THE NATIONAL ANTHEM

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

PLEDGE

India is my country. All Indians are my brothers and sisters.
I love my country, and I am proud of its rich and varied heritage.
I shall always strive to be worthy of it.
I shall give respect to my parents, teachers and all elders and treat everyone with courtesy.
I pledge my devotion to my country and my people. In their well-being and prosperity alone lies my happiness.
Dear students

The learning and teaching of English language is one of the main priorities of our education system. Language has a fundamental role in learning all subjects. The English Reader Standard X (Part 1 & Part 2) is designed in such a fashion that the critical acumen of the learner is sharpened so that his/her power of understanding is enhanced. At the same time, it posits 'English' not merely as the British and American varieties per se; rather, due focus is on English as written and spoken across the globe. The selections in this book include texts in English from India, Africa, England and America and translations of texts from Latin America, other European countries and of course, India. The book has also taken care to present texts beyond the paper based media and to include the new textual landscape of popular culture, digital and screen media. Your teacher will lead you through the enticing world of multidimensional texts and in interacting with them you will have to analyse them critically as well.

The activities included in the book give you ample scope for expressing your ideas creatively, agreeing and disagreeing on issues raised by your teacher and friends and critically analysing texts and expressing your ideas in writing.

Hope you will make use of this book in its full potentials and enrich your proficiency in English.

Wish you all success.

Prof. M.A. KHADER
Director
SCERT
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## English

### Standard X

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CONSTITUTION OF INDIA
Part IV A

FUNDAMENTAL DUTIES OF CITIZENS

ARTICLE 51 A

Fundamental Duties- It shall be the duty of every citizen of India:

(a) to abide by the Constitution and respect its ideals and Institutions, the National Flag and the National Anthem;

(b) to cherish and follow the noble ideals which inspired our national struggle for freedom;

(c) to uphold and protect the sovereignty, unity and integrity of India;

(d) to defend the country and render national service when called upon to do so;

(e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practice derogatory to the dignity of women;

(f) to value and preserve the rich heritage of our composite culture;

(g) to protect and improve the natural environment including forests, lakes, rivers, wildlife and to have compassion for living creatures;

(h) to develop the scientific temper, humanism and the spirit of inquiry and reform;

(i) to safeguard public property and to abjure violence;

(j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievements.

(k) who is a parent or guardian to provide opportunities for education to his child or, as the case may be, ward between age of six and fourteen years.
UNIT IV

UP ON THE THORNS OF LIFE
There was a young beggar whose eyes,
Were unique as to colour and size;
When he opened them wide,
People all turned aside,
And started away in surprise.

Discuss

Is anyone born a beggar?

Have we ever thought about the social situations that make one a beggar?

Do beggars ask only for alms?

Do they beg for our kindness too?

Who should take care of them?

Attempt writing a limerick on the king after reading the play, The Beggar and the King given on the next page. You may begin like: There was a great king...
THE BEGGAR AND THE KING

How will a king treat a beggar? Can any ruler continue to ignore the demands of the people? What will be the consequences then? Read on and find out how the king in the one act play treats the beggar and what follows.

CHARACTERS

The King of a Great Country
His Servant
A Beggar

[A chamber in the palace overlooking a courtyard. The season is midsummer. The windows of the palace are open and from a distance there comes the sound of a man's voice crying for bread.]

[The King sits in a golden chair. A golden crown is on his head and he holds in his hand a sceptre which is also of gold. A servant stands by his side, fanning him with an enormous fan of peacock feathers.]


THE KING: (languidly) Who is that crying in the street for bread?

THE SERVANT: (fanning) O King, it is a beggar.

THE KING: Why does he cry for bread?

THE SERVANT: O King, he cries for bread in order that he may fill his belly.

THE KING: I do not like the sound of his voice. It annoys me very much. Send him away.

THE SERVANT: (bowing) O King, he has been sent away.

THE KING: If that is so, then why do I hear his voice?

THE SERVANT: O King, he has been sent away many times, yet each time that he is sent away he returns again, crying louder than he did before.

1. The king asks, ‘Why does he cry for bread?’ Everybody knows why people need food. What purpose does this piece of dialogue serve?
THE KING: He is very unwise to annoy me on such a warm day. He must be punished for his impudence. Use the lash on him.

THE SERVANT: O King, it has been done.

THE KING: Then bring out the spears.

THE SERVANT: O King, the guards have already bloodied their swords many times driving him away from the palace gates. But it is of no avail.

THE KING: Then bind him and gag him if necessary. If need be cut off his tongue. I do not like the sound of the fellow’s voice. It annoys me very much.

THE SERVANT: O King, thy orders were obeyed even yesterday.

THE KING: (frowning) No. That cannot be. A beggar who has no tongue cannot cry for bread.

THE SERVANT: Behold, he can—if he has grown another.

2. What impressions do you form about the beggar from the words of the servant? Discuss.

3. ‘If need be cut off his tongue,’ says the king. Does this expression have greater significance? Comment.

---

THE BEGGAR AND THE KING

KEEP TRACK OF YOUR READING

Read up to ‘Pause & Reflect’.

Note down the main ideas you have gathered.

Note down expressions and dialogues that you find interesting.

Share in groups your responses to/impressions of them.

Note down the central theme of the play.
THE KING: What! Why, men are not given more than one tongue in a lifetime. To have more than one tongue is treason.

THE SERVANT: If it is treason to have more than one tongue, O king, then is this beggar surely guilty of treason.

THE KING: (pompously) The punishment for treason is death. See to it that the fellow is slain. And do not fan me so languidly. I am very warm.

THE SERVANT: (fanning more rapidly) Behold, O great and illustrious king, all thy commands were obeyed even yesterday.

THE KING: How! Do not jest with thy king.

THE SERVANT: If I jest, then there is truth in a jest. Even yesterday, O King, as I have told thee, the beggar which thou now hearest crying aloud in the street was slain by thy soldiers with a sword.

THE KING: Do ghosts eat bread? Forsooth, men who have been slain with a sword do not go about in the streets crying for a piece of bread.

THE SERVANT: Forsooth, they do if they are fashioned as this beggar.

THE KING: Why, he is but a man. Surely he cannot have more than one life in a lifetime.

THE SERVANT: Listen to a tale, O King, which happened yesterday.

THE KING: I am listening.

THE SERVANT: Thy soldiers smote this beggar for crying aloud in the streets for bread, but his wounds are already healed. They cut off his tongue, but he immediately grew another. They slew him, yet he is now alive.

THE KING: Ah! that is a tale which I cannot understand at all.

THE SERVANT: O King, it may be well.

THE KING: I cannot understand what thou sayest, either.
THE SERVANT: O King, that may be well also.
The King: Thou art speaking now in riddles. I do not like riddles. They confuse my brain.
The SERVANT: Behold, O King, if I speak in riddles it is because a riddle has come to pass.

[The beggar suddenly cries out loudly.]
The BEGGAR: (outside) Bread. Bread. Give me some bread.
The King: Ah! He is crying out again. His voice seems to me louder than it was before.
The SERVANT: Hunger is as food to the lungs, O King.
The King: His lungs I will wager are well fed. Ha, ha!
The SERVANT: But alas! his stomach is quite empty.
The King: That is not my business.
The SERVANT: Should I not perhaps fling him a crust from the window?
The King: No! To feed a beggar is always foolish. Every crumb that is given to a beggar is an evil seed from which springs another fellow like him.

**Pause and Reflect**

THE BEGGAR: (outside) Bread. Bread. Give me some bread.

THE SERVANT: He seems very hungry, O King.

THE King: Yes. So I should judge.

THE SERVANT: If thou wilt not let me fling him a piece of bread thine ears must pay the debts of thy hand.

THE King: A king can have no debts.

THE SERVANT: That is true, O King. Even so, the noise of this fellow's begging must annoy thee greatly.

THE King: It does.

THE SERVANT: Doubtless he craves only a small crust from thy table and he would be content.

After reading a section, write down a word you would like to add to your personal wordlist.

| Word: ........................................ |
| Meaning: ..................................... |
| Sentence: .................................... |

5. What does ‘debt of hand’ imply?

| .................................................... |
| .................................................... |
| .................................................... |
THE KING: Yea, doubtless he craves only to be a king and he would be very happy indeed.

THE SERVANT: Do not be hard, O King. Thou art ever wise and just. This fellow is exceedingly hungry. Dost thou not command me to fling him just one small crust from the window?

THE KING: My commands I have already given thee. See that the beggar is driven away.

THE SERVANT: But alas! O King, if he is driven away he will return again even as he did before.

THE KING: Then see to it that he is slain. I cannot be annoyed with the sound of his voice.

THE SERVANT: But alas! O great and illustrious king, if he is slain he will come to life again even as he did before.

THE KING: Ah! that is true. But his voice troubles me. I do not like to hear it.

THE SERVANT: His lungs are fattened with hunger. Of a truth they are quite strong.

THE KING: Well, propose a remedy to weaken them.

THE SERVANT: A remedy, O King?

[He stops fanning.]

THE KING: That is what I said. A remedy—and do not stop fanning me. I am exceedingly warm.

THE SERVANT: (fanning vigorously) A crust of bread, O King, dropped from yonder window—forsooth that might prove a remedy.

THE KING: (angrily) I have said I will not give him a crust of bread. If I gave him a crust today he would be just as hungry again tomorrow and my troubles would be as great as before.

THE SERVANT: That is true, O King. Thy mind is surely filled with great learning.

THE KING: Therefore, some other remedy must be found.

THE SERVANT: O King, the words from thy illustrious mouth are as very meat-balls of wisdom.

6. What role does the king's servant take?

7. a. How does the 'crust of bread' affect the three characters?

<table>
<thead>
<tr>
<th>The king</th>
<th>the beggar's cry for bread annoys him</th>
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</thead>
<tbody>
<tr>
<td>The servant</td>
<td></td>
</tr>
<tr>
<td>The beggar</td>
<td></td>
</tr>
</tbody>
</table>

b. How can all the three characters be made happy?
THE KING: (musing) Now let me consider. Thou sayest he does not suffer pain--

THE SERVANT: Therefore he cannot be tortured.

THE KING: And he will not die--

THE SERVANT: Therefore it is useless to kill him.

THE KING: Now let me consider. I must think of some other way.

THE SERVANT: Perhaps a small crust of bread, O King--

THE KING: Ha! I have it. I have it. I myself will order him to stop.

THE SERVANT: (horrified) O King!

THE KING: Send the beggar here.

THE SERVANT: O King!

THE KING: Ha! I rather fancy the fellow will stop his noise when the king commands him to. Ha, ha, ha!

THE SERVANT: O King, thou wilt not have a beggar brought into thy royal chamber!

THE KING: (pleased with his idea) Yea. Go outside and tell this fellow that the king desires his presence.

THE SERVANT: O great and illustrious king, thou wilt surely not do this thing. Thou wilt surely not soil thy royal eyes by looking on such a filthy creature. Thou wilt surely not contaminate thy lips by speaking to a common beggar who cries aloud in the streets for bread.

THE KING: My ears have been soiled too much already. Therefore go now and do as I have commanded thee.

THE SERVANT: O great and illustrious king, thou wilt surely not--

THE KING: (roaring at him) I said, Go! (The Servant, abashed, goes out.) Forsooth, I fancy the fellow will stop his bawling when I order him to. Forsooth, I fancy he will be pretty well frightened when he hears that the king desires his presence. Ha, ha, ha, ha!

8. What remedy does the king finally find? Do you think it will solve the issue? Justify your answer.

9. What arguments does the servant use to prevent the king from meeting the beggar? Is he successful in his attempt? How does the king counter the servant’s arguments?

Pause and Reflect

What do you think will happen when the beggar reaches the palace?
THE SERVANT: (returning) O King, here is the beggar.

[A shambling creature clothed in filthy rags follows the servant slowly into the royal chamber.]

THE KING: Ha! A magnificent sight, to be sure. Art thou the beggar who has been crying aloud in the streets for bread?

THE BEGGAR: (in a faint voice, after a slight pause) Art thou the king?

THE KING: I am the King.

THE SERVANT: (aside* to the beggar) It is not proper for a beggar to ask a question to a king. Speak only as thou art spoken to.

THE KING: (to the servant) Do thou likewise. (to the beggar) I have ordered thee here to speak to thee concerning a very grave matter. Thou art the beggar, I understand, who often cries aloud in the streets for bread. Now, the complaint of thy voice annoys me greatly. Therefore, do not beg any more.

THE BEGGAR: (faintly) I--I do not understand.

THE KING: I said, do not beg any more.

THE BEGGAR: I--I do not understand.

THE SERVANT: (aside to the beggar) The king has commanded thee not to beg for bread any more. The noise of thy voice is as garbage in his ears.

THE KING: (to the servant) Ha! An excellent flower of speech. Pin it in thy buttonhole. (to the beggar) Thine ears, I see, are in need of a bath even more than thy body. I said, Do not beg any more.

THE BEGGAR: I--I do not understand.

THE KING: (making a trumpet of his hands and shouting) DO NOT BEG ANY MORE.

THE BEGGAR: I--I do not understand.

THE KING: Heavens! He is deafer than a stone wall.

THE SERVANT: O King, he cannot be deaf, for he understood me quite easily when I spoke to him in the street.

* an actor's remark heard by the audience but is supposed not to be heard by the other characters.
THE KING: (to the beggar) Art thou deaf? Canst thou hear what I am saying to thee now?

THE BEGGAR: Alas! I can hear every word perfectly.

THE KING: Fie! The impudence. Thy tongue shall be cut off for this.

THE SERVANT: O King, to cut off his tongue is useless, for he will grow another.

THE KING: No matter. It shall be cut off anyway. (to the beggar) I have ordered thee not to beg any more in the streets. What meanest thou by saying thou dost not understand?

THE BEGGAR: The words of thy mouth I can hear perfectly. But their noise is only a foolish tinkling in my ears.

THE KING: Fie! Only a--! A lash will tinkle thy hide for thee if thou dost not cure thy tongue of impudence. I, thy king, have ordered thee not to beg any more in the streets for bread. Signify, therefore, that thou wilt obey the orders of thy king by quickly touching thy forehead thrice to the floor.
THE BEGGAR: That is impossible.

THE SERVANT: (aside to the beggar) Come. It is not safe to tempt the patience of the king too long. His patience is truly great, but he loses it most wondrous quickly.

THE KING: Come, now. I have ordered thee to touch thy forehead to the floor.

THE SERVANT: (nudging him) And quickly.

THE BEGGAR: Wherefore should I touch my forehead to the floor?

THE KING: In order to seal thy promise to thy king.

THE BEGGAR: But I have made no promise. Neither have I any king.

THE KING: Ho! He has made no promise. Neither has he any king. Ha, ha, ha. I have commanded thee not to beg any more, for the sound of thy voice is grievous unto my ears. Touch thy forehead now to the floor, as I have commanded thee, and thou shalt go from this palace a free man.

THE BEGGAR: To be born into this world as a beggar is a more unhappy thing than any that I know--unless it is to be born a king.

THE KING: Fie! Thy tongue of a truth is too lively for thy health. Come, now, touch thy forehead thrice to the floor and promise solemnly that thou wilt never beg in the streets again. And hurry!

THE SERVANT: (aside) It is wise to do as thy king commands thee. His patience is near an end.

THE KING: Do not be afraid to soil the floor with thy forehead. I will graciously forgive thee for that.

[The beggar stands motionless.]

THE SERVANT: I said, it is not wise to keep the king waiting.

[The beggar does not move.]


Pause and Reflect

13. 'Neither have I any king,' says the beggar. What does he mean?
THE BEGGAR: O king, thou hast commanded me not to beg in the streets for bread, for the noise of my voice offends thee. Now therefore do I likewise command thee to remove thy crown from thy forehead and throw it from yonder window into the street. For when thou hast thrown thy crown into the street, then will I no longer be obliged to beg.

THE KING: Fie! Thou commandest me! Thou, a beggar from the streets, commandest me, a king, to remove my crown from my forehead and throw it from yonder window into the street!

THE BEGGAR: That is what I said.

THE KING: Why, dost thou not know I can have thee slain for such words?

THE BEGGAR: No. Thou canst not have me slain. The spears of thy soldiers are as straws against my body.

THE KING: Ha! We shall see if they are. We shall see!

THE SERVANT: O king, it is indeed true. It is even as he has told thee.

THE BEGGAR: I have required thee to remove thy crown from thy forehead. If thou wilt throw it from yonder window into the street, my voice will cease to annoy thee any more. But if thou refuse, then thou wilt wish thou hadst never had any crown at all. For thy days will be filled with a terrible foreboding and thy nights will be full of horrors, even as a ship is full of rats.

THE KING: Why, this is insolence. This is treason!

THE BEGGAR: Wilt thou throw thy crown from yonder window?

THE KING: Why, this is high treason!

THE BEGGAR: I ask thee, wilt thou throw thy crown from yonder window?

14. What does the beggar mean by asking the king to throw the crown into the street?

15. What role does the servant play when he says, 'It is indeed true. It is even as he has told thee.'?
THE SERVANT: (aside to the king) Perhaps it were wise to humour him, O King. After thou hast thrown thy crown away I can go outside and bring it to thee again.

THE BEGGAR: Well? Well? (He points to the window) Well?

THE KING: No! I will not throw my crown from that window--no, nor from any other window. What! Shall I obey the orders of a beggar? Never!

THE BEGGAR: (preparing to leave) Truly, that is spoken like a king. Thou art a king, so thou wouldst prefer to lose thy head than that silly circle of gold that so foolishly sits upon it. But it is well. Thou art a king. Thou couldst not prefer otherwise.

[He walks calmly towards the door.]

THE KING: (to the servant) Stop him! Seize him! Does he think he can get off so easily with his impudence!

THE BEGGAR: (coolly) One of thy servants cannot stop me. Neither can ten thousand of them do me any harm. I am stronger than a mountain. I am stronger than the sea!

THE KING: Ha! We will see about that, we will see about that. (to the servant) Hold him, I say. Call the guards. He shall be put in chains.

THE BEGGAR: My strength is greater than a mountain and my words are more fearful than a hurricane. This servant of thine cannot even touch me. With one breath of my mouth I can blow over this whole palace.

THE KING: Dost thou hear the impudence he is offering me? Why dost thou not seize him? What is the matter with thee? Why dost thou not call the guards?

THE BEGGAR: I will not harm thee now. I will only cry aloud in the streets for bread wherewith to fill my belly. But one day I will not be so kind to thee. On that day my mouth will be filled with a rushing wind and my arms will become as strong as steel rods, and I will blow over this palace, and all the bones in thy foolish body I will snap between my fingers. I will beat upon a large drum and thy head...
will be my drumstick. I will not do these things now. But one day I will do them. Therefore, when my voice sounds again in thine ears, begging for bread, remember what I have told thee. Remember, O king, and be afraid!

He walks out. The servant, struck dumb, stares after him. The king sits in his chair, dazed.

The King: (suddenly collecting his wits) After him! After him! He must not be allowed to escape! After him!

The Servant: (faltering) O King--I cannot seem to move.

The King: Quick, then. Call the guards. He must be caught and put in chains. Quick, I say. Call the guards!

The Servant: O King--I cannot seem to call them.

The King: How! Art thou dumb? Ah!

19. The beggar uses words like 'mountain' and 'sea'. What impact do these words create?

<table>
<thead>
<tr>
<th>mountain</th>
<th>e.g. huge and unconquerable</th>
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</thead>
<tbody>
<tr>
<td>sea</td>
<td></td>
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</tbody>
</table>

After reading a section, write down a word you would like to add to your personal wordlist.

Word: __________________________

Meaning: ________________________

Sentence: ________________________

Back to the Roots

Find out the etymology of the following words. You may refer to a dictionary, better an etymological dictionary. You may also search the site http://www.etymonline.com

beggar
bread
hunger
The time and place of action of the play is not clearly mentioned. Why is it so? Does this play have any contemporary relevance?

[The beggar’s voice is heard outside.]

**The Beggar:** Bread. Bread. Give me some bread.

**The King:** Ah. [He turns towards the window, half-frightened, and then, almost instinctively, raises his hands towards his crown and seems on the point of tossing it out of the window. But with an oath he replaces it and presses it firmly on his head.] How! Am I afraid of a beggar!

**The Beggar:** (continuing outside) Bread. Bread. Give me some bread.

**The King:** (terribly angry) Close that window!

[The servant stands stupidly, and the voice of the beggar grows louder as the curtain falls.]

---

**CHECK HOW WELL YOU HAVE PREDICTED**

- Did the king treat the beggar as you predicted?
- Did the events described in the play meet your expectations?
- Do you think you can stage the play? State your reasons.

---

**READY REFERENCE**

- **abashed** /əˈbæʃt/ (adj.): embarrassed and ashamed of something that you have done
- **foreboding** (n): a feeling that something very unpleasant is going to happen
- **impudent** (adj): rude, not showing respect to others
- **insolent** /ˈɪnsələnt/ (adj): extremely rude and showing no respect
- **jest** /dʒest/ (v): to say things that are not serious or true
- **languid** /ˈlæŋɡwɪd/ (adj): moving slowly in a graceful manner, without much energy or effort
- **nudge** /nʌdʒ/ (v): to push somebody with the elbow in order to get their attention
- **shamble** (v): to walk in a lazy way dragging the feet along the ground
- **tinkle** (n): a light, clear ringing sound
- **treason** /trɪˈziːn/ (n): the crime of betraying one’s country
- **wager** (v): to enter into a bet with somebody
Do you think the beggar becomes more powerful in the course of the play? Cite evidence.

Revisit the dialogues of the servant and identify:
- his attitude towards the king
- his attitude towards the beggar

a) You may have noticed the properties, stage directions, voice modulation etc. in the play. Pick out examples for each and suggest how you would use them in different ways.

<table>
<thead>
<tr>
<th>in the play</th>
<th>alternate suggestions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Properties used</td>
<td>a golden chair</td>
</tr>
<tr>
<td>Stage directions</td>
<td></td>
</tr>
<tr>
<td>Voice modulation</td>
<td></td>
</tr>
</tbody>
</table>
b) Write a brief note on the feasibility of presenting the play. Consider the points you have listed in the table. Think how to present the play as cost effective as possible.

Activity iv
The title of the play is ‘The Beggar and the King’ and not ‘The King and the Beggar’. Comment.

Activity v
Imagine that you are asked to make an announcement before the staging of the play. Prepare the text of the announcement.
Look at the verbs highlighted in the following passage taken from the one act play *The Beggar and the King*.

The King sits in a golden chair. A golden crown is on his head and he holds in his hand a sceptre which is also of gold. A servant stands by his side, fanning him with an enormous fan of peacock feathers.

Study and discuss the effect of these verbs in the given passage.

Now, fill in the blanks with the appropriate form of the verbs given in brackets.

(Seize, leave, struggle, wink, dive, swim, sit, hit, look, fly, walk)

a. He slowly ________ into the class, ________ on the last bench ________ at his friend sitting next to him and ________ at the teacher on the platform.

b. Tendulkar ________ the crease, ________ hard at the ball and it ________ high in the sky to the stands.

c. Without losing a moment, he ________ into the rising waters, ________ against the current ________ the man crying for help and in a few minutes, ________ to the shore.

Activity 2

The beggar in the play cries for bread.


In the following list, five groups of such related words are given. Classify them under the five heads given below the list.

(itch, relish, odour, observe, listen, scent, savour, pat, perceive, aroma, echo, stink, flavour, witness, tap, essence, hit, noise, glance, perfume, sound, peep, tickle)

<table>
<thead>
<tr>
<th>see</th>
<th>smell</th>
<th>hear</th>
<th>taste</th>
<th>touch</th>
</tr>
</thead>
<tbody>
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<td></td>
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<td></td>
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</tr>
</tbody>
</table>
Find out from the play, one word for the following phrases.

- disrespectful behaviour
- the betrayal of one's country
- very large in size
- without any vigour or vitality
- famous, distinguished or well known

Circle the odd word in the list given below. Write in a sentence or two your reasons for circling the word.

<table>
<thead>
<tr>
<th>a. lance</th>
<th>sword</th>
<th>spear</th>
<th>bread</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. crown</td>
<td>sceptre</td>
<td>gutter</td>
<td>throne</td>
</tr>
<tr>
<td>c. treason</td>
<td>trespass</td>
<td>treachery</td>
<td>cheating</td>
</tr>
<tr>
<td>d. riddle</td>
<td>puzzle</td>
<td>brain teaser</td>
<td>puddle</td>
</tr>
</tbody>
</table>

Match the items in column A with those in column B.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>annoy</td>
<td>hit someone hard</td>
</tr>
<tr>
<td>smite</td>
<td>the crime of doing harm to one's own country</td>
</tr>
<tr>
<td>treason</td>
<td>rude</td>
</tr>
<tr>
<td>impudent</td>
<td>irritate or make somebody slightly angry</td>
</tr>
</tbody>
</table>

Now, read the short story The Bet by Anton Chekhov given in the Extended Reading section on Page 140.
CACTUS

Does the cactus find a place in your garden? Where do we usually find the cactus? Read on and find out how the cactus is described.

Thorns are my language.
I announce my existence
with a bleeding touch.

Once these thorns were flowers.
I loathe lovers who betray.
Poets have abandoned the deserts
to go back to the gardens.
Only camels remain here, and merchants
who trample my flowers to dust.

1. What is language for? How is language connected to one’s existence?

2. What does ‘bleeding touch’ imply?

3. What is the nature of the cactus’ language?

4. Which lines say that the cactus once had a different life? Why did it come to an end?

K. Satchidanandan (b. 1946) is a major Indian poet, who writes in Malayalam and English. He is also a critic, editor and translator. He was the Executive Head of the Kendra Sahitya Akademi and editor of Indian Literature, the bimonthly journal of the Akademi. He has translated the poems of Bertolt Brecht, Garcia Lorca, Pablo Neruda and Cesar Vallejo into Malayalam.
One thorn for each rare drop of water.
I don't tempt butterflies.
No bird sings my praise.
I don't yield to droughts.

I create another beauty
beyond the moonlight,
this side of dreams,
a sharp, piercing,
parallel language.

5. What is peculiar about the life of the cactus?

6. How does the cactus make use of the 'energy' it gets rarely?

7. Are poets opportunists? Justify your answer by citing relevant lines.

8. Is the cactus a tough fighter? Substantiate your answer.

9. Will the language of the cactus survive? Why do you think so?

Now, read the poem In the Country by W.H. Davies given in the Extended Reading section on Page 149.
**THE BET**

When will you go for a bet? Will you bet on something you are not sure about? Do you think people bet for making money or for proving a point?

Read on and find out the story behind the bet.

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 many interesting conversations. Among other things they had talked of capital punishment. The majority of the guests, among whom were many journalists and intellectual men, disapproved of death penalty. They considered that form of punishment out of date, immoral and unsuitable for Christian states. In the opinion of some of them, death penalty ought to be replaced everywhere by imprisonment for life.

2. “I don’t agree with you,” said their host, the banker. “I have not tried either death penalty or imprisonment for life, but if one may judge *a priori*, death penalty is more moral and 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?”

3. “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.”

4. 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 death penalty and imprisonment for life, I would certainly choose the second. To live anyhow is better than not at all.

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!'

'A greed! You stake your millions and I stake my freedom!' said the young man.

And this wild, senseless bet was carried out! The banker, spoilt 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 is 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, 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.’

7. 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 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....’

8. 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 human voices 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 through 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 only receive them 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.

9. 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 drearer than drinking good wine and seeing no one. And tobacco spoilt 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.

10. 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 angrily talking 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.

11. 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

7. How does the lawyer relieve himself of the pain of solitary confinement? (Para 9)

8. Prepare a note of appreciation you would like to pass on to the man for his efforts to learn languages. (Para 11)
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.

12. 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.

13. 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 and 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.

14. 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. '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!'

15. 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.

16. 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.’

17. He felt for the steps and the door in the darkness and entered 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.

18. 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.

19. 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.

20. 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.

‘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...’

21. 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 that I despise freedom and life and health and all that in your books are called the good things of the world.

22. ‘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 them all created by the magic of your poets and geniuses. In your books I have seen the sun rise and have watched it at evening flood the sky, the ocean, and the mountain-tops with gold and crimson. I have seen green forests, fields, rivers, lakes, towns. I have heard the singing of the sirens, and the strains of the shepherds' pipes. In your books I have flung myself into the bottomless pit, performed miracles, slain, burned towns, preached new religions, conquered whole kingdoms....

23. ‘Your books have given me wisdom. All that the 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.

24. ‘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.
25. ‘To prove to you in action how I despise all that you live by, I renounce the two millions of which I once dreamed of as paradise and which now I despise. To deprive myself of the right to the money I shall go out from here five hours before the time fixed and so break the contract....’

26. 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 for hours.

27. 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.

16. Who, in your opinion, has learnt a greater lesson in life - the banker or the young lawyer? Justify your answer.

Now, read the poem Cactus by K. Satchidanandan on Page 138.
IN THE COUNTRY

Where would you like to live - in a village or a city? Why do you think one is better than the other? Read on and find out the poet’s views.

William Henry Davies, popularly known as W. H. Davies (1871 - 1940) is a Welsh poet. The principal themes of his works are the marvels of nature, observations about life's hardships, his own tramping adventures and the various persons he had met. His first book of poetry The Soul's Destroyer was published in 1905.

1. Why does the poet say that life is sweetest in the wood?

This life is sweetest; in the wood
I hear no children cry for food;
I see no woman, white with care;
No man, with muscles wasting here.

No doubt it is a selfish thing
To fly from human suffering;
No doubt he is a selfish man,
Who shuns poor creatures sad and wan.

2. Which line brings out the hard-working nature of men in the wood?

3. What does the word ‘white’ in line 3 imply?

4. How do men's muscles get wasted?
But it's a wretched life to face
Hunger in almost every place;
Cursed with a hand that's empty, when
The heart is full to help all men.

Can I admire the statue great,
When living men starve at its feet?
Can I admire the park's green tree,
A roof for homeless misery?

When I can see few men in need,
I then have power to help by deed,
Nor lose my cheerfulness in pity-
Which I must do in every city.

For when I am in those great places,
I see ten thousand suffering faces;
Before me stares a wolfish eye.
Behind me creeps a groan or sigh.

**Textual Activities**

1. How does the sight of the starving men become more arresting in the poem?

2. What is the rhyme scheme of the poem?

3. Identify the images used by the poet to show the sufferings in the city. Add other such urban images you are familiar with.

4. 'It is a selfish thing to fly from human sufferings.' Comment.

5. What is the 'homeless misery' mentioned in the poem?

6. Who groans and sighs before the poet?

7. Which lines indicate the helplessness of the poet?

8. Why is the poet unable to admire the statue and the park's green tree?
You have already learnt that the clause that modifies the head noun is a relative clause.

Look at the picture given below.

John won the prize.

Who is this? What is it in his hand?

You may answer like:

1. This is John who won the prize.
2. This is the prize that John won.

Each sentence contains a relative clause. Identify the noun which the relative clause qualifies. There is a difference in the internal structure of these sentences.

Let's sum up:

1. Both the sentences have been derived from the sentence, 'John won the prize'.
2. In sentence (1) the subject, 'John' gets more prominence and in sentence (2) the object 'the prize' gets more prominence.
3. The process of giving prominence to a noun phrase (either the subject or the object) by qualifying the noun phrase using a clause is called relativization.
4. The word 'that' which links the relative clause to the noun is called relative pronoun. This can be replaced by 'who', as in sentence (1).
5. Other relative pronouns like 'which', 'when' etc. also can be used to link the clause with the noun.
This is the prize which John won.
This is the day when John won the prize.

6. In sentence (1) the subject is changed into a relative clause. Hence it is **subject relativization**.
   In sentence (2) the object is changed into a relative clause. Hence it is a case of **object relativization**.

**Activity 2**

Read the following sentences and identify the relative clauses. Specify whether the relative clause is a case of subject relativization or object relativization.

1. The book that I gave you was borrowed from the library.

2. The students who visited the zoo came from a far off village.

3. I want to know the person who stole my umbrella.

4. This is the house which a popular actor bought recently.

5. This is the person who talked about Mary.

**Activity 3**

Look at the sentences once again:

1. This is the prize that John won.
2. This is John, who won the prize.

The relative clauses in these two sentences serve different roles in contributing to the meaning. In sentence (1) the identification of the noun phrase 'the prize' is possible only with the help of the relative clause. In sentence (2) the noun phrase 'John' can be identified even without the help of the relative clause because 'John' refers to a particular person. The relative clause which helps to identify the noun phrase it qualifies is called **identifying relative clause** or **defining relative clause**. The relative clause which does not contribute to identification of the noun phrase it qualifies is known as **non-identifying relative clause** or **non-defining relative clause**.
Read the following sentences and identify the relative clauses and classify them as defining or non-defining relative clause.

1. This is the writer who won the Sahitya Akademi Award.
2. The award that he won made him popular.
3. It was the Education Minister, who gave away the award to the writer.
4. This is my uncle, who lives in Hyderabad.
5. I know the girl who drives the blue car.
6. I met Srikanth who played for the Indian cricket team.

Let's sum up:

1. The relative pronoun 'that' when used to define a relative clause alone can be replaced with words like 'who', 'which', 'whom', 'whose', 'where', 'when', 'why' etc.
2. In writing, the non-defining relative clause is normally separated from the noun phrase with a comma.

Activity 4

Complementation

Complementation is a process where a clausal category is linked to a verb or a noun using a linking word 'that' which is called a complementizer. Look at the following sentence:

I think that John is intelligent.

Here the whole sentence 'John is intelligent' is linked to the verb 'think' using 'that'. Thus 'that John is intelligent' becomes the object / complement of the verb 'think'.

Read the following sentences and identify the role of 'that' in each.

1. He believes that a revolution will happen.
2. The book that I bought is an interesting read.
3. I want that book.

4. Sanoj thinks that he will get high grades in the examination.

5. Who is that?

6. That is interesting.

Let's sum up:

1. In sentences (1) and (4) 'that' is used as a complementizer.

2. In sentence (2) 'that' is a relative pronoun that links the clause 'I bought' to the noun phrase 'the book'.

3. In sentence (3) 'that' is a demonstrative pronoun.

4. In sentence (5) and (6) 'that' is a pronoun which stands independently as a noun phrase.

5. In subject and object complements there are no links established by the complementizer.

   e.g. John considers Malu honest.

   Here there is no complementizer to link the object complement 'honest' to the noun phrase 'Malu'.

6. In complementation there is a linking device called complementizer.

7. In complementation what is linked is always a clause. It is called clausal complement.

Activity 5

Now, edit the following passage using the editing codes you are already familiar with.

I am wondering how mean some of our people are there was an open space near the bus station to my way to school. Because now the place is strewn with rubbish and broken glass. The saplings planted on both side of the road leading to our school were a happy site. But last wednesday I have noticed that someone has knocked the saplings to the ground and trampled the tender
saplings into dirt. Someone had destroyed a bit of beautiful for no reason. The worst incident of all that I saw happened when I am returning from school yesterday. I saw a old woman wrapped in a dirty blanket and holding a dirty vinyl bag packed with her belongings. She was one of the 'street woman'. Three teenagers was walking towards the woman from the opposite direction. They were laughing and talking in loud sound. One of them began to shout crude remarks at she. Another grabbed her bag and pretended to threw it out. The woman began to cry out helpless. Being had their fun, the teenagers went on their way. I wonder why people are so unhuman at times.
Language Game

When the body acts...

Parts of the body such as 'head', 'eye', 'nose' etc. can also be used as verbs.

e.g.: He headed the ball.
     They eyed the cake.
     The car nosed out.

Now, use the following parts of the body as verbs in sentences.
You may look up a dictionary for help.

1. elbow - ________________________________
2. knuckle - ________________________________
3. hand - ________________________________
4. shoulder - ________________________________
5. knee - ________________________________
6. toe - ________________________________
7. thumb - ________________________________
8. teeth - ________________________________
9. face - ________________________________
10. mouth - ________________________________
UNIT V

ART AND ATTITUDES
Discuss

- What do you see in the pictures?
- Can you call them works of art? Why?
- What makes something a work of art?
- What types of artistic works are you familiar with?
1. The cage was finished. Balthazar hung it under the eaves, from force of habit, and when he finished lunch everyone was already saying that it was the most beautiful cage in the world. So many people came to see it that a crowd formed in front of the house and Balthazar had to take it down and close the shop. ‘You have to shave,’ Ursula, his wife, told him. ‘You look like a capuchin.’ ‘It’s bad to shave in the afternoon.’

He had two weeks growth, short, hard, and bristly hair like the mane of a mule and the general expression of a frightened boy. He did not know that for some people the cage he had just made was the most beautiful one in the world. For him, accustomed to making cages since childhood, it had been hardly any more difficult than the others.

‘Rest for a while then,’ Ursula said to him.

2. When Balthazar woke up from his nap, she had ironed his pants and a shirt; she had put them on a chair near the hammock and had carried the cage to the dining table. She regarded it in silence.

‘How much will you charge?’ she asked.

‘I don’t know,’ Balthazar answered. ‘I’m going to ask for thirty pesos to see if they’ll give me twenty.’

‘Ask for fifty,’ said Ursula. ‘You’ve lost a lot of sleep in these two weeks. Furthermore, it’s rather large. I think it’s the biggest cage I’ve ever seen in my life.’
Balthazar began to shave.

‘Do you think they’ll give me fifty pesos?’

‘That’s nothing for Mr Jose Montiel, and the cage is worth it,’ said Ursula. ‘You should ask for sixty.’

3. When he finished dressing, Balthazar opened the door to the patio to cool off the house, and a group of children entered the dining room.

The news had spread.

4. There were a lot of people in the dining room. The cage was on display; with its enormous dome of wire, three stories inside, with passageways and compartments especially for eating and sleeping and with swings in the space set aside for the birds’ recreation, it seemed like a small-scale model of a gigantic ice factory. Doctor Octavio Giraldo, an old physician who had come in to see the cage inspected it carefully.

‘This is a flight of the imagination,’ he said. ‘You would have been an extraordinary architect.’

ASSESS YOURSELF

Reading

Have I identified the central characters and the setting of the story?

Have I picked out the striking events from the story?

Have I identified the narrative techniques used in the story to build up conflicts?

Have I shared the ideas I gathered with my friends during group reading?

Have I noted down my impressions of the characters?

Have I tried to get clarification for the words/expressions I didn’t understand?

Have I picked out words/expressions for my personal wordlist?

Have I been able to answer the questions posed by my teacher?

What difficulties have I faced in my reading?
Balthazar blushed.
‘Thank you,’ he said.

‘You wouldn’t even need to put birds in it,’ he said, making the cage turn in front of the audience’s eyes as if he were auctioning it off. ‘It would be enough to hang it in the trees so it could sing by itself.’

‘Thank you,’ Balthazar said, blushing again.

‘Fine, then I’ll take it,’ the doctor said.

‘It’s sold,’ said Ursula.

‘It belongs to the son of Mr Jose Montiel,’ said Balthazar. ‘He ordered it specially.’

The doctor adopted a respectful attitude.

‘I promised my wife I would buy her this cage this afternoon,’ said the doctor.

‘I’m very sorry, Doctor,’ said Balthazar, ‘but I can’t sell you something that’s sold already.’

The doctor shrugged his shoulders. Drying the sweat from his neck with a handkerchief, he contemplated the cage silently with the fixed, unfocused gaze of one who looks at a ship which is sailing away.

‘How much did they pay you for it?’

Balthazar sought out Ursula’s eyes without replying.

‘Sixty pesos,’ she said.

s. The doctor kept looking at the cage. ‘It’s very pretty.’ He sighed. ‘Extremely pretty.’ Then, moving towards the door, he began to fan himself energetically, smiling, and the trace of that episode disappeared forever from his memory.

‘Montiel is very rich,’ he said.

3. ‘You wouldn’t need to put birds in it.’ and ‘It would be enough to hang it in the trees so it could sing by itself’. What impressions do these remarks create in us of Dr Giraldo, Balthazar and the cage? (Para 4)

4. Why does Balthazar refuse to sell the cage to Dr Octavio Giraldo? (Para 4)

5. The author compares the gaze of Dr Giraldo to that of one who looks at a ship which is sailing away. Bring out the significance of the comparison. (Para 4)

Pause & Reflect
Do you believe that the afternoon is going to be a marvellous one for Balthazar? State your reasons.

Pause and Reflect
6. In truth, Jose Montiel was not as rich as he seemed. In his house, a few blocks from Balthazar’s, he remained indifferent to the news of the cage. His wife was lying in bed with her eyes open, while he took his siesta. Hearing a clamour outside, she opened the door to the living room and found a crowd in front of the house and Balthazar with the cage in the middle of the crowd, dressed in white and freshly shaved.

‘What a marvellous thing!’ Jose Montiel’s wife exclaimed, with a radiant expression, leading Balthazar inside. ‘I’ve never seen anything like it in my life,’ she said, and added, annoyed by the crowd which piled up at the door: ‘Bring it inside before they turn the living room into a grandstand.’

7. Balthazar was no stranger to Jose Montiel’s house. On different occasions, because of his skill and forthright way of dealing, he had been called in to do minor carpentry jobs. But he never felt at ease among the rich.

‘Is Pepe home?’ he asked.

He had put the cage on the dining room table.

‘He’s at school,’ said Jose Montiel’s wife. ‘But he shouldn’t be long,’ and she added, ‘Montiel is taking a bath.’

8. In reality, Jose Montiel had not had time to bathe. He was giving himself an urgent alcohol rub, in order to come out and see what was going on. ‘Adelaide!’ he shouted. ‘What’s going on?’

‘Come and see, what a marvellous thing!’ his wife shouted. Jose Montiel, obese and hairy, his towel draped around his neck, appeared at the bedroom window.

‘What is that?’

‘Pepe’s cage,’ said Balthazar.

His wife looked at him perplexedly.

‘Whose?’

‘Pepe’s,’ replied Balthazar. And then, turning toward Jose Montiel, ‘Pepe ordered it.’
Jose Montiel came out of the bedroom.

‘Pepe!’ he shouted.

‘He’s not back,’ whispered his wife, motionless.

9. Pepe appeared in the doorway. He was about twelve, and had the same curved eyelashes and was as quietly pathetic as his mother.

‘Come here,’ Jose Montiel said to him. ‘Did you order this?’ The child lowered his head. Grabbing him by the hair, Jose Montiel forced Pepe to look him in the eye.

‘Answer me.’

The child bit his lip without replying.

‘Montiel,’ whispered his wife.

10. Jose Montiel let the child go and turned towards Balthazar in a fury. ‘I’m very sorry, Balthazar,’ he said. ‘But you should have consulted me before going on. Only to you would it occur to take an order from a child.’ As he

Back to the Roots

Find out the etymology of the following words. You may refer to a dictionary, better an etymological dictionary. You may also search the site http://www.etymonline.com
cage
audience
Balthazar
spoke, his face recovered its serenity. He lifted the cage without looking at it and gave it to Balthazar.

‘Take it away at once and try to sell it to whomever you can, he said. Above all, I beg you not to argue with me.’ He patted him on the back and explained, ‘The doctor has forbidden me to get angry.’

The child had remained motionless, without blinking, until Balthazar looked at him uncertainly with the cage in his hand. Then he emitted a guttural sound, like a dog’s growl, and threw himself on the floor screaming.

Jose Montiel looked at him, unmoved, while the mother tried to pacify him. ‘Don’t even pick him up,’ he said, ‘Let him break his head on the floor.’ The child was shrieking tearlessly while his mother held him by the wrists.

‘Leave him alone,’ Jose Montiel insisted.

‘Pepe,’ said Balthazar.

He approached the child, smiling, and held the cage out to him. The child jumped up, embraced the cage which was almost as big as he was and stood looking at Balthazar through the wirework without knowing what to say. He hadn’t shed one tear.

‘Balthazar,’ said Jose Montiel softly. ‘I told you already to take it away.’

‘Give it back,’ the woman ordered the child.

‘Keep it,’ said Balthazar. And then, to Jose Montiel, ‘After all, that’s what I made it for.’

Jose Montiel followed him into the living room.

‘Don’t be foolish, Balthazar,’ he was saying, blocking his path. ‘Take your piece of furniture home and don’t be silly. I have no intention of paying you a cent.

‘It doesn’t matter,’ said Balthazar. ‘I made it expressly as a gift for Pepe. I didn’t expect to charge anything for it.’
13. As Balthazar made his way through the spectators who were blocking the door, Jose Montiel was shouting in the middle of the living room. He was very pale and his eyes were beginning to get red.

‘Idiot!’ he was shouting. ‘Take your trinket out of here.’

**Pause and Reflect**

14. In the pool hall, Balthazar was received with an ovation. He had given away the cage to Pepe so he wouldn’t keep crying. But he suddenly realised that what he had done had a certain importance for many people, and he felt a little excited.

‘So they gave you fifty pesos for the cage.’

‘Sixty,’ said Balthazar.

‘You’re the only one who has managed to get such a pile of money out of Mr Jose Montiel. We have to celebrate.’

15. They bought him a drink and Balthazar responded with a round for everybody. It was the first time he had ever

---

**Pause & Reflect**

Do you think Balthazar will be a misfit in the present society? Why?

---

13. Why is Montiel so enraged by the gift? (Para 13)

---

14. How do the townsfolk receive the (false) news that Balthazar has sold the cage to Jose Montiel for sixty pesos? (Para 14)

---

15. Why does Balthazar lie about having received a good sum for the cage? (Para 14)
been out drinking. By dusk he was completely drunk, and he began talking about his dream of a fabulous project of making a million cages and selling them at sixty pesos each. By meal time his friends had left, and he was alone in the pool hall.

16. Ursula had waited for him until eight, with a dish of fried meat covered with slices of onion. Someone told her that her husband was in the pool hall, delirious with happiness, buying beers for everyone, but she didn’t believe it, because Balthazar had never got drunk. Finally she went to bed at midnight.

17. Balthazar had spent so much at the pool that he had had to leave his watch in pawn, with the promise to pay the next day. A little later, spreadeagled in the street, he realised that somebody was taking off his shoes, but he didn’t want to abandon the happiest dream of his life. The women who passed on their way to five o’clock Mass didn’t dare look at him, thinking he was dead.

(A adapted)

**REACH & READ**

The currency referred to in the story is Columbian Peso. The value of one Columbian Peso is $0.024. This value changes from time to time. Find out the currencies of the following countries and their values in Indian Rupee. You may search the following websites:


- Afghanistan
- Argentina
- Bangladesh
- Brazil
- Brunei
- Canada
- China
- Egypt
- Germany
- Ghana
- Great Britain
- Haiti
- Pakistan
- Russia
- South Africa
- Sri Lanka
- United Arab Emirates
Look at the sentences quoted below. They are taken from paragraphs 1 & 2 of the story.

a) You look like a capuchin.

b) It’s bad to shave in the afternoon.

c) Rest for a while.

d) How much will you charge?

e) I’m going to ask for thirty pesos to see if they’ll give me twenty.

f) Do you think they’ll give me fifty pesos?

Identify the speakers of these sentences and rewrite them as you would report them.

Those who realise the value of art are not rich enough to buy and promote works of art. But those who are rich enough to afford them do not realise the real value of a work of art.

In the light of your reading of the story, write your responses to the above statements in a paragraph.

Pepe was glad that Balthazar gifted the wonderful cage to him. Imagine he writes a letter of thanks to Balthazar. What will the letter be like?
Which artistic activities are you familiar with (painting, sculpting etc.)?
Write the names of a few artists that you have heard of.
Collect details of any one of them and prepare a profile.

There might be interesting stories or legends about skilled labourers in your locality who rose up to the level of masters because of their excellence in their respective fields. e.g. the story of Perunthachan.
Narrate any such story you have heard about.

Collect the profiles you have prepared and include pictures of their works in the collection and publish it in the form of a book titled, ‘Footprints of Art’. You may publish it in your school blog too.

**Do you Know?**

A blog is a type of website or part of a website. Blogs are usually maintained by an individual with regular entries of commentary, descriptions of events or other materials such as graphics or video. Entries are commonly displayed in reverse chronological order. ‘Blog’ can also be used as a verb, meaning to maintain or add content to a blog. Many blogs provide commentary or news on a particular subject; others function as more personal online diaries. A typical blog combines text, images and links to other blogs, web pages and other media related to the topic. The provision for readers to leave their comments in an interactive format is an important part of many blogs. Most blogs are primarily textual, although some focus on art like art blog, photoblog etc.
VOCABULARY ACTIVITIES

Activity 1
There are a number of words associated with 'sleep' in the story Balthazar’s Marvellous Afternoon. With the help of a dictionary, find out the meaning of the following words/phrases.

a. nap - ______________________________________________
b. siesta - ______________________________________________
c. slumber - ______________________________________________
d. not sleep a wink - ______________________________________________
e. snore - ______________________________________________

Activity 2
Look at the following sentence from the story Balthazar’s Marvellous Afternoon.
‘The child was shrieking tearlessly while his mother held him by the wrists.’
‘Shrieking’ means making a very loud sound especially when you are excited, frightened, sad etc. Given below are a few words expressing violent reactions. Add your own words to the list, find their meanings with the help of a dictionary and use them in sentences of your own.

howl - ___________________________________________________
screech - ___________________________________________________
wail - ___________________________________________________
scream - ___________________________________________________
bawl - ___________________________________________________

Activity 3
Find out the words which are similar in meaning to the following words/phrases from the story Balthazar’s Marvellous Afternoon.

a. The long hair on the back of a horse’s neck __________________________________
b. A long piece of cloth or a net tied between two trees used for sleeping in __________________________________
c. The courtyard of a house, enclosed by low buildings or walls __________________________________
d. A large structure that has many rows of seats where people sit and watch sports events, games or races __________________________________
e. The edges of a roof that stick out beyond the walls __________________________________
Activity 4

Fill in the blanks in the following sentences with appropriate forms of the phrases given below. These phrases occur in the lesson.

(in truth, feel at ease, in order to, let someone go, give away, get something out of)

1. Rahul —————————————————_ immense amount of money to charity.

2. —————————————————, Rahul was listening to music even though he pretended to read.

3. I don’t know whether people —————————————————_ listening to deafeningly loud music.

4. Nurses at the hospital do all they can to make the patients —————————————————_.

5. They left for the town —————————————————_ purchase some clothes.

6. The police arrested him suspecting that he was a thief. But they later —————————————————_.

Activity 5

Read the following sentences from the story.

‘As he spoke, his face recovered its serenity.’

Here the word ‘serenity’ is a noun. It is formed by adding the suffix ‘-ity’ to the adjectival form, ‘serene’. Similarly ‘-ness’ can also be used to form nouns from adjectives.

Form nouns from the following adjectives by adding either ‘-ity’ or ‘-ness’, whichever is suitable.

a. odd —————————————————___________________________

b. clear —————————————————___________________________

c. remote —————————————————___________________________

d. pure —————————————————___________________________

e. mean —————————————————___________________________

f. stupid —————————————————___________________________

g. amiable —————————————————___________________________

h. obese —————————————————___________________________

i. whole —————————————————___________________________

j. able —————————————————___________________________

Now, read the speech Art that Heals by Karl Paulnack given on the Extended Reading section on Page 174.
THE MASTER

Who do you consider a master of something? What are the qualities of a master? Analyse the contributions of a few masters you are familiar with in the fields of music, arts, films, sports etc. and read the poem to find out what made Han Kan a master.

When Han Kan was summoned to the imperial capital it was suggested he sit at the feet of the illustrious senior court painter to learn from him the refinements of the art.

1. How many persons can you identify in the first stanza? Who are they? Pick out words/phrases to substantiate your answer.

2. Do you think art and music can be mastered by anyone who gets proper training? Discuss.

3. Why did Han Kan refuse to sit at the feet of the court painter?
'No, thank you,' he replied,  
'I shall apprentice myself to the stables.'

And he installed himself and his brushes amid the dung and the flies,  
and studied the horses - their bodies' keen alertness -  
eye-sparkle of one, another's sensitive stance,  
the way a third moved graceful in his bulk -  
and painted at last the emperor's favourite,  
the charger named 'Nightshining White,'  
Whose likeness after centuries still dazzles.

TEXTUAL ACTIVITIES

Activity i

'I shall apprentice myself to the stables.' Bring out the different ideas conveyed in this line. One is done for you.

• Han Kan represents the ideas of the realist school of painting in his own way.
Describe the process of Han Kan’s study. Why does he study every horse instead of selecting one for his work?

Though the emperor, the painters and the horse no longer survive, something would remain for centuries. What is it? Why is it so?

Considering the other meanings of the word ‘stable’, can we call Han Kan a ‘stable artist’? If so, what are the other ideas generated by the word, ‘stable’?

Which usage in the poem makes the word ‘dazzles’ specially relevant? Comment.

The word ‘charger’ used in the poem can have more than one meaning. Find out the other meanings of the word

Now, read the poem The Arrow and the Song given on the Extended Reading section on Page 179.
ART THAT HEALS

What do you want to become in life? Have you thought of pursuing art seriously? Read on the welcome address delivered by an eminent musician to a group of students and find out what art really is.

1. One of my parents’ deepest fears, I suspect, was that society would not properly value me as a musician, that I wouldn’t be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they loved music, they listened to classical music all the time. They just weren’t really clear about its function. We live in a society that puts music in the ‘arts and entertainment’ section of the newspaper. Serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment. In fact it’s the opposite of entertainment. Let me talk a little bit about music, and how it works.

2. One of the most profound musical compositions of all time is the Quartet for the End of Time written by French composer Olivier Messiaen in 1940. Messiaen was 31 years old when France entered the war against Nazi Germany. He was captured by the Germans in June 1940, sent across Germany in a cattle car and imprisoned in a concentration camp. He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose. There were three other musicians in the camp, a cellist, a violinist, and a clarinetist. Messiaen wrote his quartet with these specific players in mind. It was performed in January 1941 for four thousand prisoners and guards in the prison camp. Today it is one of the most famous masterworks.

Karl Paulnack, Head of the Music Department, Boston Conservatory, is a renowned pianist. He has performed as a member of orchestras and opera companies in many parts of the world. A frequent performer of new music, Paulnack has been privileged to work closely with many of the important composers of his time.

1. a. Karl Paulnack’s parents loved music. But they did not want their son to become a musician. Why? (Para 1)

b. What do you think about taking music as a profession?

2. How, according to you, does music work? (Para 1)
3. We have learned about life in the concentration camps. Then why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture—why would anyone bother with music? And yet—from the camps, we have poetry, we have music, we have visual art; it wasn’t just this one fanatic Messiaen; many, many people created art. Why? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope,
without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, ‘I am alive and my life has meaning.’

4. It’s not a luxury, a lavish thing, an amusement or a pastime. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can’t with our minds. It has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn’t know you had.

5. I’ll give you one more example, the story of the most important concert of my life. I must tell you I have played a little less than a thousand concerts in my life so far. The most important concert of my entire life took place in a nursing home about 4 years ago. I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland’s Sonata, which was written during World War II and dedicated to a young friend of Copland’s, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written programme notes. But in this case, because we began the concert with this piece, we decided to talk about the piece later in the programme and to just come out and play the music without explanation. Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. He did come backstage afterwards, tears and all, to explain himself. What he told us was this: During World War II, I was a pilot, and I was in an aerial combat situation where one of my team’s planes was hit. I watched my friend bail out and watched his parachute open, but the Japanese planes which had engaged us returned and machine gunned across the parachute chords so as to separate the
parachute from the pilot and I watched my friend drop away into the ocean, realising that he was lost. I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn’t understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does music do that? How did it find those feelings and those memories in me?’ For me to play for this old soldier and help him connect, to help him remember and mourn his friend, this is my work. This is why music matters.

6. Well, my friends, someday at 8 pm someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft. You’re not here to become an entertainer, and you don’t have to sell yourself. The truth is you don’t have anything to sell; being a musician isn’t about dispensing a product. I’m not an entertainer; I’m a lot closer to a firefighter, a rescue worker, a sort of therapist.

7. Frankly, ladies and gentlemen, I expect you not only to master music; I expect you to save the planet. If there is a future of peace for humankind, I expect it will come from the artists, because that’s what we do.
Activity i
List the functions of a musician identified by the speaker. State whether you agree or disagree with them. Give reasons.

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

Activity ii
You have decided to invite an artist to deliver a speech on the importance of art. Prepare a notice for the programme.

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

Now, read the poem *The Master* by Frederick Morgan given on Page 171.
THE ARROW AND THE SONG

What is common between an arrow and a song? Read on and find out if the poet's ideas are the same as you guessed.

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong
That it can follow the flight of song?

Long, long afterward, in an oak
I found the arrow, still unbroken;
And the song, from beginning to end,
I found again in the heart of a friend.

Henry Wadsworth Longfellow (1807–'82), American poet and educator, wrote poems known for their lyrical quality. Many of his poems presented myths and legends. His works include Paul Revere's Ride, The Song of Hiawatha and Evangeline. He was also the first American to translate Dante's The Divine Comedy into English.

1. Identify the person, action and the effect of the action referred to in the first stanza of the poem.

2. What contrast have you identified in the first and second stanzas?

3. Is the effect of both actions referred to in the first two stanzas the same? If not, how are they different?

4. Is a song greater than an arrow? If so, in what sense?
Look at the following sentences:

1. Balthazar finished the cage.
2. The cage was finished (by Balthazar).

Do these two sentences mean the same? What is the difference in the structure of these two sentences?
Discuss with your friends.

Let's sum up:
1. Both the sentences convey the same meaning. Though there is a change in the subject, the agent of action is the same (i.e. Balthazar).
2. The object of the first sentence has appeared as the subject of the second sentence. The subject of the first sentence is introduced in the second sentence using a 'by - phrase'.
3. The first sentence contains the verb 'finished' which is in past tense form. Here 'finish' is the root verb. The root verb has changed with the addition of the past tense morpheme '-ed'.
4. A morpheme is a meaningful morphological unit of a language that cannot be further divided. (e.g. 'in', 'come', '-ing' forming 'incoming') Many morphemes are smaller than words and have a grammatical function. The word 'finished' contains two morphemes, 'finish' and the past tense suffix '-ed'. Of these 'finish' is an independent morpheme (free morpheme) whereas '-ed' is a dependent morpheme (bound morpheme).
5. In the second sentence we get two verbal elements, 'was' and 'finished'. 'Was' is the past tense form of 'be'. 'Finished' is the past participle form of 'finish'.
6. The elements 'be' and '-ed' though appear in two different positions, belong to the same category called passive morpheme. The form of the verb in sentence (1) has changed because of the addition of the passive morpheme 'be+-en'. (The '-ed' in 'finished' is a variant of '-en')
7. Sentence (1) is said to be in the active voice. The second sentence which contains the passive morpheme is said to be in the passive voice. The process of changing the active voice to passive voice is called passivisation.
8. In the passive construction the 'by - phrase' is not essential. Even without it the sentence structure is complete. The phrase thus becomes an optional element (adjunct) that can be omitted.

Activity 2

Read the following sentences and identify the ones in the passive voice.
The cage was finished. It was hung on the eaves. Balthazar was received with an ovation. He had given away the cage to Pepe. He was not given any money. He left the place without any complaint.
Activity 3

Read the following passage. Rewrite the sentences that can be passivised.

Vehicles were moving along the road. A boy bought some apples from a shop. He ate one of them. Then he rushed to the road. A fast moving car hit him.

Activity 4

Consider the following sentences and identify whether the time reference in them is past, present or future. Also identify the verb phrase in them.

1. Rahim will come tomorrow.
2. The Prime Minister is to visit Sri Lanka tomorrow.
3. It is going to rain.
4. Smitha is leaving for Chennai next week.
5. The President arrives here on Monday.
6. The author will be giving a talk on his new book next month.

Let's sum up:

1. Future time can be expressed using different verb phrases.
2. In sentence (1) the modal auxiliary 'will' is used to express future.
3. In sentence (2) 'be + to' is used to show futurity.
4. In sentence (3) 'going to' is used to show the future action.
5. In sentence (4) 'am/is/are + ing' indicates future.
6. In sentence (5) 'simple present' shows futurity.
7. In sentence (6) 'will + be + ing' is used to indicate the future action.

Construct six meaningful sentences using different verb phrases and justify why you opt a particular verb phrase in a sentence.
Look at the following sentences.

He loves her children are great.

This can be split into:

He loves her. Her children are great.

In this case 'her' is the hinge word.

Rewrite the following sentence into two separate sentences that share a 'hinge' word.

1. I love his face is very lovable.

2. Please don't do that is just what we must do.

3. Who has taken my scissors are there on the table.

4. I wanted to tell you this is something I can't tell you.

5. I feel you understand nothing at all.

6. I believe in yesterday couldn't have been better.

7. Read this sentence is an example of ambiguity.

8. I think I understand your feeling is not at all clear to me.

9. Tell me what you'd like to do whatever you like.
abashed /əˈbaʃt/ (adj): embarrassed and ashamed of something that you have done

adopt (v): to approve or accept
The teacher has adopted new methods in teaching English.

aerial /ˈɛərɪəl/ (adj): in the air, existing above the ground
Satellite images give an aerial view of the places photographed.

alcohol rub (n): the act of cleaning, using alcohol-based sanitisers

amid /əˈmɪd/ (prep): in the middle of
The minister concluded his speech amid tremendous applause.

annoy (v): to cause slight irritation to others by troublesome, often repeated acts
The noise from the playground annoyed the old lady who was sleeping.

apprentice (v): to make someone learn a trade by working on it

asset (n): a thing of value, especially property, that a person or company owns
He has an asset of 12 acres of land which he bought for himself.

auction (v): to sell or offer goods or property in public for higher bids

avail (n): use or benefit; ‘of no avail’ means ‘of no use’
The doctor tried his best to save the patient but his efforts were of no avail.

bail out (phr): attempt to save somebody
The government had to bail the company out of financial difficulty.

bankruptcy /ˈbæŋkræptsi/ (n): the state of being without enough money to pay for what you owe
bawl (v): to shout loudly in an unpleasant or angry way
The child began to bawl out of fear.

betray (v): to give information about something/somebody to an enemy
For years they had been betraying the secrets to another country.

bother (v): to annoy, worry or upset somebody
Do not bother him when he is busy.

bristly (adj): like or full of bristles (here)
He has furry eyebrows and bristly hair cropped short.

caprice /ˈkæpriːs/ (n): a sudden change in attitude or behaviour for no obvious reason

captivity (n): the state of being kept in a prison or a confined space
Kumar was held in captivity for three years.

capuchin /ˈkæpʊʃɪn/ (n): a South American monkey, with a cap of hair on the head

cease (v): to stop something from happening or existing
The company ceased to provide additional benefits to its staff.

cellist /ˈtʃɛlɪst/ (n): a person who plays a cello; cello is a musical instrument with strings shaped like a large violin

charger (n): a horse that a soldier or knight rode on in the battle in the past

clamour /ˈklæmər/ (n): a loud uproar, as from a crowd of people
A clamour was heard in the street when the results of the election were declared.
clarinetist (n): a person who plays a clarinet; clarinet is a musical instrument

combat (v): a fight between two persons
There was fierce combat between the two neighbours.

commemorate (v): to remind people of an important person or event from the past
A series of movies will be shown to commemorate the first death anniversary of the famous director.

concert (n): a public performance of music
The concert led by the musicians from various states was telecast yesterday.

confinement (n): the state of being forced to stay in a closed space, prison etc.

conscientiously /kənˈsɛnʃəli/ (adv): taking care to do things carefully and correctly
Vani performed all her official duties conscientiously.

contaminate /kənˈtæmənɪt/ (v): to make a substance dirty or impure
We should not contaminate our water resources.

contemplate /kənˈtæmpl/ (v): to look at or view with continued attention; observe or study thoughtfully

crave (v): to have a very strong desire for something

creak (v): to make the sound that a door sometimes makes when you open it
When the door creaked, Suraj jumped out of his bed in fear.

crumb (n): a small fragment of bread, cake or biscuit

crust (n): the hard outer surface of bread

dazed (adj): unable to think clearly because of a shock or blow

dazzle (v): to become blind because of brightness
John was dazzled by the headlight of the car.

deceptive /ˈdeɪspət/ (adj): likely to make you believe something that is not true
Appearances can often be deceptive.

delirious /dɪˈlɪriəs/ (adj): unable to think or speak clearly because of fever, excitement or confusion

despise (v): to dislike and have no respect for somebody or something
Manju despised gossip in any form.

dispense (v): to sell or distribute
The newly opened bakery dispenses a range of food articles.

drape /dreɪp/ (v): to cover or hang with cloth or other fabric, esp. in graceful folds

eaves /ɪ:vz/ (n): the edge of a roof that sticks out over the top of a wall

emaciated /ɪˈmeɪʃətɪd/ (adj): very thin and weak
The emaciated rivers are a heartbreaking sight for a lover of nature.

enormous (adj): extremely large

falter (v): to speak in a way that shows that you are not confident
His voice faltered as he began his speech.

fanatic (n): a person who is extremely enthusiastic about religious or political cause

filthy (adj): very dirty and unpleasant

fleeting (adj): lasting only for a short time
We paid a fleeting visit to New Delhi.

foe /fəʊ/ (n): an enemy
foreboding (n): a feeling that something very unpleasant is going to happen
Jaya had a sense of foreboding that the news would be bad.

forsooth (adv): in truth; in fact; certainly; indeed

forthright (adj): (too) honest or direct in behaviour
His forthright manner might be mistaken for rudeness.

frivolous /'frɪvələs/ (adj): silly or amusing, especially when such behaviour is not suitable

frown (v): to make a serious or worried expression by bringing eyebrows together so that lines appear on your forehead
What are you frowning at me for?

gag (v): to put a piece of cloth in somebody’s mouth to stop them from speaking

gigantic (adj): extremely large
A gigantic statue was erected in front of the office.

graciously (adv): behave kindly, politely and generously

grating (adj): unpleasant to listen to

groan (v): to make a long deep sound because you are annoyed, upset or in pain
The boy groaned with pain when his foot hit against the door.

guttural /gʌtərəl/ (adj): harsh, throaty

hide (n): the skin of an animal

humour (v): to agree with the wishes or whims of somebody to make him/her happy

illusory (adj): not real, although seeming to be
The possibility of a peaceful solution turned out to be illusory.

illustrious (adj): very famous and much admired
The cricket star was one of the many illustrious visitors to the concert.

imperial (adj.): connected with an empire
The imperial family in Japan is respected throughout the world.

impudent (adj): rude; not showing respect to others

insolent /'ɪnsələnt/ (adj): extremely rude and showing no respect

install (v): to fix equipment or furniture into position so that it can be used
A new machine is installed in the factory.

jest /dʒɛst/ (v): to say things that are not serious or true

languid /'læŋgwɪd/ (adj): moving slowly in a graceful manner, without much energy or effort

loathe /ləʊð/ (v): to dislike somebody or something very much
I loathe the habit of smoking.

meat-balls (n): a small ball of finely-chopped meat, usually eaten hot with a sauce

marvellous (adj): extremely good

mirage /ˈmɪrɑːʒ/ (n): (here) a hope or wish that you cannot make happen because it is not realistic

mourn (v): to feel and show sadness because somebody has died
He was still mourning his brother’s death.

muse (v): to think carefully about something for a while, ignoring what is happening around you

nap (n): a short sleep, especially during the day
Grandpa usually takes a nap after lunch.
nudge /nʌdʒ/ (v): to push somebody gently with the elbow in order to get their attention
ovation /ˌəʊˈveɪʃn/ (n): an enthusiastic public reception marked by loud and prolonged applause
Sachin Tendulkar got a thunderous ovation for his 50th test century.

overwhelm (v): to have a strong emotional effect on
She was overwhelmed by feelings of guilt.

pathetic (adj): causing feelings of pity or sadness

patio /ˈpætiəʊ/ (n): the courtyard of a house, enclosed by low buildings or walls

pawn /pɔːn/ (v): to deposit as security for the money borrowed from a pawnbroker
He raised the money for the fee by pawning his watch.

perplexedly /pəˈpleksədli/ (adv): in a confused manner

piercing (adj): very sharp
Anju cast a piercing glance at the man.

pompously (adv): showing you are more important than other people

pool hall (n): a hall where billiards is played

posterity /ˈpɒstərəti/ (n): all the people who will live in the future
Posterity will remember him as a great man.

procure (v): to obtain something with difficulty
Unni managed to procure a delegate pass for the film festival.

quartet (n): a piece of music for four musicians or singers

radiant (adj): showing great happiness
The boy gave a radiant smile when his friends surprised him with a birthday gift.

reckon (v): to think or have an opinion about something
I reckon that I’m going to get a good job.

refinement (n): the process of improving something
The previous model of the car has undergone a lot of refinement.

regard (v): to show respect or consideration for someone or something
He has no regard for other people's feelings.

renounce (v): to state publicly that you no longer have a particular belief or that you will no longer behave in a particular way
Gandhiji renounced the use of violence.

restore (v): to bring back a situation or feeling that existed before
After the operation Sonu’s eyesight was restored.

sayest (v): old form of ‘says’

sceptre /ˈseptər/ (n): a decorated rod carried by a king or queen as a symbol of their power

seize /ziːz/ (v): to take something suddenly by using force
Rohan tried to seize the pen from Karan.

shamble (v): to walk in a lazy way dragging the feet along the ground
Sick people shambled along the hospital veranda.

shaggy (adj): long and untidy
The beggar had a shaggy beard.

shrieking (adj): a short, loud cry, especially one produced suddenly as an expression of a powerful emotion

shun (v): to avoid somebody or something
The writer shunned all kinds of publicity.
siesta /siˈɛsta/ (n): a rest or sleep taken after lunch, especially in hot countries
signify (v): to be a symbol of, be an indication of
slay (v): to kill somebody in a war or a fight
smite /smʌt/ (v): to hit someone hard
soil (v): to make something dirty
solemnly (adv): seriously, not cheerfully
The girl solemnly promised not to say a word to anyone about the incident.
solitary (adj): alone; without other people or things around
Rani enjoys going for solitary walks.
spar (n): a strong pole used to support the sails etc. on a ship
spreadeagled (adj): lying with arms and legs outstretched
stable (n): a building in which horses are kept
The horse was led back to its stable.
stake /steɪk/ (n): something that you risk losing, especially money, bet
They were playing cards for high stakes.
stance (n): the opinion that somebody has about something, expressed publicly
What is the paper's stance on the budget?
stifle /ˈstɪfl/ (v): to be unable to breathe, to suffocate
Most of the victims were stifled by the fumes.
streak (v): to mark or cover something
Balu's face was streaked with mud.
thee (pro.n): old form of ‘you’

theology /θəˈlɒdʒi/ (n): the study of religion or religious philosophy
threshold /ˈθreʃhaʊld/ (n): the floor or ground before a doorway, considered as the entrance to a building or room
thou (pro.n): old form of ‘you’
thy (det.): your (old usage)
tinkle (n): a light, clear ringing sound
trace (n): a very slight amount
trample (v): to step with your feet heavily on something so that you crush or harm it
treason /ˈtreɪzən/ (n): the crime of betraying one's country
trifle /ˈtræfl/ (n): something that is not valuable or important
trinket /ˈtrɪŋkɪt/ (n): a small ornament, piece of jewellery etc. usually of little value
unquenchable (adj): that cannot be satisfied
He had an unquenchable thirst for knowledge.
wager (v): to enter into a bet with somebody
wolfish eye (adj): like the eye of a wolf, a cunning eye or gaze
wondrous (adj): strange, beautiful and impressive
wreckage (n): the parts of a vehicle, building etc. that remain after it has been badly damaged or destroyed
Pieces of wreckage were found ten miles away from the site of the plane crash.
yonder (det.): at some distance from the speaker, over there (old usage)
zealously (adv): with great energy and enthusiasm