past participle used as an adjective)

#### Exercise 11

Fill in the blanks in the following sentences using the verbs given below. Add *-ing* to each verb before using it.

revolve, smile, slide, nag, move

1 We need a—— door here.

2 He had a serious accident while getting off a—— bus.

3 A—— chair is better than an ordinary one, but it is much more expensive.

4 It is as uncommon for a peevish person to have a—— face as it is for a cheerful person to have a peevish one.

5 His wife is always complaining about something. No wonder people call him 'the husband of a—— wife'.

Write five phrases each of the type verb + *-ing* + noun (e.g., *a pressing problem, a moving train*) and verb + *-ed* + noun. (e.g. *a tired man, caged birds*)

[illegible]

### Exercise 13

- i) A lion jumping through a burning hoop.
- ii) A man on horseback standing on his head.
- iii) A clown riding a bicycle on a metal string.

(about 200 words),

*or*

Imagine you are one of the performers at a circus. Yours is a dangerous item like a high dive or blindfolded motorcycling. Write a short essay expressing your honest thoughts about your work. For instance, are you happy or unhappy? Are you in it because you love it, or because you are unfit for anything else? What may cost you your life is entertainment to the audience. Does it ever make you angry? etc.

(about 200 words)

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.



## 20.5 LET US SUM UP

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In this unit we have given you practice in

- reading and understanding a narrative passage,
- using the non-finite verbals correctly, and
- writing a short composition based on the passage read.

## 20.6 KEY WORDS

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**'finite' verb** (in grammar) : a verb changing according to tense and subject, e.g., the verb *be* has the finite forms *am, is, are, was, were* and the non-finite forms *being* and *been*.

**'gerund'** (in English grammar) : a verbal noun, that is, one which describes an action or experience and has the form of a present participle, e.g., *swimming* in the sentence: *Some people enjoy swimming.*

**in 'finitive'** : the form of the verb that can be used after other verbs and with *to* before it (e.g., *go* in *You can go. He wants to go.*)

**'participle'** : the present participle or the past participle form of a verb, which may be used in compound forms of the verb or as an adjective.

## 20.7 ANSWERS TO EXERCISES

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### Exercise 1

- 1 It meant that the circus, which was his means of livelihood, was becoming unpopular. Also, as the manager it was his professional duty to make the show interesting.
- 2 Perhaps the second world war had changed people's outlook completely. They were no longer interested in the old jokes.
- 3 They wanted harmless, silly stuff to laugh at. Even meaningless jokes would be more welcome than the old calculated ones.
- 4 a) She said they shouldn't worry about the comic side, but should introduce a new item which was exciting and dangerous.  
b) No, because a dangerous item, the Wall of Death, had killed one of his men in the past. Moreover, it would be difficult to find someone to perform a dangerous act.
- 5 (iii)
- 6 'Bravo! It's a first-rate act, that, and will put money into our pockets'.
- 7 He didn't want anything. The manager misunderstood his silence.
- 8 It was the stranger's first high dive, and he didn't like the experience at all.

### Exercise 2

- 1 a) i, b) iii, c) ii, d) iii, e) iii, f) i, g) ii, h) ii, i) iii.

### Exercise 3

- |                           |                  |               |
|---------------------------|------------------|---------------|
| a) i) stopwatch           | ii) stopgap      |               |
| b) i) footfalls           | ii) footlights   | iii) foothold |
| c) i) handcuffs           | ii) handmade     |               |
| d) i) show-room/show-case | ii) showpiece    |               |
| e) i) fireproof           | ii) fire brigade |               |
| f) i) eye-witness         | ii) eye-opener   | iii) eyewash  |

### Exercise 4

- i) workers, sympathisers ii) questioner iii) late-comers iv) climber v) watch-maker

**Exercise 5**

- |              |                               |                        |
|--------------|-------------------------------|------------------------|
| 1) to repair | 3) to inform, to let          | 5) to join             |
| 6) to know   | 7) to make, to learn, to swim |                        |
| 8) to keep   | 9) to attend                  | 10) to accept, to tell |

**Exercise 6**

- 1) ..... too young to understand....
- 2) ..... too angry to speak.
- 3) ..... too dark to see.....
- 4) ..... too timid to get.....
- 5) ..... too busy to see.....

**Exercise 7**

- |                                 |                                  |
|---------------------------------|----------------------------------|
| 1) ..... for us to hide         | 2) ..... for people to know..... |
| 3) ..... for him to receive.... | 4) ..... to hear.....            |
| 5) ..... to recognize.....      |                                  |

**Exercise 8**

- 1) He went to the bank to cash a cheque.
- 2) I am going to Paris to learn French.
- 3) Srinivas needs a bag to put these vegetables in.
- 4) Jayant has gone to the police station to report that his bicycle has been stolen.
- 5) The Reddys want a bank loan to buy a house.
- 6) I am going to the post office to send a money order.
- 7) Susheela went to the chemist to get some medicine.
- 8) Mr. Sharma has a secretary to type his letters.
- 9) The Minister wants an aircraft to take him to the site of the accident.
- 10) I am going into hospital to have an operation.

**Exercise 9**

- |              |                      |            |
|--------------|----------------------|------------|
| 1) smoking   | 2) working, sleeping | 3) going   |
| 4) bothering | 5) Seeing, believing | 6) passing |
| 7) Smoking   | 8) breaking          | 9) making  |
| 10) meeting  |                      |            |

**Exercise 10**

- |                      |                             |
|----------------------|-----------------------------|
| 1) helping           | 2) to leave, giving, to say |
| 3) cutting, to go    | 4) having, to work          |
| 5) to stop, drinking | 6) to avoid, being          |
| 7) to switch, going  | 8) exceeding, to make       |

**Exercise 11**

- |            |            |              |
|------------|------------|--------------|
| 1) sliding | 2) moving  | 3) revolving |
| 4) smiling | 5) nagging |              |

**Exercise 12**

- a) blinding light  
founding fathers  
leaning tower  
hanging gardens  
sleeping beauty
- b) corrugated cardboard  
hidden meaning  
a disputed issue  
a besieged city  
commuted pension

# UNIT 21

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## Structure

### 21.0 Objectives

### 21.1 Reading Comprehension

#### 21.1.1 Passage for Reading

'The Bet' by Anton Chekhov

#### 21.1.2 Note on the Author

#### 21.1.3 Glossary

#### 21.1.4 Comprehension Questions

### 21.2 Vocabulary

### 21.3 Grammar and Usage

#### Modal Auxiliaries

##### 21.3.1 *can*

##### 21.3.2 *may*

##### 21.3.3 *must, have to*

##### 21.3.4 *ought to, should, would*

### 21.4 Writing

### 21.5 Let Us Sum Up

### 21.6 Key Words

### 21.7 Suggested Reading

### 21.8 Answers to Exercises

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## 21.0 OBJECTIVES

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In this unit our aim is to give you further practice in reading comprehension. We shall give you an interesting story to read: 'The Bet' by Anton Chekhov, and also give a glossary of difficult words and questions on comprehension. There are also exercises on selected items of vocabulary.

The section on grammar and usage deals with modal auxiliaries *can, may, must, ought to, should, and would*. We shall also ask you to write a short essay expressing your views on topics related to the story read by you.

After completing this unit you should be able to

- read and appreciate a short story,
- use the modal auxiliaries correctly,
- write a short composition expressing your views on a particular topic.

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## 21.1 READING COMPREHENSION

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### 21.1.1 Passage for Reading

#### The Bet

by Anton Chekhov

- 1 It was a dark autumn night. The old banker was walking up and down his study and remembering how, fifteen years before, he had given a party one autumn evening. There had been many clever men there, and there had been interesting conversation. Among other things, they had talked of capital punishment. The majority of the guests, among whom were many journalists and intellectual men, disapproved of the death penalty. They considered that form of punishment out of date, immoral, and unsuitable. In the opinion of some of them the death penalty ought to be replaced by imprisonment for life.
- 2 "I don't agree with you," said their host the banker. "I think the death penalty is more humane than imprisonment for life. Capital punishment kills a man at once, but lifelong imprisonment kills him slowly. Which executioner is the more humane, he who kills you in a few minutes or he who drags the life out of you in the course of many years?"

"Both are equally immoral," observed one of the guests, "for they both have the same object—to take away life. The State is not God. It has not the right to take away what it cannot restore when it wants to."

- 3 Among the guests was a young lawyer, a young man of five-and-twenty. When he was asked his opinion, he said:

"The death sentence and the life sentence are equally immoral, but if I had to choose between the death penalty and imprisonment for life, I would certainly choose the second. To live anyhow is better than not at all."

- 4 A lively discussion arose. The banker, who was younger and more nervous in those days, was suddenly carried away by excitement; he struck the table with his fist and shouted at the young man:

"It's not true! I'll bet you two millions you wouldn't stay in solitary confinement for five years."

"If you mean that in earnest," said the young man, "I'll take the bet, but I would stay not five but fifteen years."

"Fifteen? Done!" cried the banker. "Gentlemen, I stake two millions!"

"Agreed! You stake your millions and I stake my freedom!" said the young man.

And this wild, senseless bet was carried out! The banker, spoiled and frivolous, with millions beyond his reckoning, was delighted at the bet. At supper he made fun of the young man, and said:

"Think better of it, young man, while there is still time. To me two millions are a trifle, but you are losing three or four of the best years of your life. I say three or four, because you won't stay longer. Don't forget either, you unhappy man, that voluntary confinement is a great deal harder to bear than compulsory. The thought that you have the right to step out in liberty at any moment will poison your whole existence in prison. I am sorry for you."

- 5 And now the banker, walking to and fro, remembered all this, and asked himself: "What was the object of that bet? What is the good of that man's losing fifteen years of his life and my throwing away two millions? Can it prove that the death penalty is better or worse than imprisonment for life? No, no. It was all nonsensical and meaningless. On my part it was the caprice of a pampered man, and on his part simple greed for money...."

Then he remembered what followed that evening. It was decided that the young man should spend the years of his captivity under the strictest supervision in one of the lodges in the banker's garden. It was agreed that for fifteen years he should not be free to cross the threshold of the lodge, to see human beings, to hear the human voice, or to receive letters and newspapers. He was allowed to have a musical instrument and books, and was allowed to write letters, to drink wine, and to smoke. By the terms of the agreement, the only relations he could have with the outer world were by a little window made purposely for that object. He might have anything he wanted—books, music, wine, and so on—in any quantity he desired, by writing an order, but could receive them only through the window. The agreement provided for every detail and every trifle that would make his imprisonment strictly solitary, and bound the young man to stay there exactly fifteen years, beginning from twelve o'clock of November 14, 1870, and ending at twelve o'clock of November 14, 1885. The slightest attempt on his part to break the conditions, if only two minutes before the end, released the banker from the obligation to pay him two millions.

- 6 For the first year of his confinement, as far as one could judge from his brief notes, the prisoner suffered severely from loneliness and depression. The sounds of the piano could be heard continually day and night from his lodge. He refused wine and tobacco. Wine, he wrote, excites the desires, and desires are the worst foes of the prisoner; and besides, nothing could be more dreary than drinking good wine and seeing no one. And tobacco spoiled the air of his room. In the first year the books he sent for were principally of a light character; novels with a complicated love plot, sensational and fantastic stories, and so on.

7 In the second year the piano was silent in the lodge, and the prisoner asked only for the classics. In the fifth year music was audible again, and the prisoner asked for wine. Those who watched him through the window said that all that year he spent doing nothing but eating and drinking and lying on his bed, frequently yawning and talking angrily to himself. He did not read books. Sometimes at night he would sit down to write; he would spend hours writing, and in the morning tear up all that he had written. More than once he could be heard crying.

8 In the second half of the sixth year the prisoner began zealously studying languages, philosophy, and history. He threw himself eagerly into these studies—so much so that the banker had enough to do to get him the books he ordered. In the course of four years some six hundred volumes were procured at his request. It was during this period that the banker received the following letter from his prisoner:

“My dear Jailer, I write you these lines in six languages. Show them to people who know the languages. Let them read them. If they find not one mistake, I implore you to fire a shot in the garden. That shot will show me that my efforts have not been thrown away. The geniuses of all ages and of all lands speak different languages, but the same flame burns in them all. Oh, if you only knew what unearthly happiness my soul feels now from being able to understand them!” The prisoner’s desire was fulfilled. The banker ordered two shots to be fired in the garden.

9 Then, after the tenth year, the prisoner sat immovably at the table and read nothing but the Gospel. It seemed strange to the banker that a man who in four years had mastered six hundred learned volumes should waste nearly a year over one thin book easy of comprehension. Theology and histories of religion followed the Gospels.

10 In the last two years of his confinement the prisoner read an immense quantity of books quite indiscriminately. At one time he was busy with the natural sciences, then he would ask for Byron or Shakespeare. There were notes in which he demanded at the same time books on chemistry, and a manual of medicine, and a novel, and some treatise on philosophy or theology. His reading suggested a man swimming in the sea among the wreckage of his ship, and trying to save his life by greedily clutching first at one spar and then at another.

11 The old banker remembered all this, and thought:

“Tomorrow at twelve o’clock he will regain his freedom. By our agreement I ought to pay him two millions. If I do pay him, it is all over with me: I shall be utterly ruined.”

Fifteen years before, his millions had been beyond his reckoning; now he was afraid to ask himself which were greater, his debts or his assets. Desperate gambling on the Stock Exchange, wild speculation, and the excitability which he could not get over even in advancing years, had by degrees led to the decline of his fortune, and the proud, fearless, self-confident millionaire had become a banker of middling rank, trembling at every rise and fall in his investments. “Cursed bet!” muttered the old man, clutching his head in despair. “Why didn’t the man die? He is only forty now. He will take my last penny from me, he will marry, will enjoy life, will gamble on the Exchange; while I shall look at him with envy like a beggar, and hear from him every day the same sentence: ‘I am indebted to you for the happiness of my life, let me help you!’ No, it is too much! The one means of being saved from bankruptcy and disgrace is the death of that man!”

12 It struck three o’clock. The banker listened; everyone was asleep in the house, and nothing could be heard outside but the rustling of the chilled trees. Trying to make no noise, he took from a fireproof safe the key of the door which had not been opened for fifteen years, put on his overcoat, and went out of the house.

It was dark and cold in the garden. Rain was falling. A damp, cutting wind was racing about the garden, howling and giving the trees no rest. The banker strained his eyes, but could see neither the earth nor the white statues, nor the lodge, nor the trees. Going to the spot where the lodge stood, he twice called the watchman. No answer followed. Evidently the watchman had sought shelter from the weather, and was now asleep somewhere either in the kitchen or in the greenhouse.

“If I had the pluck to carry out my intention,” thought the old man, “suspicion would fall first upon the watchman.”

- 13 He felt in the darkness for the steps and the door, and went into the entry of the lodge. Then he groped his way into a little passage and lighted a match. There was not a soul there. There was a bedstead with no bedding on it, and in the corner there was a dark cast-iron stove. The seals on the door leading to the prisoner's rooms were intact.

When the match went out the old man, trembling with emotion, peeped through the little window. A candle was burning dimly in the prisoner's room. He was sitting at the table. Nothing could be seen but his back, the hair on his head, and his hands. Open books were lying on the table, on the two easy chairs, and on the carpet near the table.

Five minutes passed and the prisoner did not once stir. Fifteen years' imprisonment had taught him to sit still. The banker tapped at the window with his finger, and the prisoner made no movement whatever in response. Then the banker cautiously broke the seals off the door and put the key in the keyhole. The rusty lock gave a grating sound and the door creaked. The banker expected to hear at once footsteps and a cry of astonishment, but three minutes passed and it was as quiet as ever in the room. He made up his mind to go in.

At the table a man unlike ordinary people was sitting motionless. He was a skeleton with the skin drawn tight over his bones, with long curls like a woman's, and a shaggy beard. His face was yellow with an earthy tint in it, his cheeks were hollow, his back long and narrow, and the hand on which his shaggy head was propped was so thin and delicate that it was dreadful to look at it. His hair was already streaked with silver, and seeing his emaciated, aged-looking face, no one would have believed that he was only forty. He was asleep.... In front of his bowed head there lay on the table a sheet of paper, on which there was something written in fine handwriting.

- 14 "Poor creature!" thought the banker, "he is asleep and most likely dreaming of the millions. And I have only to take this half-dead man, throw him on the bed, stifle him a little with the pillow, and the most conscientious expert would find no sign of a violent death. But let us first read what he has written here..."
- 15 The banker took the page from the table and read as follows:

"Tomorrow at twelve o'clock I regain my freedom and the right to associate with other men, but before I leave this room and see the sunshine, I think it necessary to say a few words to you. With a clear conscience I tell you, as before God, who beholds me, that I despise freedom and life and health, and all that your books call the good things of the world.

"For fifteen years I have been intently studying earthly life. It is true I have not seen the earth nor men, but in your books I have drunk fragrant wine, I have sung songs, I have hunted stags and wild boars in the forests, have loved women... Beauties as ethereal as clouds, created by the magic of your poets and geniuses, have visited at night, and have whispered in my ears wonderful tales that have set my brain in a whirl. In your books I have climbed high peaks and from there I have seen the sun rise and have watched it at evening flood the sky, the ocean, and the mountaintops with gold and crimson. I have watched from there the lightning flashing over my head and cleaving the storm clouds. I have seen green forests, fields, rivers, lakes, towns. I have heard the singing of the sirens, and the strains of the shepherds' pipes; I have touched the wings of comely devils who flew down to converse with me of God... In your books I have flung myself into the bottomless pit, performed miracles, slain, burned towns, preached new religions, conquered whole kingdoms...

"Your books have given me wisdom. All the unceasing unresting thought of man has created in the ages is compressed into a small compass in my brain. I know that I am wiser than all of you.

"And I despise your books, I despise wisdom and the blessings of this world. It is all worthless, fleeting, illusory, and deceptive, like a mirage. You may be proud, wise, and fine, but death will wipe you off the face of the earth as though you were no more than mice burrowing under the floor, and your posterity, your history, your immortal geniuses will burn or freeze together with the earthly globe.

“You have lost your reason and taken the wrong path. You have taken lies for truth, and hideousness for beauty. You would marvel if, owing to strange events of some sort, frogs and lizards suddenly grew on apple and orange trees instead of fruit, or if roses began to smell like a sweating horse; so I marvel at you who exchange heaven for earth. I don’t want to understand you.

“To prove to you in action how I despise all that you live by, I renounce the two millions of which I once dreamed as of paradise and which now I despise. To deprive myself of the right to the money I shall go out from here five minutes before the time fixed, and so break the compact...”

- 16 When the banker had read this he laid the page on the table, kissed the strange man on the head, and went out of the lodge, weeping. At no other time, even when he had lost heavily on the Stock Exchange, had he felt so great a contempt for himself. When he got home he lay on his bed, but his tears and emotion kept him for hours from sleeping.
- 17 Next morning the watchmen ran in with pale faces, and told him they had seen the man who lived in the lodge climb out of the window into the garden, go to the gate, and disappear. The banker went at once with the servants to the lodge and made sure of the flight of his prisoner. To avoid arousing unnecessary talk, he took from the table the writing in which the millions were renounced, and when he got home locked it up in the fireproof safe.

### 21.1.2 Note on the Author

Anton Pavlovich Chekhov /'tʃekəv/ (1860-1904) was a Russian dramatist and short-story writer.

### 21.1.3 Glossary

**bet** : an agreement to risk money on the result of a future event

1 **'capital 'punishment** : punishment by death according to law

4 **'frivolous** : unable to take important matters seriously

**'reckoning** : the act of calculating

5 **ca 'price** : sudden wish to do something

6 **'pampered** : shown too much attention and made comfortable and contented

7 **'audible** : which can be heard

8 **pro'cured** : obtained

9 **'Gospel** : the accounts of Christ’s life in the Bible

**the'ology** : the study of religion

10 **,indi'scriminately** : not choosing carefully

**,natural 'sciences** : biology, chemistry, and physics

**'Byron (1788-1824)** : English Romantic poet

**'Shakespeare (1564-1616)** : English dramatist and poet

**'chemistry** : the science that studies the substances which make up the earth, the universe, and living things, how they combine with each other, and how they behave in different conditions

**'manual** : a book giving information about something

**'medicine** : the science of understanding and treating disease

**'treatise /'tri:tɪs/** : a book or article that examines the facts and principles of a particular subject

**spar** : a thick pole used on a ship to support sails or ropes

11 **'assets** : things that have value

**'desperate** : wild or dangerous

**,specu'lation** : business trading in the hope of profit from price rises

**in 'vestments** : money used to make more money out of things that will increase in value

**'muttered** : spoke in a low voice

**'bankruptcy** : inability to pay one's debts

- 12 **'rustling** : the sound made, for example, when dry leaves move or get rubbed together

**chilled** : cold but not frozen

**'green-house** : a building with glass roof and sides and often some form of heating, used for growing plants which need heat, light, and freedom from winds

**pluck** : courage and will

**su 'spicion** : a belief that someone is guilty

- 13 **groped** /grəʊpt/ : tried to find by feeling with the hands in the dark

**'bedstead** : the main framework of a bed

**stove** /stəʊv/ : an enclosed apparatus for cooking, which works by burning coal, oil, gas, etc. or by electricity

**in 'tact** : whole because no part has been touched or spoilt

**'grating** : sharp, hard, and unpleasant

**creaked** /kri:kt/ : made the sound of a badly oiled door

**'skeleton** : the framework of all the bones in the body

**'shaggy** : with long, uneven and untidy hair

**tint** : slight degree of a colour

**propped** : supported in position

**streaked** /stri:kt/ : with a thin line or band different from what surrounds it

**e 'maciated** /i'meɪʃieɪtɪd/ : very thin

- 14 **'stifle** : to cause to stop breathing properly

**,consci 'entious** /,kɒnʃi'enʃəs / : showing great care

- 15 **'fragrant** /'freɪgrənt/ : having a sweet or pleasant smell

**e 'thereal** : of unearthly delicacy

**whirl** : the sensation of moving round and round very fast

**'crimson** : a deep slightly purplish red colour

**'cleaving** : dividing or cutting

**'sirens** : (in ancient Greek literature) women-like creatures whose sweet singing charmed sailors and caused the wreck of their ships

**'comely** : attractive

**'compass** : area

**de 'spise** : regard as worthless

**'fleeing** : passing quickly

**il 'lusory** : deceiving and unreal

**'mirage** /'mɪrɑ:ʒ/ : a strange effect of hot air conditions in a desert in which distant objects seem near, or in which objects appear which are not really there; a hope that cannot be fulfilled

**'burrowing** : moving ahead by digging

**pos 'terity** : descendants; people who will be born after you

**'hideousness** : the quality of having a terrible effect on the senses



'marvel : wonder

re'nounce : give up

'paradise : a condition of perfect happiness

'compact : an agreement between two or more parties

16 'stock ex,change : the place where stocks and shares are bought and sold

con'tempt : lack of respect

## 21.1.4 Comprehension Questions

### Exercise 1

Answer the following questions after you have read the story.

1 What was the general opinion of the guests about the death penalty?

.....  
.....

2 Does the banker agree with the guests? What is his own view?

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

3 Why, according to the young lawyer, is life imprisonment preferable to the death penalty?

.....

4 Would you describe the bet between the banker and the lawyer as

a) calculated and deliberate

b) wild and impulsive

c) playful and sprightly?

Choose the correct alternative and justify your choice.

.....  
.....

5 What were the terms of the bet agreed on by the banker and the young lawyer?

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

6 How did the prisoner feel during the first year of his confinement?

.....  
.....

7 What was the lawyer's achievement during the second half of the term of his captivity?

.....

8 Why did the banker want to kill the lawyer towards the end?

.....  
.....

9 Why didn't he kill the prisoner after all?

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

10 Judging from the letter the lawyer had written, do you think he was a different man after his fifteen years' captivity? If so, in what sense was he different from others?

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

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## 21.2 VOCABULARY

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### Exercise 2

Match the items under A with those under B.

**A**

**B**

- |                 |                                                                                     |
|-----------------|-------------------------------------------------------------------------------------|
| 1) journalist   | a) a person kept in confinement for crime, etc.                                     |
| 2) intellectual | b) an extremely rich person                                                         |
| 3) banker       | c) a public official who carries out the order of a death sentence                  |
| 4) lawyer       | d) one having or showing interest in academic pursuits                              |
| 5) executioner  | e) one whose job it is to write for, edit or publish a newspaper, etc.              |
| 6) millionaire  | f) owner of, or partner, in an establishment for keeping money and valuables safely |
| 7) prisoner     | g) one who has studied law and practises it as a profession                         |

### Exercise 3

Sometimes a word of opposite meaning is formed by adding *dis-*, *im-*, *un-*, etc. to the original word as in the examples below:

approve — *disapprove*

moral — *immoral*

suitable — *unsuitable*

By adding *dis-*, *im-*, *un-*, *in-*, and *mis-* to the words given below, form words of opposite meaning:

- |              |              |
|--------------|--------------|
| 1 understand | 11 sane      |
| 2 agree      | 12 clear     |
| 3 audible    | 13 necessary |
| 4 voluntary  | 14 possible  |
| 5 continue   | 15 pious     |
| 6 judge      | 16 mature    |
| 7 movable    | 17 courteous |
| 8 comfort    | 18 conduct   |
| 9 rest       | 19 behave    |
| 10 earthly   | 20 humane    |

#### Exercise 4

The sentences/phrases given below occur in the story. In each of these, a word is italicized, and three alternative meanings are given. Choose the correct alternative according to the context.

- 1) a *lively* discussion  
a) exciting  
b) uninteresting  
c) about life in general  
.....
- 2) To me, two millions are a *trifle*.  
a) a big sum  
b) a big joke  
c) a small sum  
.....
- 3) *Voluntary* confinement is a great deal harder than compulsory confinement.  
a) legal  
b) self-imposed  
c) lawful  
.....
- 4) The sounds of the piano could be heard *continually*.  
a) seldom  
b) frequently  
c) non-stop  
.....
- 5) *fantastic* stories  
a) imaginary  
b) moral  
c) illusory  
.....
- 6) The one means of being saved from *bankruptcy* is the death of that man.  
a) desire to pay one's debts  
b) inability to pay one's debts  
c) fear of having to pay one's debts  
.....
- 7) If I had the *pluck* to stifle him with a pillow...  
a) wisdom  
b) desire  
c) courage  
.....
- 8) Beauties as *ethereal* as clouds.  
a) transparent  
b) opaque  
c) of unearthly lightness  
.....
- 9) ...the *strains* of the shepherds' pipes.  
a) music  
b) fatigue  
c) boredom  
.....

10) ...the writing in which millions were renounced...

- a) mentioned
  - b) emphasised
  - c) given up
- .....

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## 21.3 GRAMMAR AND USAGE

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### Modal Auxiliaries

There are some special verbs in English which are called modal auxiliaries. Some of these are:

*can, may, must, ought to, should, would.*

#### 21.3.1 *can*

*can* has a number of uses.

- i) It means, 'know how to', 'be able to'.

*Examples :*

I can swim well.

I couldn't do that new job; it was too difficult.

(meaning 'I wasn't able to do it')

I can see you easily from here.

Let's go where we can have some freedom.

Money cannot buy everything.

- ii) It can also mean 'be allowed to' (by rules);  
e.g., You can't pick the ball up in football.  
(The rules do not allow this.)

- iii) It is also used in the sense of 'have permission to'; e.g., Can we go to the shops for sweets?

#### 21.3.2 *may*

*may* is used in the following senses :

- i) It can mean 'be likely to' (possibility).

*Examples:*

He may come or he may not.

He may have been hurt.

- ii) It can also mean 'have permission to, be allowed to'.  
May I come in?

### Exercise 5

Fill in the blanks with *may* or *can* in the following sentences:

- 1) You—— not think so, but dirty streets—— cause epidemics.
- 2) With a little effort you and your wife—— keep the house clean.
- 3) Rubbish should be put in the dustbin so that it—— be removed by cleaners every day.
- 4) Look at the dark clouds; it—— rain tonight.
- 5) “——you stand on your head?”  
“How—— I? I haven't learnt yoga.”

#### 21.3.3 *must; have to*

Study the use of *must* and *have to* in the following sentences:

You *must* clean your own boots. (Those are my orders.)

You *have to* clean your own boots when you join the army. (The rules oblige you to do that.)

Both *must* and *have to* are used to express an obligation. The main difference between the two is that *must* expresses an obligation imposed by the speaker, while *have to* expresses an obligation imposed by external circumstances. The other important point to bear in mind is that *have to* is preferred for habits and *must* for an obligation that is urgent.

I *have to* water the plants myself.

I *must* inform him at once; he has got the job.

You don't *have to* go to school on holidays.

You *must* go to school today; it is the last day for paying the fees.

Note: *must* has no past or future form. Therefore, *had to* is used for the past, and *will have to* for the future. Look at the following:

I *had to* stop the car; there was a bus in the middle of the road.

John is retiring in 1990; he *will have to* look for a new job if he wants to continue his son's education.

### Exercise 6

Fill in the blanks with *must* or *have to* in the following sentences:

- 1) I —— leave now; it is getting late.
- 2) I can never remember people's phone numbers; I always —— look them up.
- 3) You —— try to be a little more tactful.
- 4) It isn't fair; I always —— do the dirty work.
- 5) If there is a problem, you —— report it to me at once.
- 6) I —— do all the drafting at my office; my colleagues are too lazy.
- 7) Tell him he —— be here by five; I insist on it.
- 8) My cook is old and blind. Whenever he wants to eat, I —— get up and cook for him.
- 9) Notice in a department store: Bags and umbrellas —— be left at the desk.
- 10) You —— visit us again some time.

### 21.3.4 *ought to, should, and would*

Study the use of *ought to, should* and *would* in the following sentences:

You *ought to* send more money to your old parents.  
(It's your duty.)

You *ought to* have worked harder; I advised you to.  
(But you didn't, and now it is too late.)

I think you *should* wear your glasses regularly.  
(It's my suggestion/advice.)

*Should* I go there by taxi? (asking for advice)

*Would* you please tell me the way to India Gate? (a request)

I *would* like to see the manager. (more polite than 'I want to...')

*Ought to* is very often used when we wish to refer to the duty of the person referred to by the subject. The speaker is reminding this person of the duty, or giving him advice. *Ought to* does not carry the speaker's authority (as *must* does) nor does it indicate an outside authority (as *have to* does). *Ought to* is usually said without much emphasis. *Should* can also be used in the same way as *ought to*.

Compare the following:

You *have to* take this injection. (The doctor insists on it.)

You *mustn't* drink this; it is poison.  
You *ought not to* smoke so much; you are wasting your money.

You *have to* obey Mr. Gill. (Mr. Gill insists on it.)

You *must* obey Mr. Gill. (The speaker insists on, or approves of, Mr. Gill's authority.)

You *ought to* obey Mr. Gill. (Neither the speaker's authority nor Mr. Gill's is involved here, but the speaker thinks that obeying Mr. Gill is advisable or part of the duty of the person addressed.)

Note: *ought to* with the perfect infinitive (e.g., *ought to have done*, *ought to have gone*) expresses a duty or a course of action that was neglected.

Example: You *ought to have applied* for the job last month; now it is too late.

### Exercise 7

Fill in the blanks with *ought to*, *have to* or *must* in the following paragraph:

I—— have gone to see Mr. Sharma last week. He passed away this morning in hospital; they—— bring the body home. I—— go to the funeral; that will be making some amends. His three sons—— be present before they remove the body to the cremation ground. His wife—— (negative) stay in the house all by herself.

*Should* can be used in the same way as *ought to*, but it is less forceful than *must* or *have to* because no authority is involved.

*Should* is generally used to express duty and to indicate a correct or sensible action. It is a usual way of giving advice. Look at the following:

You *should* pay your debts. (duty)

You *shouldn't* tell lies. (correct action)

You *should* eat better to keep fit. (advice)

You have written it wrongly. There *should* be one more line at the end. (correct action)

They *shouldn't* allow parking in this street; it is too narrow. (advice)

### Exercise 8

Rewrite the italicized parts of the following sentences, using *should* as in the example:

Example: He insisted on *my selling the house*.

He insisted that I *should* sell the house.

1) He suggested *our postponing the trip*.

.....

2) He was anxious for *everyone to have a chance to work*.

.....

3) He recommended *my buying a new car*.

.....

4) He agreed to *the two winners sharing the prize money*.

.....

5) He arranged for *me to receive higher education*.

.....

Study the use of *would* in the following sentences. Compare *would* with *want*.

I *want* some bananas.

I *would like* some bananas.

I *want* to see the manager.  
I *would like* to see the manager, please.

*would like* is more polite than *want*.

*rather/sooner* is used after *would* to express preference.

He *would rather/sooner* talk himself than listen to others.

*Would* is also used for habits and insistence, and can be replaced by *used to*.

They *would* wait for us in the market everyday. (used to wait)

She *would* visit her aunt though we warned her that she wasn't expected to. (insisted on visiting)

"Why don't you get your visa extended?"

"I've requested the officer several times to do it, but he *wouldn't*." (insisted on not doing)

### Exercise 9

Fill in the blanks with *would* or *should* in the following sentences:

- 1) ——— you mind opening the window? It is too hot in here.
- 2) This jacket doesn't suit you; you——— buy another.
- 3) "The manager isn't in". Then, I——— like to see the assistant manager.
- 4) Perhaps you——— be good enough to inform me of any change of programme before hand.
- 5) Why——— women be paid less than men for doing the same work?
- 6) I——— sooner die than compromise with a rogue like you.
- 7) He said he——— be sorry to see the end of such lovely weather.
- 8) "Raj has failed the examination".  
"He——— have worked harder."

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## 21.4 WRITING

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### Exercise 11

Imagine you are one of the guests at a party where people are discussing whether life imprisonment is better than capital punishment. Write a couple of paragraphs (about 200 words) saying which point of view you would like to support. Mention (a) the problem, (b) its pro's and con's, and (c) your recommendations and suggestions.

or

Write a short essay (200 words) on one of the following themes:

- a) The fewer man's material needs, the greater his freedom.
- b) Life is full of strange happenings.
- c) Wealth and happiness do not necessarily go together.

.....

.....

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## 21.5 LET US SUM UP

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In this unit we have given you practice in

- reading and understanding an interesting story,
- using the modal auxiliaries correctly, and
- writing a short composition expressing your views on a particular topic.

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## 21.6 KEY WORDS

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**au'thority** : The power or right to control and command

**con** : an argument against something

**'modal aux'iliaries** : the verb forms *can, could, may, might, shall, should, will, would, must, ought to, used to*.

**,obli'gation** : a duty

**'preference** : a liking for one thing rather than another

**pro** : an argument in favour of something

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## 21.7 SUGGESTED READING

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Anton Chekhov : *The School Mistress and Other Stories*. Translated from Russian by Constance Garnett, Macmillan.

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## 21.8 ANSWERS TO EXERCISES

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### Exercise 1

- 1) They thought that the death penalty was outdated, unsuitable, and immoral, and that it should be replaced by life imprisonment.



- 2) No. He thinks the death penalty is kinder than life imprisonment. According to him, a quick death is far better than a slow, painful one.
- 3) According to him, to live anyhow is better than not to live at all.
- 4) b. It was too sudden to be called 'calculated and deliberate', and too grim to be called 'playful and sprightly'.
- 5)
  - i) The lawyer was to live in solitary confinement for fifteen years.
  - ii) He was not to see any human beings.
  - iii) He would't receive any letters or newspapers.
  - iv) He would receive books, wine and a musical instrument of his choice through a little window made specially for the purpose.
- 6) He was miserable. Though he played the piano, and read books of a light character, he suffered from loneliness and depression.
- 7) He mastered six languages.
- 8) to save himself from bankruptcy and disgrace. He had lost all his money during the last fifteen years.
- 9) He read the note the lawyer had written to find that his prisoner was no longer interested in his millions. A complete change had come over the lawyer in his captivity. Compared with himself, the prisoner had become very wise, almost saintly.
- 10) He had gained a lot of experience of men, women, and the world through his extensive readings. He had gained wisdom and maturity. He had also realized the futility of material possessions. He valued neither money, nor health, nor freedom, nor life. He had become a very uncommon individual, difficult to understand by commonplace standards.

#### Exercise 2

- 1) e 2) d 3) f 4) g 5) c 6) b 7) a

#### Exercise 3

- |        |         |
|--------|---------|
| 1 mis- | 11 in-  |
| 2 dis- | 12 un-  |
| 3 in-  | 13 un-  |
| 4 in-  | 14 im-  |
| 5 dis- | 15 im-  |
| 6 mis- | 16 im-  |
| 7 im-  | 17 dis- |
| 8 dis- | 18 mis- |
| 9 un-  | 19 mis- |
| 10 un- | 20 in-  |

#### Exercise 4

- |      |       |
|------|-------|
| 1) a | 6) b  |
| 2) c | 7) c  |
| 3) b | 8) c  |
| 4) b | 9) a  |
| 5) a | 10) c |

#### Exercise 5

- 1 may, can 2 can 3 can 4 may 5 can, can.

#### Exercise 6

- 1 must 2 have to 3 must 4 have to 5 must 6 have to 7 must  
8 have to 9 must 10 must.

#### Exercise 7

- ought to, have to, must, ought to, ought not to.

#### Exercise 8

- 1 ...that we should postpone the trip.  
2 ...that everyone should have a chance to work.

- 3 ...that I should buy a new car.
- 4 ...that the two winners should share the prize money.
- 5 ...that I should receive higher education.

**Exercise 9**

- 1) would    2) should    3) would    4) would    5) should    6) would
- 7) would    8) should

# UNIT 22

---

## Structure

- 22.0 Objectives
- 22.1 Reading Comprehension
  - 22.1.1 Passage for Reading
    - 'The Voice of India' by Jawahar Lal Nehru
  - 22.1.2 Note on the Author
  - 22.1.3 Glossary
  - 22.1.4 Comprehension Questions
- 22.2 Vocabulary
- 22.3 Grammar and Usage
- 22.4 Writing
- 22.5 Let Us Sum Up
- 22.6 Key Words
- 22.7 Suggested Reading
- 22.8 Answers to Exercises

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## 22.0 OBJECTIVES

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In this unit our aim is to give you an extract from a speech by Jawahar Lal Nehru to enable you to check whether you can now understand such passages with the help of a glossary and a set of comprehension questions. There are also exercises asking you to use some of the words and phrases in sentences of your own.

In the section on grammar and usage we have set exercises to revise the various items you have already practised on this course. There is also a composition exercise based on the passage read by you.

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## 22.1 READING COMPREHENSION

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Read the following passage from Jawahar Lal Nehru's address at Columbia University in U.S.A.

### 22.1.1 Passage for Reading

**The Voice of India**  
by Jawahar Lal Nehru

- 1 In this world of incessant and feverish activity, men have little time of think, much less to consider ideals and objectives. Yet how are we to act, even in the present, unless we know which way we are going and what our objectives are? It is only in the peaceful atmosphere of a university that these basic problems can be adequately considered. It is only when the young men and women, who are in the university today and on whom the burden of life's problems will fall tomorrow, learn to have clear objectives and standards of values that there is hope for the next generation. The past generation produced some great men but as a generation it led the world repeatedly to disaster. Two world wars are the price that has been paid for the lack of wisdom on man's part in this generation. It is a terrible price and the tragedy of it is that, even after that price has been paid, we have not purchased real peace or a cessation of conflict and an even deeper tragedy is that mankind does not profit by its experience and continues to go the same way that led previously to disaster.
- 2 I think that there is always a close and intimate relationship between the end we aim at and the means adopted to attain it. Even if the end is right but the means are wrong, it will vitiate the end or divert us in a wrong direction. Means and ends are thus intimately and inextricably connected and cannot be separated. That, indeed, has been the lesson of old taught us by many great men in the past, but unfortunately it is seldom remembered.

- 3 I am venturing to place some of these ideas before you; not because they are novel but because they have impressed themselves upon me in the course of my life which has been spent in alternating periods of incessant activity and conflict and enforced leisure.
- 4 The great leader of my country, Mahatma Gandhi, under whose inspiration and sheltering care I grew up, always laid stress on moral values and warned us never to subordinate means to ends. We are not worthy of him and yet, to the best of our ability, we try to follow his teaching. Even the limited extent to which we could follow his teaching yielded rich results. After a generation of intense struggle with a great and powerful nation, we achieved success, and perhaps the most significant part of that achievement for which credit is due to both parties, was the manner of it. History hardly affords a parallel to this solution of such a conflict in a peaceful way, followed by friendly and co-operative relations. It is astonishing how rapidly bitterness and ill-will between the nations have faded away and given place to co-operation, and we in India have decided of our own free will to continue this co-operation as an independent nation.
- 5 I would not presume to offer advice to other and more experienced nations in any way, but may I suggest for your consideration that there is some lesson in India's peaceful evolution which might be applied to the larger problem before the world today?
- 6 That evolution demonstrates to us that physical force need not necessarily be the arbiter of man's destiny, and that the method of waging a struggle and the way of its termination are of paramount importance. Past history shows us the important part that physical force has played, but it also shows us that no such force can ultimately ignore the moral forces of the world, and if it attempts to do so, it does so at its peril. Today this problem faces us in all its intensity because the weapons that physical force has at its disposal are terrible to contemplate. Must the twentieth century differ from primitive barbarism only in the destructive efficacy of the weapons that man's ingenuity has invented for man's destruction?
- 7 I do believe, in accordance with my master's teaching, that there is another way to meet this situation that faces us.
- 8 I realise that a statesman or a man who has to deal with public affairs cannot ignore realities and cannot act in terms of abstract truth. His activity is always limited by the degree of receptivity of the truth by his fellowmen. Nevertheless, the basic truth remains and is always to be kept in view and, as far as possible, it should guide our actions. Otherwise, we get caught up in a vicious circle of evil when one evil action leads to another.
- 9 India is a very old country with a great past. But it is a new country also, with new urges and desires. Since August 1947, she had been in a position to pursue her own foreign policy. She was limited by the realities of the situation which she could not ignore or overcome. But even so, she could not forget the lesson of her great leader. She has tried to adapt, however imperfectly, theory to reality in so far as she could. In the family of nations she was a newcomer and could not influence them greatly to begin with. But she had a certain advantage. She had great potential resources which no doubt would increase her power and influence.
- 10 A greater advantage lay in the fact that she was not fettered by the past, by old enmities or old ties, by historic claims or traditional rivalries. Even against her former rulers there was no bitterness left. Thus, India came into the family of nations with no prejudices or enmities, ready to welcome and be welcomed. Inevitably she had to consider her foreign policy in terms of enlightened self-interest, but at the same time she brought to it a touch of her idealism. Thus, she has tried to combine idealism with national interest.
- 11 The main objectives of that policy are: the pursuit of peace, not through alignment with any major Power or group of Powers, but through an independent approach to each controversial or disputed issue; the liberation of subject peoples; the maintenance of freedom, both national and individual; the elimination of racial discrimination; and the elimination of want, disease and ignorance, which afflict the greater part of the world's population.

(from *Jawahar Lal Nehru's Speeches, 1949-1953*)

### 22.1.2 Note on the Author

Jawahar Lal Nehru (1889-1964) was a great Indian statesman and nationalist leader. He spent several periods in prison for his nationalist activities and practised a policy of non-cooperation with Britain during World War II. He was the first prime minister of India (1947-64).

### 22.1.3 Glossary

1 **in 'cessant** : never stopping

'feverish : restless

l'deals : perfect standards

ob'jectives : objects to be won

'adequately : to a sufficient degree

'standards : levels of quality considered proper

'values : ideals which most people have about the worth of good qualities

'gene'ration : all people of about the same age; a period of time in which a human being can grow up and have a family, perhaps 25 or 30 years

di'saster : sudden great misfortune

'Two 'world 'wars : The first was fought from 1914 to 1918 and the second from 1939 to 1945.

'purchased : gained

ces'sation : a short pause

'conflict : quarrel

'tragedy : a terrible or unhappy event

2 **end** : an aim or purpose

'vitiate /'viʃieɪt/ : harm the quality of

di'vert : cause to turn from one direction to another

'intimately : closely

In 'extricably : in such a way that they cannot be separated

'seldom : rarely

3 **'venturing** : being bold enough

'novel : new

im'pressed : made their importance clear

'alternating : following by turns

en'forced : made to happen by force

'leisure : free time

4 **'inspi'ration** : encouragement; giving unusual power to do good

'sheltering : protecting from harm

'moral : concerning character or behaviour as being good or evil

sub'ordinate : put in a position of less importance

sig'nificant : of noticeable importance

af'fords : gives

5 **pre'sume** : dare to do something which one has no right to do

'evo'lution : gradual change and development

6 **'demonstrates** : shows clearly

'physical : of material things, of the body

- 'arbitrator : what has complete control over actions or decisions
- 'destiny : fate
- 'waging : beginning and continuing
- termi'nation : bringing to an end
- 'paramount : highest in importance
- 'ultimately : in the end
- 'peril : danger of being harmed
- 'contemplate : think deeply about
- 'primitive : of the earliest stage of development
- 'barbarism : the state of being uncivilized
- 'efficacy : the quality of being able to produce the desired effect
- inge'nuity : skill and cleverness in making things
- 8 'statesman : a political or government leader who is wise and fair-minded
- ig'nore : not to take notice of
- 'abstract : general as opposed to particular; thought of as a quality rather than as an object or fact
- recep'tivity : willingness to receive new ideas
- 'vicious : dangerous
- 9 'urges : strong wishes
- a'dapt : change so as to make suitable for new needs
- 'theory : the part of a science or art that deals with general principles as opposed to practice
- po'tential : existing in possibility
- 10 'fettered : bound as if with chains
- tra'ditional : passed down from the past to the present
- 'rivalry : competition
- 'bitterness : hate, anger, or other unpleasant feelings
- 'prejudices : unfair opinions not based on reason
- in'evitably : because it could not be prevented
- en'lightened : not keeping to false beliefs; having true understanding
- i'dealism : the system of living according to one's ideals
- 11 ob'jectives : things aimed at
- pur'suit : continued effort to gain something
- a'lignment : the act of forming into groups
- contro'versial : likely to cause much argument or disagreement
- e,limi'nation : removal
- di,scrimi'nation : treating different people in different ways
- af'flict : cause to suffer

#### 22.1.4 Comprehension Questions

##### Paragraph 1

- 1) Where, according to Nehru, does the hope for the next generation lie?

2) 'We have not purchased real peace'. Explain.

.....

.....

.....

.....

3) Mankind has not profited by its experience of world wars. What lesson has it not learnt?

.....

.....

**Paragraph 2**

4) What is the relation between means and ends? What happens when the means are wrong?

.....

.....

.....

.....

**Paragraph 3**

5) What is Nehru referring to when he talks about 'incessant activity and conflict' and 'enforced leisure'?

.....

.....

.....

.....

.....

**Paragraph 4**

6) What is unique about the attainment of independence by India?

.....

.....

.....

.....

.....

**Paragraph 6**

7) What is the difference between our times and the primitive age?

.....

.....

**Paragraph 7**

8) Who does Nehru refer to as 'my master'?

.....

**Paragraph 8**

9) What is the vicious circle referred to here?

.....

.....

### Paragraphs 9-11

10) What was the advantage India had even as a newcomer in the family of nations?

.....

.....

.....

.....

11) How, according to Nehru, was India's foreign policy determined? What were its main objectives?

.....

.....

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.....

.....

12) What, according to Nehru, afflicted the greater part of the world?

.....

.....

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## 22.2 VOCABULARY

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### Exercise 2

Frame sentences of your own, using the following words and phrases:

1) profit by (see paragraph 1)

.....

2) vitiate (see paragraph 2)

.....

3) novel (see paragraph 3)

.....

4) lay stress on (see paragraph 4)

.....

5) to the best of our ability (see paragraph 4)

.....

6) presume (see paragraph 5)

.....

7) efficacy (see paragraph 6)

.....

8) keep in view (see paragraph 8)

.....

9) afflict (see paragraph 11)

.....



22.3 GRAMMAR AND USAGE

Exercise 3

Complete the following sentences :

- 1 We cannot do anything unless .....
- 2 We do not know what .....
- 3 These problems can be .....only when .....
- 4 Young people, who .....,must have clear objectives before them.
- 5 This is the price we ..... for our mistakes.
- 6 It is unfortunate that .....
- 7 Even if our intentions are good, .....
- 8 Means and ends cannot be .....
- 9 This is the lesson taught to us by .....
- 10 It is not often .....that .....

22.4 WRITING

Exercise 4

Write short paragraphs of about 100 words each to answer the following questions:

- 1 What lesson has India's peaceful evolution for other nations?  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....
- 2 What are the main objectives of India's foreign policy as stated by Nehru?  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

## 22.5 LET US SUM UP

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In this unit we have given you revision exercises to enable you to practise and assess the skills you have acquired through this course—reading comprehension, use of vocabulary, use of grammatical patterns, and composition.

## 22.6 KEY WORDS

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**ad'dress (noun):** a speech or talk

**evolution:** process of developing

**'nationalist:** devoted to one's nation

**'statesman:** a person taking an important part in the management of State affairs

**uni'versity:** an institution for the promotion and dissemination of advanced learning.

## 22.7 SUGGESTED READING

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*Jawahar Lal Nehru's Speeches, 1949-1953, Publications Division, Government of India.*

## 22.8 ANSWERS TO EXERCISES

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### Exercise 1

- 1 The hope lies in the young people learning to have clear objectives and standards of values.
- 2 We have fought two world wars. Even after paying this price we have not gained real peace. Wars only create hatred, which leads to further conflicts.
- 3 Mankind has not learnt the lesson that wars do not bring peace.
- 4 There is a close relation between the end we aim at and the means adopted to attain it. If the means are wrong, the end also loses its good quality, and a wrong course of action is adopted.
- 5 The 'incessant activity and conflict' was the political struggle against British rule, and the 'enforced liesure' refers to several periods spent in prison during that struggle.
- 6 The unique thing was that the struggle was peaceful and after the attainment of independence by India her relations with Britain were friendly and cooperative.
- 7 One difference is that we now have more destructive weapons.
- 8 'My Master' refers to Mahatma Gandhi.
- 9 It is a dangerous circle; one evil action leads to another, and no problem gets solved.
- 10 The advantage was that India could develop its resources and become powerful. Also, she was not bound by old enmities, rivalries, or prejudices.
- 11 India's foreign policy was determined by a true understanding of her own interests, and the ideals she wished to pursue. Its main objectives were: peace, non-alignment, independent approach to each issue, liberation of subject peoples, national and individual freedom, removal of racial discrimination and of poverty, disease, and ignorance.
- 12 The greater part of the world suffered from want, disease, and ignorance.

### Exercise 2

#### Specimen Answers

- 1 We must learn to profit by our experiences.
- 2 All his attempts to improve were vitiated by his lack of will power.
- 3 You have made a novel suggestion; it is something we have not tried.
- 4 This school lays stress on physical exercises.
- 5 I will do this work to the best of my ability.
- 6 He presumed to tell his employer how the work ought to be done.
- 7 We have tested the efficacy of this medicine.
- 8 We should always keep our ideals in view.
- 9 We want to remove poverty, disease and ignorance, the three evils that afflict our people.

### Exercise 3

#### Specimen Answers

- 1 .....unless we know the true facts.
- 2 .....what you are talking about.
- 3 .....can be solved only when we all work together.
- 4 .....who have to bear the burden of life's problems in the future, must.....
- 5 .....we have to pay.....
- 6 .....that we did not succeed in our plans.
- 7 .....we must make sure that our means are also good.
- 8 .....cannot be separated,
- 9 .....by our great leaders.
- 10 .....not often remembered that we still have a large number of poor and illiterate people in our country.



# UNIT 23

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## Structure

### 23.0 Objectives

Cassette Recording

### 23.1 Listening Comprehension

'Tryst with Destiny' by Jawahar Lal Nehru

### 23.2 Conversation

23.2.1 Describing people

23.2.2 Expressing Agreement and Disagreement

### 23.3 Pronunciation

23.3.1 Distribution of /r/

23.3.2 /v/, /w/

23.3.3 Stress and Rhythm

### 23.4 Let Us Sum Up

### 23.5 Key Words

### 23.6 Suggested Reading

### 23.7 Answers to Exercises

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## 23.0 OBJECTIVES

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In this unit our aim is to give you the recording of a speech by Jawahar Lal Nehru to enable you to check whether you can now understand such speeches without any difficulty.

We shall also give you two dialogues for study. In the first you will hear the description of a young woman who is to be met at the airport by someone who has never seen her before. In the second dialogue you will note how a speaker expresses agreement or disagreement with another person.

In the section on pronunciation we shall tell you about the occurrence of the sound /r/ and give you practice in

- i) distinguishing between the sounds /v/ and /w/, and
- ii) the patterns of stress and rhythm in sentences.

After completing the unit you should be able to

- answers comprehension questions on speeches by eminent persons without any difficulty,
  - take part in conversations in which you describe people, or express your agreement or disagreement with others,
  - use the sounds /v/ and /w/ and the patterns of stress and rhythm correctly.
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## CASSETTE RECORDING

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A cassette recording accompanies this unit and is available on payment. You can listen to it at home, if you have a cassette player. Alternatively, you can listen to it at the nearest study centre set up by the university.

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## 23.1 LISTENING COMPREHENSION

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**Tryst with Destiny**  
by Jawahar Lal Nehru

### Exercise 1

Listen carefully to this famous speech made by Jawahar Lal Nehru in the Constituent Assembly of India on 14th August, 1947 on the eve of the attainment of independence. The word 'tryst' means an appointment, an agreement to meet at a certain time or place.

After you have listened to the speech, answer the following questions. You can listen to the speech again after reading these questions.

1 What was the 'tryst' we made with 'destiny'?

.....  
.....

2 What important event was to take place at midnight?

.....

3 What pledge did Nehru suggest people should take at the time?

.....  
.....

4 When did India start her quest?

.....

5 What did Nehru say freedom would bring with it?

.....

6 Who was to have the supreme power in free India?

.....

7 What does the service of India mean?

.....

8 Nehru refers to 'the greatest man of our generation'. Who was he?

.....

9 In what way do we share our dreams with the rest of the world?

.....  
.....

10 What is the great adventure Nehru refers to?

.....  
.....

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## 23.2 CONVERSATION

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### 23.2.1 Describing People

#### Exercise 2

Read this dialogue between Mr. Roy and his young business partner, Mr. Sen. Mr. Sen has agreed to go to the airport to meet Mr. Roy's niece, Sujata, who is arriving from Calcutta. Mr. Sen has never met Sujata before and has to ask his partner for a good description of her, so that he doesn't make a mistake at the airport. Notice that the description which Mr. Roy gives includes details of physical appearance and also information about what Sujata is wearing and carrying.

After you have read the dialogue, listen to it on the cassette. Then you can practise reading it aloud.

Mr. Sen: What's the flight number, did you say?

Mr. Roy: It's IC 304 arriving from Calcutta at 9.30. I hope the plane's on time.

Mr. Sen: Now tell me what she looks like, so I won't make any mistakes.

Mr. Roy: Well she's fairly tall, and slim.

Mr. Sen: How tall?  
 Mr. Roy: Around 170 cms, I think.  
 Mr. Sen: How old is she?  
 Mr. Roy: Pretty young, actually—in her early twenties.  
 Mr. Sen: That's not much help, is it? There might be quite a few young women on that plane who are tall and slim. How would I recognize her?  
 Mr. Roy: You can't miss her. Few Indian women are that tall! Besides, she has the most fabulous smile. And extraordinarily large brown eyes that sparkle when she smiles.  
 Mr. Sen: (with a laugh) All right, then, if you say so. She sounds like a very friendly and confident person.  
 Mr. Roy: She is! Oh yes, and if this is of any help, she usually wears jeans when she travels. And shall probably carry her large brown suitcase with her.  
 Mr. Sen: Large brown eyes with a large brown suitcase, did you say? Fine, that certainly helps! I should be on my way now. See you later.  
 Mr. Roy: Don't forget to tell her why I couldn't come to the airport. I shall look forward to meeting her at lunch, of course.

## 23.2.2 Expressing Agreement and Disagreement

### Exercise 3

Read the following dialogue and make a note of the different ways in which the speakers express agreement or disagreement with each other. You should then listen to the dialogue recorded on the cassette.

Arun: Hello, Sarat. Where have you been?  
 Sarat: To watch the third cricket test match between India and Pakistan.  
 Arun: But there's hardly any interest left in the match. It looks like it's going to be another draw.  
 Sarat: Oh, you never know. Anything can happen in a game like cricket.  
 Arun: Well, what do you think can happen?  
 Sarat: Oh, the Indians can win, if they bowl the Pakistan out for a low score.  
 Arun: I don't think they can. They haven't got good bowlers.  
 Sarat: You can't say that. Kapil Dev, Shastri, Binny, for example, can be very effective.  
 Arun: I agree, but I think India's bowling is not as strong as their batting.  
 Sarat: That's not the point. India's bowling may not be as strong as Pakistan's but it has been quite successful. The bowlers have already claimed four Pakistan wickets.  
 Arun: But surely that doesn't necessarily mean that it will be easy to get the remaining Pakistan batsman out.  
 Sarat: Well, I agree it may not be easy. But they have a fair chance if they continue to bowl as well as they did today.  
 Arun: That again, I suppose, depends on chance.

Notice that the speakers use the expressions—*I don't think... you can't say that, that's not the point, But surely...* to disagree with each other and they use the expression *I agree* to express agreement.

Now read the dialogue aloud after you have listened to it on the cassette.

### Exercise 4

Your friend is of the opinion that watching television is bad for young children. You disagree with him/her. Write a short dialogue in which you disagree with your friend. You think television is good for educating young children.

You can begin like this.....

Your friend : I think young children shouldn't be allowed to watch television.  
 You : I don't agree. I think.....  
 Your friend : You may be right, but some of the programmes are not meant for children at all.  
 You : I agree. But....

Exercise 5

Your friend agrees with you that every Indian child must attend school up to the age of sixteen. Write a short dialogue in which your friend agrees with you and gives two reasons why every Indian child must attend school.

**Note:** Remember there are other ways of expressing agreement and disagreement than the ones in the dialogue you have read in the unit. You can, for instance, agree in the following ways:

Yes, that's right.

That's what I feel, too.

I think so, too.

Exactly.

I think he/she is right.

He/she has raised a good point.

And disagree in the following ways—

I don't agree.

I don't think so.

That's no proof.

Oh no, .....



## 23.3 PRONUNCIATION

### 23.3.1 Distribution of /r/

In British Received Pronunciation the consonant /r/ occurs only before a vowel. In most varieties of American and Indian English, however, /r/ occurs in all positions. You have a free choice between the two patterns, but if you decide to drop your /r/ before consonants and finally, you must have the 20 vowels of British R.P.

#### Examples

|               | British R.P | American  |
|---------------|-------------|-----------|
| <i>arm</i>    | /ɑ:m/       | /ɑrm/     |
| <i>born</i>   | /bɔ:n/      | /bɔrn/    |
| <i>court</i>  | /kɔ:t/      | /kɔrt/    |
| <i>bird</i>   | /bɜ:d/      | /bɜrd/    |
| <i>air</i>    | /eə/        | /eər/     |
| <i>dear</i>   | /diə/       | /diər/    |
| <i>poor</i>   | /puə/       | /puər/    |
| <i>father</i> | /ˈfɑ:ðə/    | /ˈfɑ:ðər/ |
| <i>far</i>    | /fɑ:/       | /fɑ:r/    |

In words like *air*, *dear*, *poor*, *father* and *far*, British R.P. has no /r/ in the final position when the word is said in isolation, but when it is followed by a vowel, /r/ is inserted as a link between the words.

#### Example :

*far* /fɑ:/

But *far away* /ˈfɑ:r əˈweɪ/

### 23.3.2 /v/, /w/.

The English consonants /v/ and /w/ have to be distinguished. They are both different from Indian /व/व. /v/ is produced by placing the upper teeth near the lower lip and letting the air come out with friction. It also has **voice**, the musical note produced by the vocal cords, which you can feel by touching your neck at the larynx (the **voice box**).

/w/ is produced by preparing to say the vowel /u:/ and rounding the lips, and then quickly saying the following vowel.

#### Exercise 6

Say the following words, producing the sounds /v/ and /w/ correctly. You can also listen to these words on the cassette.

|     |                 |                |            |
|-----|-----------------|----------------|------------|
| /v/ | ˈvery           | ˌconverˈsation | arˈrive    |
|     | ˈvalley         | ˈnever         | give       |
|     | ˈvowel /ˈvaʊəl/ | ˈtravel        | have       |
|     | vəˈriety        | ˈhavenˈt       | efˈfective |
|     | voice           |                |            |
|     | ˈvocal          |                |            |

|     |         |          |          |            |
|-----|---------|----------|----------|------------|
| /w/ | what    | /wɒt/    | ˈtwenty  | /ˈtwenti/  |
|     | wear    | /weər/   | ˈforward | /ˈfɔ:wəd/  |
|     | won't   | /wəʊnt/  | beˈtween | /bɪˈtwi:n/ |
|     | ˈwomen  | /ˈwɪmɪn/ | quite    | /kwaɪt/    |
|     | way     | /wei/    | aˈway    | /əˈwei/    |
|     | why     | /waɪ/    |          |            |
|     | where   | /weə/    |          |            |
|     | watch   | /wɒtʃ/   |          |            |
|     | win     | /wɪn/    |          |            |
|     | ˈwicket | /ˈwɪkɪt/ |          |            |
|     | will    | /wɪl/    |          |            |
|     | well    | /wel/    |          |            |
|     | word    | /wɜ:d/   |          |            |
|     | when    | /wen/    |          |            |

Now say the following pairs of words, making a clear distinction between /v/ and /w/.  
You can also listen to them on the cassette.

|       |       |
|-------|-------|
| /v/   | /w/   |
| vie   | why   |
| vest  | west  |
| vine  | wine  |
| vile  | wile  |
| verse | worse |

### 23.3.3 Stress and Rhythm

#### Exercise 7

Say the following sentences with the correct stress patterns as shown. You can also listen to them on the cassette.

- 1 'Where have you 'been?
- 2 But there's 'hardly any 'interest 'left in the 'match.
- 3 It 'looks like it's 'going to be an 'other 'draw.
- 4 'Anything can 'happen in a 'game like 'cricket.
- 5 'What do you think 'can happen?

---

## 23.4 LET US SUM UP

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In this unit we gave you

- the recording of a speech by Jawahar Lal Nehru to enable you to check whether you were able to understand it,
- dialogues in which you saw how we described people and how we could express our agreement or disagreement with other people,
- practice in the sounds /v/ and /w/ and patterns of stress and rhythm in sentences.

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## 23.5 KEY WORDS

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**'distri'bution** (of a sound) : positions and words in which it occurs

**'larynx** : a cavity in the throat

**'rhythm** (in English) : regular movement determined by the succession of accented and unaccented syllables in speech. The accented syllables in English occur at roughly equal intervals of time.

**tryst** : appointment

**voice** : musical sound formed in the larynx

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## 23.6 SUGGESTED READING

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*Jawahar Lal Nehru's Speeches, 1946-1949*

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## 23.7 ANSWERS TO EXERCISES

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#### Exercise 1

- 1 We promised that we would free ourselves from British rule.

- 2 India would become a free country.
- 3 They should devote themselves to the service of India and her people and of humanity at large.
- 4 At the beginning of history.
- 5 Responsibility.
- 6 The people of India.
- 7 It means the service of our people and the ending of poverty, ignorance, disease, and inequality of opportunity.
- 8 Mahatma Gandhi.
- 9 All people in the world want peace, freedom, and prosperity.
- 10 The adventure of building a new India where all the people are happy and free.



## Structure

### 24.0 Objectives

Cassette Recording

### 24.1 Conversation

24.1.1 Asking for directions; giving directions

24.1.2 Invitations; accepting invitations

24.1.3 Declining invitations

### 24.2 Pronunciation

Intonation

24.2.1 Tone groups

24.2.2 The Nucleus

24.2.3 Tones:

The falling tone

The rising tone

### 24.3 Let Us Sum Up

### 24.4 Key Words

### 24.5 Answers to Exercises

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## 24.0 OBJECTIVES

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In this last unit of the course we shall ask you to study a number of dialogues relating to different communicative functions—asking for directions, giving directions, invitations, accepting invitations, and declining invitations.

In the section on pronunciation we shall introduce you to some of the basic intonation patterns in English.

After completing the unit you should be able to take part in conversations relating to certain communicative functions, and speak English with correct intonation patterns.

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## CASSETTE RECORDING

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A cassette recording accompanies this unit and is available on payment.

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## 24.1 CONVERSATION

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### 24.1.1 Asking for Directions; Giving Directions

#### Exercise 1

Read the following dialogue and then listen to it on the cassette. Make a note of the way in which people ask for directions and give directions in English. After you have listened to the dialogue, read it aloud yourself.

#### *Dialogue 1*

Stranger: Excuse me. Could you tell me the way to the Registrar's office?

Lata: Well, walk down this road and take the first turning on the right. Walk on, until you see the State Bank of India on the right. Then take the second turning on the left. The Registrar's office is only about 50 metres away.

Stranger: Is it a long way from here?

Lata: Not very far, but you can go by bus if you like.

Stranger: D'you know which bus will go that way?

Lata: Yes. Number 5 will take you up to the Bank.

Stranger: Oh, there's a bus coming. It's number five.

Lata: So it is. You're lucky.

Stranger: Thank you very much.

Lata: You're welcome.

#### Exercise 2

Now here's another dialogue for you to read and listen to. After you have listened to the dialogue read it aloud yourself.

### Dialogue 2

- A: Excuse me. I'm looking for the Government Hospital.  
B: The Government Hospital? I don't know of any Government Hospital here.  
A: I was told it was quite close to the public gardens.  
B: Oh, you mean the Infectious Diseases Hospital.  
A: That's right.  
B: That's one kilometre away from here.  
A: How can I get there?  
B: Take that road on your right and then take the second turning left. Walk straight on till you reach the crossroads. On your right you'll see a high building. That's the hospital.  
A: Is it on a bus route?  
B: Oh, yes. You can take a number 6, or a number 20, or 31. These will take you all the way to the hospital.  
A: Thank you very much indeed.  
B: My pleasure.

## 24.1.2 Invitations; Accepting Invitations

### Exercise 3

Read the following telephone conversation and then listen to it on the cassette. In this dialogue, Prakash invites Suchi to go out for a movie. He also asks her to join him for coffee. Suchi is delighted. She accepts the invitation. Make a note of the expressions Prakash uses to invite Suchi. Notice also the expressions Suchi uses to accept it. After you have listened to the dialogue, read it aloud yourself.

### Dialogue 3

- Suchi: Hello!  
Prakash: Hi, Suchi. It's me. Prakash.  
Suchi: Oh, hello, Prakash! How are you?  
Prakash: Oh, not bad. I say, are you doing anything on Saturday evening?  
Suchi: No, nothing special. Why?  
Prakash: Well, d'you feel like seeing that new movie, "Mirch Masala"?  
Suchi: Oh, that's a wonderful idea.  
Prakash: Great! So that's settled. And are you free *this* evening?  
Suchi: Sure, why not?  
Prakash: Where d'you want us to meet?  
Suchi: Shall I pick you up in half an hour at your house?  
Prakash: Fine. Well, see you soon.  
Suchi: Right; so long.  
Suchi: Bye.

Notice that people use expressions like

*-D'you feel like.....? What about.....?, etc.....* in order to invite someone to do something or go somewhere.

In order to accept the invitation the expressions used are:

*Oh, that's a wonderful idea; Sure, why not?; Fine; and so on.*

## 24.1.3 Declining Invitations

### Exercise 4

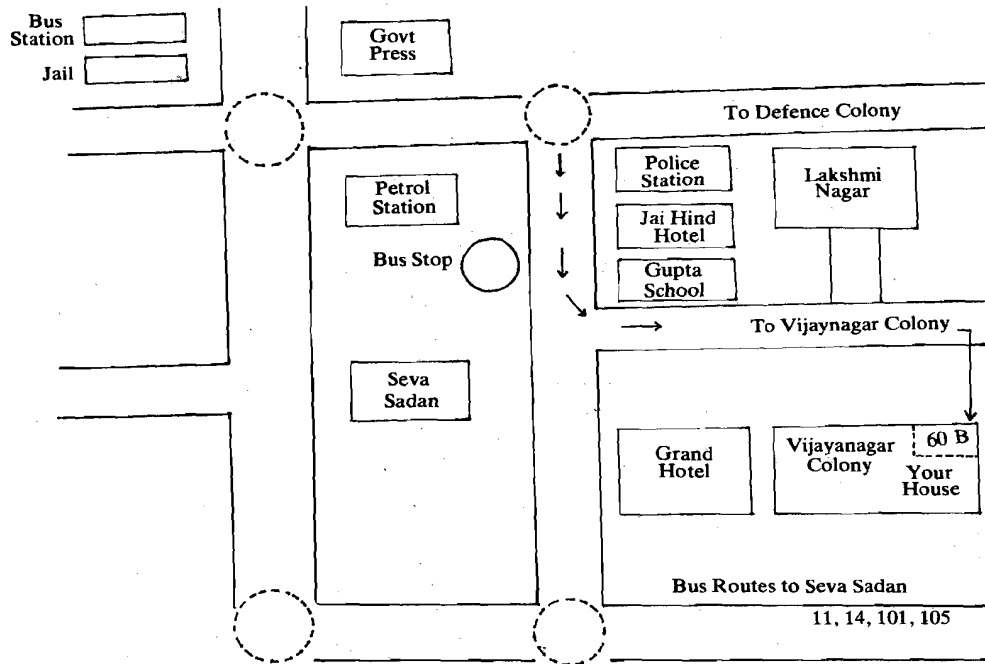
Now read another telephone conversation and listen to it on the cassette. Ravi invites his friend Gopal to a picnic. Gopal is busy and cannot go. He declines the invitation politely. Make a note of the expressions that are used for declining invitations. After you have listened to the dialogue, read it aloud yourself.

### Dialogue 4

- Gopal: Hello!  
Ravi: Hi, Gopal. It's me. Ravi.  
Gopal: Oh, hi, Ravi. How are you?  
Ravi: I'm fine. I say are you free on Sunday



You have moved to a new house. Your friend would like to visit you. Look at the map given below and with the help of the map tell your friend the way to your new house from the bus station near his house.





**Write a dialogue in which you invite your friend to go with you to the local funfair. He/she is busy on that day and declines the invitation. You then suggest an alternative (like going to a movie, or a concert, etc.) on some other day and he/she accepts it.**

## 24.2 PRONUNCIATION

We shall now introduce you to intonation patterns in English.

A longer sentence is usually divided into what may be called breath groups, or sense groups. We also call them tone groups.

When I went to see him/he was still in bed.  
(The tone group division is shown by the oblique bar /).

Listen to the following sentences on the cassette and divide them into tone groups:

- 1 By the time we got home, it was already dark.
- 2 I'll send him an answer, as soon as I can.
- 3 If you need anything else, just ask me.
- 4 By refusing to answer you'll only make matters worse.
- 5 Going through your papers, I was surprised to find that you'd studied journalism.

The last important word in each group has what is called the nucleus. On the stressed syllable of this word there is a movement of the pitch of the speaker's voice from high to low or low to high.

### 24.2.3 Tones

The change in pitch from high to low is known as the falling tone, and the change in pitch from low to high is known as the rising tone.

#### The Falling Tone

We shall show the falling tone with a slanting mark pointing downward, placed before the nucleus.

The falling tone is generally used in

- a) statements; for example
  - 1 I 'haven't the `time.
  - 2 I'm 'going `home.
  - 3 There's 'no re`ply.
- b) questions beginning with a question-word such as *what, how, when*, etc.; for example,
  - 1 'What's the `time?
  - 2 'Where's he `gone?
  - 3 'When will they `come?
  - 4 'Why are they `late?
  - 5 'How many have you `got?
  - 6 'How much d'you `need?
- c) commands; for example,
  - 1 'Close the `door.
  - 2 'Bring it back at `once.
- d) exclamations; for example,
  - 1 What an 'excellent i`dea!
  - 2 How extra`ordinary!
- e) question tags, when agreement is expected; for example,
  - 1 It's 'rather`hot today, /`isn't it?
  - 2 This is a 'difficult `question, /`isn't it?

#### Exercise 9

Now look at the following words and sentences, which have a falling tone on the nucleus, and listen to them on the cassette. Then say each word and sentence with a falling tone. Make sure that the pitch of your voice moves from a higher level to a lower level on the nucleus.

- 1 to`morrow  
They're 'coming to`morrow.
- 2 `light  
'Switch on the `light.
- 3`time  
'Don't 'waste my `time.
- 4 `papers  
'Where are the `papers?
- 5 `finish  
'When d'you ex'pect to `finish it?
- 6 `coffee  
Let's 'go and have some `coffee.

#### Exercise 10

Now here are some short dialogues for you to practise. Listen to them on the cassette and then read them aloud yourself.

- 1 A : 'Why don't you 'buy a `car?  
B : I 'haven't got the `money.
- 2 A : 'Have some `coffee.  
B : I'd 'rather have some `juice.
- 3 A : 'Open that `door.  
B : But it's `jammed.  
A : Well, 'get the `carpenter to open it.

(A stressed syllable after the nucleus is marked at the bottom.)

- 4 A : 'What's the ~matter with you?  
B : I've had a 'sleepless ~night.
- 5 A : 'Who is that ~man?  
B : He's a rep~orter.  
A : I 'don't like his ~looks.  
B : I'll 'send him a~way, then.
- 6 A : I'd 'like to have a ~word with you.  
B : Just 'leave me a~lone.  
A : 'Give me a 'chance to ex~plain things.  
B : I'm 'not ~interested. 'Go a~way.

### Exercise 11

Listen to the following dialogues recorded on the cassette and mark stress and intonation. After you have checked your answers, read each dialogue aloud.

- 1 A : I'm leaving tonight.  
B : When will you return?
- 2 A : It's rather dark in here.  
B : Switch on the light then.
- 3 A : You must complete it by Wednesday.  
B : I don't think I can.
- 4 A : We're going to the zoo tomorrow.  
B : That's splendid!
- 5 A : Which one d'you want?  
B : I'll have this one.  
A : This one's taken already.  
B : Then I don't want any.

### The Rising Tone

When we use a rising tone on the nucleus, the pitch starts at a low level and keeps on rising till the end of the group. We shall indicate this tone with a slanting mark pointing upward, placed at the bottom of the line before the nucleus.

This tone is generally used in

- a) questions that demand an answer in yes or no;  
for example,  
1 'Have they ~gone?  
2 'Will he agree?  
3 D'you ~know them?
- b) 'incomplete' utterances which form part of a sentence, quite often subordinate clauses. For example,  
1 'If it ~rains / we'll 'go by ~taxi.  
2 Al'though she was ~ill, / she 'took her e~xam.  
3 It's 'time for the ~lecture / but 'no one has ~come.  
4 By the 'time I ~got there / it was al'ready ~dark.  
5 I'd 'take you ~sightseeing / if I 'had the ~time.
- c) wh- questions which are said in a warm friendly way;  
for example,  
1 'What's your ~name? (to a small child)  
2 'How's your ~mother?
- d) polite requests or encouraging invitations;  
for example,  
1 'Could I 'borrow your ~pen?  
2 'Please 'pour me some ~water?  
3 'Do come ~in.
- e) alternative questions; for example,  
1 Would you like ~tea, / ~coffee, / or a ~soft drink?  
2 Shall we ~walk, / or 'go by ~bus?

### Exercise 12

Look at the following phrases and sentences and listen to them on the cassette. They are all said with the rising tone on the nucleus. Practise saying them with the correct intonation.

- 1 'Don't bother.
- 2 I'm 'so sorry.
- 3 'See you soon.
- 4 'Good bye.
- 5 'Come again soon.
- 6 Let me 'know how you get on.
- 7 'Don't forget to write.

### Exercise 13

Now look at these longer utterances in which the nucleus has the rising tone. Listen to them and practise saying them. Make sure the pitch of your voice moves on the nucleus from a lower level to a higher level.

- 1 Have you 'heard the 'latest news?
- 2 Did you re'member to 'lock the 'front door?
- 3 Are you 'sure you can 'do it your self?
- 4 Would you 'like another 'slice of bread?

### Exercise 14

Here are sentences that have two tone groups. In the first tone group the nucleus has the rising tone and in the second tone group the nucleus has the falling tone. Notice that the main clause is generally said with the falling tone and the dependent clause with the rising tone. Listen to these sentences and practise saying them aloud.

- 1 'If I am late / 'don't wait for me.
- 2 As 'soon as you 'finish your homework / you can 'go out and play.
- 3 Al'though they are 'very poor / they are ex'tremely honest.
- 4 'After we've had our dinner / we'll go for a walk.
- 5 At the 'bottom of the shelf / you'll find my dictionary.

### Exercise 15

The following short dialogues will give you more practice in the use of the rising tone. Listen to them and then read them aloud.

- 1 A : 'Shall I 'write it down?  
B : 'If you like.
- 2 A : Did you 'say you were 'leaving to night?  
B : 'That's right.
- 3 A : Can I 'have a word with you?  
B : 'Please come in.
- 4 A : I'll 'see you 'off at the airport.  
B : 'Don't bother.
- 5 A : 'Will you be 'staying there long?  
B : 'Not if I can help it.
- 6 A : D'you 'mind 'counting those sheets?  
B : One/ two/ three/ four/ five/ six/ seven/ eight/ nine.

### Exercise 16

Listen to these dialogues recorded on the cassette and mark stress and intonation. After checking your answers, read each dialogue aloud.

- 1 A : Have you answered the letter?  
B : Yes, I have.

- 2 A : Shall I answer the door?  
B : If you don't mind.
- 3 A : Is anything the matter?  
B : I've failed the exam.  
A : Give it another try.  
B : I don't think I can ever succeed.  
A : I'm sure you can.
- 4 A : Are you leaving today?  
B : Yes. I'll be away for three months.  
A : Let me know how you get on.

#### Exercise 17

As we have said, *yes-no* questions are normally said with a rising intonation. Invitations that are expressed in the form of *yes-no* questions are therefore to be said with the rising tone. Listen to these bits of dialogue and then say them as marked.

- 1 I (Invitation) : Would you 'like to 'come to dinner to,night?  
R (Response) : I'd 'love to.
- 2 I : Would you 'like to 'go to a \_concert next week?  
R : 'Yes, / \_thanks. / I'd 'love to.
- 3 I : Would you 'like to 'go to a party this week end?  
R : I'd 'love to.
- 4 I : Would you 'like to go \_shopping to,morrow?  
R : 'Yes, / \_thanks. I'd 'love to.
- 5 I : D'you 'feel like 'going to a \_movie this ,evening?  
R : I'd 'love to.

#### Exercise 18

Here are some more sentences for you to listen to and practise. This time you should pay attention not only to the expressions used for inviting people but also to the different expressions used in accepting the invitations. Say each sentence as marked.

- 1 I (Invitation) : We're 'going for a `picnic this ,Sunday.  
Would you 'like to \_join us?  
R (Response) : 'Yes, / \_thanks. / I'd 'love to.
- 2 I : We're 'having a `party this week,end.  
We'd 'like you to `come.  
R : That's 'very `kind of you. / `Thank you.
- 3 I : We're 'going to the `lake this ,evening.  
Can you \_come?  
R : Oh, `yes. / I'd 'like that very `much.
- 4 I : We'd like to 'have you for`dinner on ,Saturday.  
Is 'that all ,right with you?  
R : 'That'll be `marvellous.
- 5 I : I'm 'going `shopping to,morrow.  
'How about `joining me?  
R : 'That'll be `nice.

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## 24.3 LET US SUM UP

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We have now come to the end of Foundation Course in English (1) and hope you have found it both useful and interesting. We have tried in these 24 units to improve your proficiency in English by developing your skills in reading, writing, listening and speaking. You will now be able to use the language more effectively for your studies and for various other nutnoses in life

## 24.4 KEY WORDS

**de'cline** : say politely that one cannot accept (the invitation, etc.)

**di'rection** : telling somebody the way to some place

**i'nto'nation** : pattern of tone (i.e. pitch movement)

**i'nvitation** : a polite request asking somebody to come (to dinner, etc.)

**pro,nunci'ation** : the way in which words are pronounced

## 24.5 ANSWERS TO EXERCISES

### Exercise 8

The division will come after

1 home 2 answer 3 else 4 answer 5 papers, find

### Exercise 11

1 A : I'm 'leaving to'night.

B : 'When will you re'turn?

2 A : It's 'rather 'dark in,here.

B : 'Switch on the 'light then.

3 A : You must com'plete it by 'Wednesday.

B : I 'don't think I 'can.

4 A : We're 'going to the 'zoo to'orrow.

B : 'That's 'splendid!

5 A : 'Which one d'you 'want?

B : 'I'll have 'this one.

A : 'This one's 'taken al'ready.

B : Then I 'don't want 'any.

### Exercise 16

1 A : Have you 'answered the letter?

B : Yes, I 'have.

2 A : Shall I 'answer the door?

B : 'If you don't mind.

3 A : Is 'anything the matter?

B : I've 'failed the ex'am.

A : 'Give it a 'nother try.

B : I 'don't think I can 'ever suc'ceed.

A : I'm 'sure you can.

4 A : Are you 'leaving to'day?

B : 'Yes. I'll be a 'way for 'three 'months.

A : 'Let me 'know how you get on.