

Unit

# 4

A - Rendezvous with Ray  
B - Maya Bazaar  
C - A Tribute

## Films and Theatre

## 4. Films and Theatre

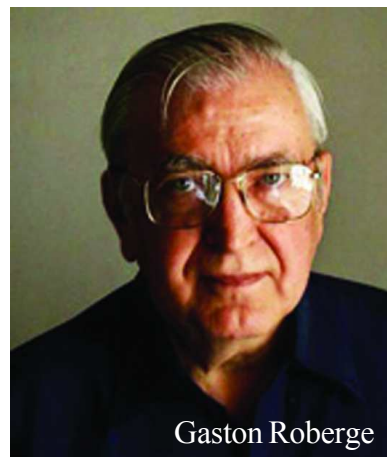
Look at the picture and answer the questions that follow.



1. Is this picture (a) a poster, (b) an advertisement, or (c) a painting? Justify your option.
2. Who do you think are the persons shown in this picture? Name them.
3. What do you think is 'SHREE 420'?

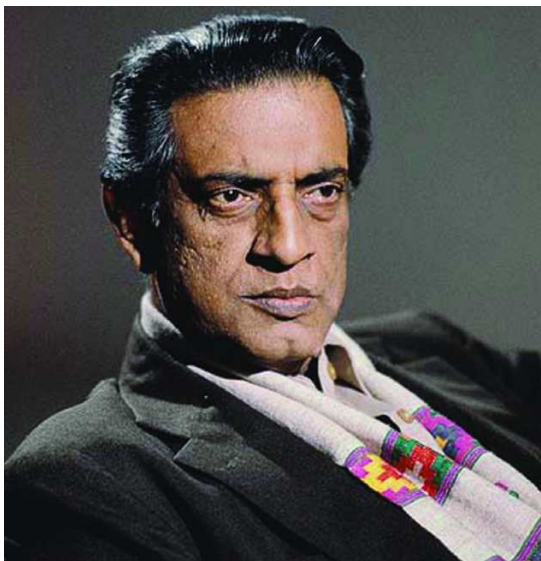
## Rendezvous with Ray

It was a unique friendship that developed between a French-Canadian priest and one of the world's greatest film directors, and had a singular impact on Bengali films both academically and practically. It was en-route to India in 1961, at a stopover in New York, that 26-year-old Fr. Gaston Roberge was acquainted with the works of Satyajit Ray through the Apu Trilogy. He found the world of Apu so fascinating that he saw all three films in one sitting; and there began his longstanding love affair with the people of India and Bengali cinema and culture, which led to path-breaking work in those fields. In his latest book, *Satyajit Ray, Essays: 1970-2005*, a compilation of his essays as the name suggests, being published by Manohar Publishers, New Delhi, Roberge provides a scholarly, original analysis of Ray's works, giving an insight into the greatness of Ray both as a person and as an artist.



Gaston Roberge

"The Apu Trilogy was, in fact, my first portal to West Bengal and its people," he told *Frontline*. In his youth, all he knew of Bengal was through Mircea Eliade's *La Nuit Bengalie*, some of Tagore's poems, and a *Reader's Digest* article on Mother Teresa. If the harsh image of poverty brought out by the article on the "Saint of the Slums" haunted him, Apu's world came as a reassurance. "No. Apu, Sarbajaya, even Harihar did not need my help-but how not to love them? I thought it was fortunate that I would soon be among them," he wrote.



Roberge does not endorse the accusation of Ray's detractors that the master director made his reputation selling India's poverty to the West. "What struck me most was not the material poverty depicted in the films, but the enormous spiritual poverty of some rich people is much more deplorable than material poverty," he said. Roberge does not speak with the arrogance of the West. "I was here on a quest to know the world and in the process know





myself. I did not come here to convert. In fact, I am the one who got converted,” he said.

But it took him nine years after reaching Calcutta (now Kolkata) and joining St. Xavier’s College, to muster up the confidence to meet Ray in person. “Although I wanted to meet him right away, I didn’t want to just go and see him like he was a living museum piece. I wanted to prepare myself, get to know his works more, so that when we met, there could be a worthwhile dialogue,” he said. When they finally met, it was the beginning of a close friendship that lasted 22 years- until Ray’s death in 1992.

It was a very quiet friendship that developed over the years. Manikda [as Ray was affectionately called by his friends] was a shy person and always very discreet about displaying his emotions,” said Roberge. Though to outsiders, Ray’s massive stature- physical and intellectual- might have made him come across as cold, aloof and even intimidating, he was in reality a very simple and unassuming man with a subtle sense of humour. It was an unspoken arrangement between the two of them to meet on Sundays at 9 a.m. at Ray’s residence on Bishop Lefroy Road, Kolkata. Ray would invite Roberge over for private screenings of his latest films and welcomed comments on them. But this happened only after the friendship had cemented, for in the early days of their dialogue Ray’s shyness prevented him from talking about his own films.

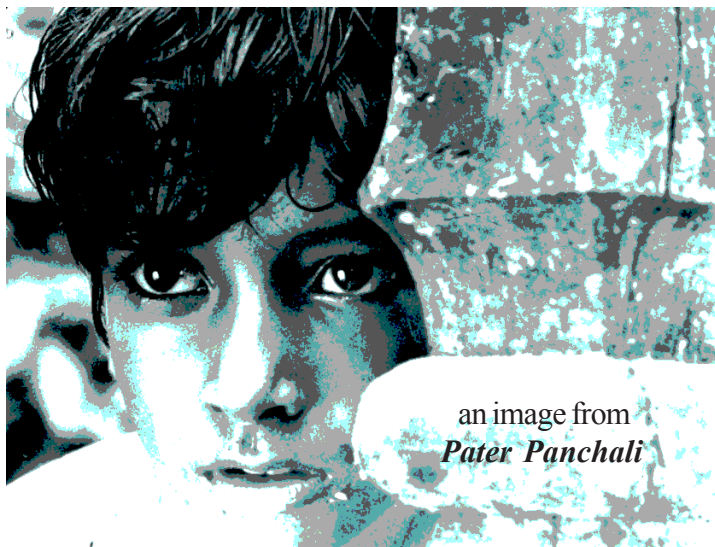
“He was even shy of receiving compliments,” said Roberge. To Roberge, the greatest mark of Ray’s appreciation for him was that he often addressed the French-speaking priest in Bengali, “in spite of my lack of elegance in that language, and the fact that Ray knew both English and Bengali so well.”

“Ray’s screenplay manuscripts were an art by themselves,” Roberge says, “hand-written in Bengali, with notes in English for his set-designer, with sketches here and there, and occasional staff notation of fragments of music”. One Sunday morning, Roberge found Ray in a disturbed mood. A few well-known personalities of the city had visited him earlier to go through some of his manuscripts. After they left Ray found the *Charulatha* screenplay missing. Ray was almost sure who the culprit was. “I asked him whether he was planning to take any action, and he said no, and explained to me that he did not want to hurt the reputation of the person. I was absolutely stunned by his humane concern,” said Roberge.

Like Rabindranath Tagore, Ray strode his time like a colossus. Roberge writes, “It is as if all Bengal was in Manikda: the rich and the poor, the powerful and the humble, the peasants and the city persons, children, teenagers, adults and old people, men and women.”

Philosophically too, Roberge feels, Ray took off where Tagore signed out. If one compares the last major prose piece by Tagore, “Shabhyatar Sankat” (Crisis of Civilisation), which he wrote at the beginning of the Second World War, which contains his immortal





an image from  
*Pater Panchali*

dictum that in spite of what was happening it would be a sin to lose faith in Man, and the last three films of Ray- *Ganashatru*, *Shakha Prashakha*, and *Agantuk*- the analogy becomes clear.

“In these three films Ray was at his most personal and when some critics saw the films as didactic and verbose, he felt deeply hurt. For, in these last films, Satyajit was directly talking to us, conveying his

personal message on society and civilization. If the impulse that motivated his earlier films was aesthetics, in the last three it was self-expression. And there we were denying him his right to speak. As the saying goes, no one is a prophet in one’s own country,” said Roberge. An agnostic throughout his life, it is possible, Roberge feels, that in the face of death Ray was searching for an answer. This was suggested by some of the music that he used in *Shakha Prashakha*.

The last time the two friends met, Ray was in hospital, on his deathbed. It was a Sunday and Roberge, true to habit, arrived on the dot at 9 a.m. “He had grown so weak that he looked frail as a child. I did not stay long, and as I was leaving, Manikda said, ‘*Bhalo laglo*’ [it was nice]. Those were his last words to me,” said Roberge.

One important fallout of this friendship was the establishment of Chitrabani, a communication and film institute, the first of its kind in West Bengal, which Roberge founded in 1970 and to which Ray, as a token of friendship, lent his name as co-founder. Ray was in the first governing body and after a few terms readily agreed to be the institute’s adviser. Roberge arranged most of the initial funding from Canadian agencies. “I had no reservations applying for them, for I feel richer countries in the West are indebted to countries like India,” he said.

For 26 years Roberge was the director of Chitrabani and under him the institute not only produced important documentary features, but also became breeding ground for local talent for film-making...

***Frontline, July29-August11, 2006***

## Glossary

en route ( <i>adv</i> )	:	on the way
stopover ( <i>n</i> )	:	a halt in a long journey
path-breaking ( <i>adj</i> )	:	totally new
portal ( <i>n</i> )	:	an entrance
trilogy ( <i>n</i> )	:	a set of three films with the same artists or characters
haunted ( <i>v</i> )	:	obsessed
accusation ( <i>n</i> )	:	the act of charging somebody
detractors ( <i>n</i> )	:	people who criticise
arrogance ( <i>n</i> )	:	showing pride
muster up confidence ( <i>idiom</i> )	:	gain confidence
dictum ( <i>n</i> )	:	a statement that is believed to be true and followed
analogy ( <i>n</i> )	:	a feature that is similar
aesthetics ( <i>n</i> )	:	the art of judging beauty
fallout ( <i>n</i> )	:	result
agnostic ( <i>n</i> )	:	a person who does not know whether God exists

## Comprehension

### I. Answer the following questions.

1. What did Ray's detractors accuse him of? Did Roberge agree to their accusation? If not, why?
2. 'I didn't come here to convert. In fact, I am the one who got converted.' Who said these words? What different shades of meanings do you find in the words of the speaker?

3. Roberge took nine years to meet Ray in person after joining St. Xavier's college. Why did he take so long time? What would you do if you were in his place?
4. How was Ray perceived by the outsiders? Was this perception true of Ray's real character?
5. What is meant by the line, 'Ray took off where Tagore signed out.' What was Ray searching for?
6. How did Roberge try to take 'Chitrabani' forward? How did 'Chitrabani' help film-making in Bengali?
7. The theme of 'Rendezvous with Ray' is... (Tick any two options.)
  - a) To explain the efforts of Chitrabani.
  - b) To picturize the illustrious life of Ray.
  - c) To explain the experiences of Roberge with Ray

## **Vocabulary**

### I. Read the following passage and notice the underlined words.

It was a Sunday evening. It was already dark. We wanted to watch the film 'Gajani'. We had a square meal and came out. There were no lights. There was a power cut. It was pitch dark. It was bitterly cold. We looked here and there.....

The word pairs 'square meal', 'pitch dark' and 'bitterly cold' are found together. That means they co-occur. Such co-occurring words or word combinations are called collocations (co + locate = collocate). These expressions are natural.

### Let us look at another example.

We Say	We don't say
Ride a motor cycle	Drive a motor cycle

**Read the following report and fill in the blanks with the word from the box below that collocates with the underlined words or phrases.**

standing	fitting	outstanding	thunderous
----------	---------	-------------	------------



The venue of the celebration was 'Ravindra Bharathi', Hyderabad. It was the 100 days' celebration of the film 'Animals Forever'. Avinash, the hero, was full of life with his \_\_\_\_\_ performance in the film. He was admired by everyone. In fact, he was considered to be the main reason for the success of the film. The hall resonated with \_\_\_\_\_ clapping when he came onto the dais. The auditorium with packed audience honoured him with a \_\_\_\_\_ ovation. The producer felicitated every one in the unit in a \_\_\_\_\_ manner. The event was momentous and unforgettable.

## II. One-word substitutes

'Rendezvous' is a one-word substitute for 'a meeting place'.

**You can work in groups and pick out similar one-word substitutes from the text equivalent to the meanings given below:**

1. A short stay between two places in one's journey
2. A person who brings out new books
3. A group of three films that has the same characters or subject
4. An impressive entrance to a building
5. A person who tries to make something less good by criticising it
6. A person who is extremely important or large in size
7. A person who is responsible for a problem or a crime
8. A hand written document
9. A statement that expresses something people believe is true and is to be followed
10. Using more words than needed
11. Something designed to teach people some moral
12. A person who is not sure about the existence of God
13. A branch of philosophy that studies the principles of beauty in art
14. A result of a situation or of an action
15. A film that gives facts about something

**III. In the lesson 'Rendezvous with Ray' we come across certain words / expressions that are not from English. e.g.: en route. This means 'on the way'. These expressions are taken from languages like Latin, Greek, and Portuguese and so on. There are certain instances where these expressions are used in English perhaps because of their precision in meaning. Some of them along with their meanings are given below...**

1. *en masse* = all together, in large numbers.
2. *viva voce* = a spoken exam
3. *in toto* = totally
4. *alma mater* = mother of the soul (school or university)
5. *ex officio* = included because of the rank or job/ by virtue of office
6. *in absentia* = in the absence of
7. *detour* = a longer route we take to avoid a danger
8. *verbatim* = word for word, exactly as spoken or written
9. *status quo* = situation as it is now
10. *ad hoc* = not planned in advance
11. *bona fide* = genuine, real or legal
12. *lingua franca* = link language
13. *magnum opus* = the greatest work
14. *sine die* = indefinitely

**Read the following paragraph and fill in the blanks with appropriate expressions given in the list above.**

### **Children for Films**

On the 14th november, on the occasion of children's day, the children across the state requested the officials to conduct children's film festivals more often. They submitted a memorandum to the Secretary to the Government in Hyderabad in this regard.

The Government conceded to the request and came out with a proposal to set up an \_\_\_\_\_ committee to serve the purpose before a permanent body is in place. It was proposed by the Government that the committee would be led by a department official as an \_\_\_\_\_ president. The committee should conduct a written exam along with a \_\_\_\_\_ to identify student representatives at mandal, district and state level to strengthen the culture of film festivals among the children. The \_\_\_\_\_ of the students should be verified for such identification. The proposal made the screening of at least a \_\_\_\_\_ of a director mandatory every year. The children were thrilled to bits on this.

**IV. In the previous classes we learnt how the words form with the help of prefixes and suffixes. Now, we will learn another aspect of word formation i.e. through roots. In the lesson we have a word 'agnostic' which is formed out of the root 'gnos' that means 'to know'. When the prefix 'a-' is added to the root 'gnos', we have the word 'agnostic'.**

**A. Given below are some prefixes, roots and suffixes. Form words using them and write their meanings.**

Sl.No	Prefix	Root	Suffix	Word	Meaning
1	dia (across)	gnos (to know)	- is	diagnosis	
2	ante (before)	bellum(war)	_ _ _		
3	bene (good)	dictio (saying)	-ion		
4	pro (forward)	gressus (move)	_ _ _		
5	a (no)	theos(god)	-ist		
6	mono (one)	arkhein (rule)	-y		
7	per (very)	versio (to turn)	_ _ _		
8	intro (within)	spectare (to look)	-ion		
9	bi (two)	oculus (eye)	-ar		
10	poly (many)	morph (form)	-ism		

**B. Analyse the following words in terms of the prefixes, roots and suffixes and their meanings.**

Sl.No	Word	Meaning	Prefix	Root	Suffix
1	pantheist				
2	speculation				
3	dictionary				
4	diameter				
5	introvert				
6	prognosis				
7	anarchy				
8	insecticide				
9	regress				
10	bimorph				

**C. Think of some words that begin and end with the following prefixes and suffixes.**

**Prefixes:** dis-, bi-, pro-, pre-,

**Suffixes:** -cide, -tion, -ist, -logy,



**I. Arrange the following sentences in proper order and write a paragraph. You may insert appropriate linkers wherever necessary.**

**Stream of Comedy**

In every Indian language, a comedian is an essential character of films. In Telugu, Relangi and Ramanareddy provided comedy which made the audiences laugh heartily. Their appearance appealed to the film lovers.



Relangi was fat and short.

Their accent amused the film lovers.

Ramana Reddy was lean and tall.

Padmanabham and Allu Ramalingaiah followed their footsteps.

His name found place in the Guinness Book of World Records.

Rao Gopal Rao's stint as villain-cum-comedian has been admired by all.

Mr. 101 Districts, Nutan Prasad left an indelible mark in the hearts of the audience.

Ali and Sunil are comedians.

He has a world record.

Brahmanandam has had a long career.

People have been laughing.

Rajababu came later.

Sorrows of people are taking a back seat.

He amused the people for long.

They are also considered heroes.

## II. Prepositions following 'adjectives' and 'verbs':

In 'Rendezvous with Ray' we come across certain verbs and adjectives followed by Prepositions. For example, *acquainted with*, *brought out*, *prevented from*, *explained to*

**Read the following sentences and observe the underlined words.**

1. I am amazed at you, Victoria.
2. Victoria, a precocious girl of ten, was dressed in colours.
3. He is trying to adapt himself to the regrettable occasion.
4. He was very fond of Jimmy.
5. I am sure I am sorry for it.
6. You've been waiting for me to begin tea.
7. I see the little trifles that belonged to father lying around.
8. This always appealed to me.

In the above sentences, the underlined adjectives and verbs are usually followed by certain prepositions.

**A. Here is a list of adjectives and verbs. Tick(✓)the prepositions that follow the adjectives and the verbs. Later, use them in sentences of your own.**

Adjective / Verb	Preposition(s) that follow(s)							
	of	with	in	to	at	from	on	for
proud								
married								
good								
different								
keen								
famous								
capable								
responsible								
believe								
shout								
think								
agree								
depend								
recover								
belong								
apply								

### B. Fill in the blanks with suitable prepositions.

1. All last winter Sharath suffered \_\_\_\_\_ coughs and colds.
2. Anand is unaccustomed \_\_\_\_\_ the heat.
3. Kumar was afraid \_\_\_\_\_ his enemies.
4. Sriram was always arguing \_\_\_\_\_ his brother.
5. Sindhu was dedicated \_\_\_\_\_ her job.
6. Priyanka was shocked \_\_\_\_\_ the hatred they had shown.
7. I said \_\_\_\_\_ you, "I am thinking \_\_\_\_\_ going to America. I have actually dreamt \_\_\_\_\_ it."
8. I want to talk \_\_\_\_\_ the group about their exams.
9. I was terrified \_\_\_\_\_ her.
10. I've always been terribly fond \_\_\_\_\_ you.
11. If you continue to support someone who is in trouble you are loyal \_\_\_\_\_ them.
12. If you don't understand any of these words, you could refer \_\_\_\_\_ a dictionary.
13. It wasn't his car, in fact I don't know who it belongs \_\_\_\_\_.
14. My problems are very similar \_\_\_\_\_ yours.
15. People started to shout \_\_\_\_\_ the driver.
16. She had always been bad \_\_\_\_\_ languages.
17. She listened \_\_\_\_\_ me and then told me \_\_\_\_\_ her problems.
18. The accident sadly resulted \_\_\_\_\_ the death of a man.
19. The buses are often late, so you can't depend \_\_\_\_\_ them.
20. They may feel jealous \_\_\_\_\_ your success.

### III. Read the following paragraph and notice the use of the past perfect and simple past.

- A. As all the actors had taken their positions, the curtain rose. They started acting as the director had asked them to. The audience enjoyed the play very much. The hero kicked the comedian since the comedian had done mischievous things. The musician fell off

his chair after the comedian had fallen on him. The power went off after the musician had landed on the cables. There was darkness and silence everywhere. After a while two persons in the audience started a conversation.

**B Read the following conversation and fill in the blanks with appropriate verb forms ie., past perfect / simple past.**

**Sarath** : Oh! What \_\_\_\_\_ (happen)? Everything \_\_\_\_\_ (be) disturbed before the play \_\_\_\_\_ (come) to an end.

**Bharath** : Damn it! The play \_\_\_\_\_ (be) very interesting. Someone on the stage \_\_\_\_\_ (do) something when the hero \_\_\_\_\_ (throw) him off.

**Sarath** : I too \_\_\_\_\_ (see) it. It was the comedian. The hero \_\_\_\_\_ (hurl) him since he \_\_\_\_\_ (do) a mischievous thing.

**Bharath** : How disgusting! I \_\_\_\_\_ (pay) one hundred rupees before I \_\_\_\_\_ (enter) this theatre. Everything has become a chaos.

**Sarath** : Where \_\_\_\_\_ (be) the director? Had he \_\_\_\_\_ (try) to set things right before the audience \_\_\_\_\_ (start) leaving, it would have been nice.

**Bharath** : The electrician \_\_\_\_\_ (restore) the power before the audience \_\_\_\_\_ (leave). Thank God! At last the play resumed.

**IV. Given below is a paragraph with ten errors in the areas of 'concord, tense, prepositions, punctuation and articles'. Edit the paragraph.**

The Indian film industry has witnessed sweeping changes in the past hundred years. It started of with mute (*mooki*) films . Even then, people liked this new form of entertainment. There was several intervals in a film show because of a single projector. Later, the technology changes made a talkie films possible. A theatre of those days is like a rice mill. This type of theatre were called 'Touring Talkies'. But these didn't tour. There were bamboo screens to served the purpose of walls of the modern theatre. 'Cut Shows' were a luxury of those days. Have you ever watch them Now, the modern theatres is completely different. Multiplexes with dts, 3D and 4D are a present reality.



## Study Skills

**Read the following passage and rewrite it replacing all idioms, without changing the meaning of the passage.**

### Tragedy in Comedy

“Cut! .... Shot OK”, shouted the director. The funny face of the comedian suddenly wore a worried look. He said to the director, “sir,...” The director did not allow him to say any thing. He said, ‘Yes, you can go....’ Where should he go? The comedian really did not understand what the director had meant. He could not make out what he said. As per the original plans, the comedian had to attend the schedule for 15 more days continuously. This put the comedian in soup as his wife was seriously ill. He was referring to the break he needed to visit his wife and maybe the director was referring to the sets. Perhaps both of them were talking to cross purposes. He had always been loyal to the firm that brought him into the limelight. But he could not help his wife. He was in a tight corner then. Yes! He had to face difficulties, yet he had to make people laugh. This was the paradox of his life. Wasn't it a 'tragedy in comedy'?

## Listening

**Listen to the radio program and tick (✓) the right answer to the following questions.**

1. What was the programme about?  
a) Ray    b) Jewels of India    c) film-making
2. Which film inspired Ray?  
a) Agantuk    b) Bicycle Thieves    c) Shantiniketan
3. The highest civilian award Ray received was  
a) Oscar Award    b) Bharath Ratna    c) Padma Vibhushan

## Oral Activity

Make a short speech of 2-3 minutes about the film you have seen recently. You should include the following points in your speech.

-What the film was.

-Why you liked it so much (You can talk about the direction, actors, costumes, music, songs, etc.)

You can make notes on a sheet of paper and look at it as you speak.

## Maya Bazaar

K. V. Reddy's '*Maya Bazaar*' has been voted as the 'Greatest Indian Film' in an online poll conducted by a television news channel. The poll was conducted to find out India's greatest film till date, on the occasion of 100 Years of Indian Cinema and people chose '*Maya Bazaar*' over other Indian classics. The film is considered one of the enduring classics of Indian cinema and was christened as a landmark achievement in Indian film's cinematography, art direction and VFX with the available technology during that time. The following is a review on the film when it celebrated the Golden Jubilee in 2007.

### 'Maya Bazaar' forever!



Fifty years ago, director K.V. Reddy or for that matter, producers Nagireddy and Chakrapani, would not have imagined what they were unleashing when they decided to make *Maya Bazaar*- a bilingual in Telugu and Tamil.

The finished product hit the screen in 1957 to become a landmark movie in the Telugu film industry. It became a hit not only for the sterling performances of the star-ensemble that it had right from S.V. Ranga Rao, Savitri, NTR, ANR, and Gummadi, but also

because K.V. Reddy was in full control over every frame of it.

There is little else one could expect when all time greats like Marcus Bartley (cinematography), Ghantasala (music), M.L.Vasanth Kumari, Leela, Suseela and Madhavapeddi (playback), Gokhale (art), Pasumarthy(choreography) and Pitambaram(make-up) got together to weave magic around an episode from Mahabharatha, *Sasirekha Parinayam*.

However, the greatness of *Maya Bazaar*, about which much is said and written, is not just because of these facets alone.

It is a tribute to Telugu culture, language and customs of the land. The film was watched repeatedly soon after its release because people identified every character of the film with someone they knew in their immediate vicinity and the audience still do the same now.



The dialogues written by Pingali Nagendra Rao (as well the lyrics) were the same that the people were hearing or using in their conversations every day - if not, those became a part of Telugu life thereafter. Sasirekha's, nay Ghatothkacha's *Manadi Sodara Prema...* became immortalized as much as *Suryakantam's antha alamalame kada* which has become a way of life in greeting people.

As for songs, *Aha naa pelli anta* still reverberates in marriages and *Vivaaha bhojanambu* is yet another must.



An entire repertoire was added to the Telugu dictionary by the film. Take for example *Talpam* used for denoting a cot or a bed. Were Telugus using *Gilpam* as an antonym of it till the movie's advent? Nor did anyone tell so emphatically until Ghatothkacha that *Evaru puttinchakunte maatalela pudathayi* and hence if friends are to be called *Asamadiyulu* then enemies could be termed *Tasamadiyulu*. Will anyone forget the expression *veyandira veediko*





*veeratadu*? No exception to *hai hai sodara* and *hai hai naayaka* .

The story itself is woven around the love of Sasirekha-Abhimanyu. With Krishna and Balarama having difference of opinion over it, their wives too take sides as is inevitable in any family. To introduce the theme , the director uses a magic box, (an equivalent of a TV screen) which displays whatever is dear to the viewer's heart.

Sasirekha naturally sees Abhimanyu and Balarama gets to see his *sishya*, Duryodhana on it. His wife laps up the sight of an array of jewellery and the audience laughed heartily because they knew that someone back home was equally attached to the riches.

When Balarama curtly tells his sister, " *Subhadra! Aagadalu, aghaayityalu naaku paniki raavu*", when he was confronted with the latter's indignation at his decision to separate Sasirekha and Abhimanyu , womenfolk among the viewers sighed recalling their own tribulations in the hands of such brothers.

Frame after frame impacts viewers with similarities. The greatness of the director lies here- he successfully reduces all characters to ordinary mortals displaying all the follies of human beings except Ghatothkacha and Krishna. And then he injects into the Yadava household a Telugu atmosphere, full with its simile, imagery, adage, sarcasm and wit.

The result — a feast for the eyes and soul. That is *Maya Bazaar*





for you. Mind you, this is a story of *Paandavas* and *Kauravas* with the *Yadavas* pitching in. But one never sees the *Paandavas* throughout the film. We only hear of them.

If any NRI asks you to suggest ways to teach Telugu culture just ask him or her to introduce them to *Maya Bazaar* first. Further, if they seek to know about their uncles, aunts and cousins back home, bring in their names , “look, this is your Balarama...”

Any better way of doing it?

Then onwards it's all *Laahiri, laahiri, laahiri lo...*

## Glossary

-*The Hindu*, 21 April 2006

VFX	:	Visual Effects shortened to Visual FX and then to VFX
the vicinity ( <i>n</i> )	:	the area around a particular place
reverberate ( <i>v</i> )	:	have a strong effect on people for a long time
repertoire ( <i>n</i> )	:	all that a performer can do
advent ( <i>n</i> )	:	arrival
array ( <i>n</i> )	:	an impressive collection of things
indignation ( <i>n</i> )	:	a feeling of anger
sarcasm ( <i>n</i> )	:	a way of using words that are the opposite of what one means to make fun of somebody

## Comprehension

### I. Answer the following questions.

1. You have read the review of the film 'Maya Bazaar'. List the things that the review focuses on.
2. Do you think this review of the film is positive or negative ? Substantiate your view.
3. What made 'Maya Bazaar' a landmark film?

4. Why is 'Maya Bazaar' watched repeatedly?
5. What is the central theme of 'Maya Bazaar'? How have the Telugu speakers settled abroad looked upon 'Maya Bazaar'?
6. The purpose of the review is ...
  - a) ...to give an account of the stars of the film
  - b) ...to establish the element of Telugu culture in the film
  - c) ...to help NRIs understand Telugu culture.
  - d) ...to praise the producer of the film.
  - e) ...to advertise the film.

(Put a tick (✓) on the options that indicate the purpose of the review.)

## Vocabulary

**I. In the review of 'Maya Bazaar' the expression, 'language and custom', has two words linked with the conjunction 'and'. We also use expressions like 'cup and saucer', 'near and dear' etc.**

These pairs of words joined by a conjunction 'and' are called 'binomials'. In these expressions, the word order never changes. For example, we say 'near and dear' and not 'dear and near'.

**Here are some sentences with 'binomials' underlined.**

1. Sports is a part and parcel of education.
2. The new theatre is rough and ready.
3. Music is not only Rahman's bread and butter but also his passion.
4. The film industry is expanding in leaps and bounds.
5. The customer can pick and choose anything he likes. It is for him to decide.
6. 'Give and take' policy is always helpful.
7. Ray gave his heart and soul to reading books.
8. He stood by me through thick and thin.
9. The main goods were shifted first. Then the odds and ends were taken.

**Match the following binomials with their meanings and use them in your own sentences.**

**Column - A**

**Column - B**

- |                     |           |                       |
|---------------------|-----------|-----------------------|
| 1. part and parcel  | (       ) | a. unimportant things |
| 2. rough and ready  | (       ) | b. livelihood         |
| 3. leaps and bounds | (       ) | c. in difficult times |
| 4. bread and butter | (       ) | d. dedicated          |
| 5. pick and choose  | (       ) | e. help one another   |
| 6. give and take    | (       ) | f. a large choice     |
| 7. heart and soul   | (       ) | g. big leaps          |
| 8. thick and thin   | (       ) | h. an integral part   |
| 9. odds and ends    | (       ) | i. almost finished    |

**II. Read the following conversation that took place in the classroom of a film institute.**

**Professor Paul:** As a part of our 'Diploma in film-making' we have discussed certain aspects of film technology, right? I hope by now all of you are familiar with those concepts. If you have some more queries, we can discuss them. Now the class is open for questions.

**Rishi:** I think what is included and excluded in an individual shot is called 'Frame'. Am I right?

**P P :** Yes, you are. What is brought to the viewer is called a frame.

**Prudhvi:** Which shot is used to show a happy reunion, Sir?

**P P:** It is called 'Arc'. The camera moves in an arc around the subject (artistes). Any more questions...?

**P P:** Here is a list of camera shots that helps you to have a clear idea about different shots in film-making.

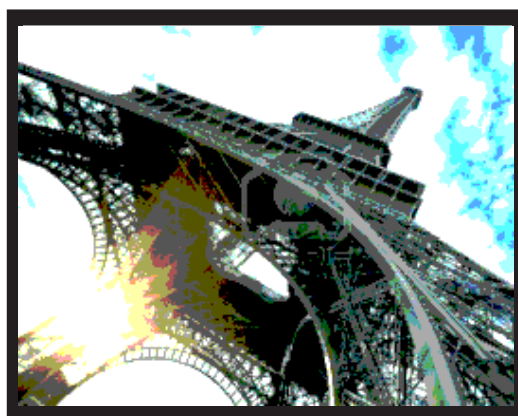
## Shots and Angles

1. **Establishing shot:** It is usually from a greater distance to establish setting. (familiarises the scene or setting)
2. **Close- up:** It refers to the image occupying at least 80 percent of the frame.
3. **Two shot:** Two people in the frame are showed equally.
4. **Dutch angle:** It is neither vertical nor horizontal. It's oblique.
5. **Bird's eye shot:** It is shot directly and vertically down at the subject.
6. **High angle:** Camera is above the subject. It creates an impression that the subject is weak or powerless.
7. **Low angle:** The camera is placed below the subject. The subject appears larger than normal.
8. **Rack focus:** Here the focus is shifted from one subject to the other where the subject that is not in focus is blurred.
9. **Footage:** It is the total exposed film.
10. **Montage:** Different images are assembled to build an impression.

**Here are some visuals. Identify their features and label them. You may choose the labels given above.**

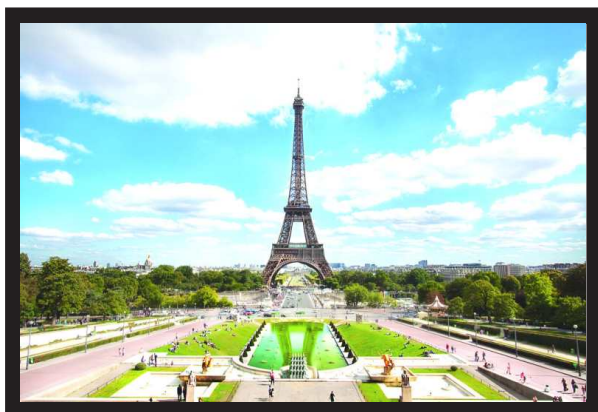


shot

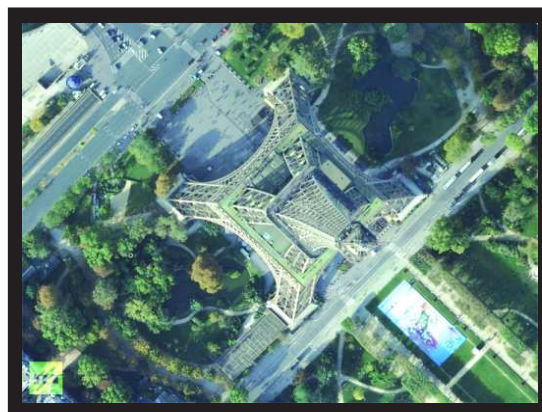


shot





shot



shot

## Grammar

### Modals

**The following is a conversation between two artists.**

**Shankar:** Shanti, yesterday the ABC Movies called me up seeking my opinion.

**Shanti:** What is that?

**Shankar:** They've a role for a heroine in their film that is going to sets very soon. They wanted to offer that role to you. **Will** you accept it?

**Shanti:** Did they really mean it? I've two doubts about it. First, **can** I do it? The second, **should** I do it?

**Shankar:** Yes, you **can** certainly do it. Regarding your second doubt -I think it's not that you **should** do it, you **must** do it.

**Shanti:** Why?

**Shankar:** We may like some roles and others we may not. But we accept them for the sake of our career.

**Shanti:** Mmm... .

**Shankar:** Certain roles we **should** accept for the sake of satisfaction. That's why, I said you **must** do it.

**Shanti:** Then I take your word as final to me. I **shall** do it. Tell the ABC Movies that I have accepted the offer.

The words given in **bold** letters in the above conversation perform different functions. They are called **modal auxiliaries** or **modals**. Their functions are given below.

Modal	Function
shall	obligation, offer, order, suggestion,
should	obligation, advice
can	ability, possibility, permission
could	request, suggestion, permission, possibility, ability
will	certainty, intention, futurity, purpose
would	offer, preference, past habit, future of the past
may	permission, possibility, wish
might	possibility
must	compulsion, inference

### Some important points about modals:

1. Modals take any subject before them. There is no Subject-Verb agreement problem.
2. No two modals co-occur in a sentence.  
Eg. The film will be released next week.
3. The main verb will always be the V<sub>1</sub> form after the modals.  
Eg. He cannot move the big stone.
4. Past form of some modals stands for 'politeness'.  
Eg. i) Would you like to have some tea?  
ii) Could you lend me your book?

### Read the following sentences and identify the functions performed by the modals.

- a) He can sing for eight hours at a stretch.
- b) You could take an umbrella, it's raining outside.
- c) We should complete the shooting by tomorrow evening.
- d) Shall I wait till you come?
- e) The time was up but the makeup person would not turn up.
- f) The car hasn't arrived yet. It must've got a flat tyre.
- g) There may be heavy rains tomorrow. So, why couldn't we go for indoor shooting?
- h) Will you join us for tea?

- i) The agreement between the two parties shall be in force for two years.
- j) It might be an idea to postpone the release of the film.

## Writing

**I. Now read the review once again. Write a review of a film / a TV Programme / an episode of a TV serial you have seen.**

**II. Read the following letter.**

Kondamudusu Palem,  
Kandukuru.  
Nov. 27, 2013.

To  
The Editor,  
The Hindu,  
Vijayawada.

Sir / Madam,

I am a regular reader of your esteemed newspaper. I am very much interested in reading the news in 'Friday Review' in your newspaper every week.

I am writing to bring to your notice certain feelings I had when I watched the colour version of the movie 'Maya Bazaar'.

Recently 'Mayabazaar' was released again but this time it was a different 'Maya Bazaar', Maya Bazaar-in colour!

Thanks to the Goldstone Technologies, I was carried away to a different world of colourful visuals. Of course the audio part remained the same. But here and there the effects of digital track sound have made some difference. Such an experiment began in Hindi with 'Mughal-E-Azam' and received applause from the audience. I hope many such experiments are welcome to the film lovers.

Thanking you,

*Yours faithfully,*  
**N. Sarathchandra**  
Z.P.HIGH SCHOOL  
KANDUKURU  
PRAKASAM (Dist.)

**II. Write a rejoinder to the letter that appeared in the Hindu in response to the review of 'Maya Bazaar'. In your rejoinder write whether the opinion expressed in this letter is a sufficient appreciation of 'Maya Bazaar'.**

**III. Let's read the following skit.**

**Suhas** : Amma, Amma....

**Mother** : What, Suhas?

**Suhas** : My friends are planning to watch a movie. I too want to join them.

**Mother** : Movies, movies, movies. No, I can't let you go to movies too often.

**Suhas** : My friends are making fun of me. They call me 'a bird in a cage'. *(Goes out disgusted taking his school bag.)*

\*\*\*\*\*

**Mother** : Money, money, money. He always needs money. This is not a kid. It's an apparition.

**Father** : *(coming)* Why are you shouting, Sarala? What did you say?

**Mother** : Didn't you hear? An apparition.

**Father** : Who is the apparition?

**Mother** : Who else could I mean? It's your son.

**Father** : Not your son? He needs money?

**Mother** : Yes, he needs money. He watches movies. His life is movies. He doesn't care to study. All the children in the street are doing very well. But this devil ..... *(Starts banging her head against the wall. No wounds.No blood)*

**Father** : No, Sarala. No, don't do it.

*(Mother falls down and father brings a glass of water.)*

**Father** : Sarala..., Sarala..., have some water.

*(A pause)*

**Father** : Sarala, we have to understand certain things.

**Mother** : *(Having drunk water)* As if you have understood.... . You don't worry about anything. He doesn't study at all. He is after movies.

**Father** : Wait! I'll find out.

\*\*\*\*\*

**Father** : Suhas, you didn't take your bicycle today. You didn't take your lunch box. You look tired.....

**Suhas** : Amma doesn't understand me. She always makes fuss of me. She always wants me to do one thing; study.... study..... study. I want to go to a film. That too once a week. All my friends are going. I too want to go. Is it wrong on my part?

**Father** : Why don't you try to understand your mother's concern? She is worried a lot about your future.

**Suhas** : But I am all right in my studies. I think, watching a film once a week, that too, watching a good film is not a sin.

**Father** : Which film did you want to watch?

**Suhas** : "Life of Pi". It's an interesting movie with high technical values.

**Father** : All right, my boy.

\*\*\*\*\*

**Father** : Sarala, the boy didn't want to do anything bad.

**Mother** : But I have my own fears.

**Father** : I do understand. Your fears may have reasons. But what Suhas wanted was just 100 rupees. And that too for watching an interesting film.

**Mother** : Maybe I was wrong. We'll ask Suhas to go to the film. He is such a nice boy. He never troubles us.

**Father** : Come on. Let's have supper. Come, Suhas.

Now let's ponder over these points:

**Keeping in mind the features of a skit discussed below, prepare a skit on the subject you like most.**

A skit has all the characteristics of a play. Usually, it does have a message to convey. It has a plot (a beginning, a crisis and a resolution). However, there are certain differences with respect to time, number of characters, setting etc., The skit is more of an informal nature. The number of characters is less. The setting does not have much importance.

## A Tribute



The Indian film industry has completed a hundred years in the year 2013. It is a fitting tribute to the world of cinema to recollect our favourite films, producers, directors, actors, and music and art directors.

Telugu audiences are proud of many great producers, directors and artistes. Savitri is one such prestigious artiste. Ever since she was eight, she evinced interest in learning dance. Later she associated herself with the theatre. She formed a theatre organization as well. She had little difficulty in entering the film field. When Savitri was twelve, she was offered a role in the film, *Agnipareeksha*, but was finally dropped as she looked too young for the role.

She was given a song sequence- *Ranante rane ranu*- in '*Pathala Bhairavi*'.

Savitri's part in it was brief, but the effect of her performance was considerable. Her expressions were beautiful. A lot of film makers recognized 'a potential artiste' in her.

As a result, she was elevated to the role of a heroine by the noted director L V Prasad in the film '*Samsaaram*'(1950). On the sets, she was nervous; she had to repeat many takes and this proved a setback for her. The role was given to someone else and she was given a small role of less import.

In the film '*Devadasu*' (1953), [one of] the best picturisation[s] of Saratchandra Chatterjee's novel '*Devadas*', Parvathi comes alive in Savitri. The young Parvathi with curly hair, a lock of hair straying to her forehead, the large round black berry eyes looking out from an innocent face left an indelible imprint in the minds of all cine lovers. She portrayed Devada's love and the role of a rich man's wife marvellously. Savitri left her mark in this evergreen Telugu classic.



Savitri established her credentials with '*Ardhangi*'(1955) . She gave an exceptionally brilliant performance as a woman forced to marry a mentally retarded person (ANR). She nurses him back to health. She also teaches a lesson to her in-laws who conspire against her husband.



Savitri captured the audiences with her charm and magnificent acting. She was able to convey a wide range of feelings through her expressive eyes. Her mischievous look - it captivates anyone; the look of fake anger provokes, the look filled with real anger pierces the heart. The look of passion while waiting for her lover; the pain filled look when her love fails; the confident look that seems ready to face any situation, all these myriad emotions are hidden in her eyes .The dimensions are endless and pages can be filled to describe the magic spell of her eyes.

Savitri's amazing talent was in full form in '*Missamma*', a hit comedy that established Savitri's place firmly as a star. Mary in the film comes into an agreement with a Hindu youth, M T Rao (NTR) to pretend as a couple in order to get a job in a school. Mary was a Christian to the core, whereas Rao was a tolerant Hindu. What results in is a three hour pure comedy for the audience!

Savitri was adored for the matchless ease in expression. Meena Kumari, the heroine of Hindi films said, “when I watch Savitri's acting, I usually get doubts about my own acting”. Her strikingly expressive eyes and her superb sense of timing made her one of the greatest actresses. Amitabh Bacchan felt, 'Savitri was one of the first actresses with unbelievable spontaneity'.



*Maya Bazaar* is another film that brought fame to Savitri. She played the role of Sasirekha. Recollecting the *16-annas Telugu lass clad in parikini*, in the song '*allibilli ammayiki...*' reminds us of the rich Telugu culture of



yesteryears. In the final part of the film, Savitri plays the role of maya(not real) Sasirekha(Ghatotkacha in disguise).She walks in a masculine manner imitating the legendary SV Ranga Rao acting as Ghatotkacha in the film to perfection.

The theatre rocks with laughter when Lakshmana Kumara (Relangi) is teased by maya Sasirekha. She switches from the feminine to the masculine in the twinkling of an eye and needless to say, a female artiste displaying masculine demon qualities with a club in hand has no parallel.

Savitri gets totally involved in whatever role she plays. '*Chivaraku Migiledi*' is one such film. She played the role of a nurse in a psychiatry ward. In a particular scene the nurse has a nervous breakdown and cries uncontrollably. The shot was over. "CUT", the director said, but Savitri who played the role could not stop crying! Everyone in the set had to run to her and pacify her. The film became a milestone in her career!!

Savitri was awarded the title '*Mahanati*' (the Supreme artiste).She also received the Presidential award for her performance in '*Chivaraku Migiledi*', the *magnum opus* of Savitri. She was the recipient of '*Kalaimamani*' and '*Nadigayar Tilakam*' from Tamil film industry. Savitri had nearly 300 films to her credit. Her career was nearly 30 year long. She was equally admired by Telugu and Tamil film lovers. She also acted in a few Kannada and Hindi films. She had a lion's share of films when she was at the zenith of her career. Her passion for films was so strong that she directed and produced a few films, in spite of certain adversities.

Savitri was a humane artiste. She was generous to the people who were in need. Once, she donated all the jewellery she was wearing to the Prime Minister's fund. Her rise as a star was like a meteor. She left the world in 1981 leaving an envied and unsurpassed legacy behind her.

Savitri is no more. But she is among us with her unforgettable roles. Her versatility lives on and on and on.

Paying tribute to her, the director and producer Dasari Narayana Rao said:

"... Many artistes are forgotten soon after the death. But, it is not so with Savitri. SHE WILL BE REMEMBERED AS LONG AS CELLULOID LIVES ON.

'All her films would amount to an 'Album of life' due to their range of themes; they encompass human lives and passions in their full diversity. What is cinema? Is it a fiction or a reality? Many people say many things. But Savitri gave a different definition. She said that cinema is 'Life'. Life is eternal. So is cinema because life runs through it. AND SAVITRI IS ETERNAL SINCE SHE GAVE THAT LIFE TO CINEMA."

## Glossary

- magnum opus (n)* : the greatest work
- 16-annas Telugu lass (idiom)*: an expression which means *a perfect Telugu girl*.
- lion's share (idiom)* : major portion / part
- zenith (n)* : peak

## Comprehension

**Answer the following questions.**

1. Have you ever seen any of the films in which Savitri acted? List them. Which of them do you like most?
2. Savitri's qualities and her acting have been mentioned in the tribute. Which of Savitri's qualities fascinates you most?
3. Why was Savitri taken away from her main role in the film, 'Samsaaram'?
4. How do you think Savitri was able to strike back after she was replaced from the main role in 'Samsaaram'?
5. The purpose of the tribute is ...(choose the appropriate answer)
  - a) to sympathize with Savitri
  - b) to admire Savitri's acting and her abilities.
  - c) to understand savitri's acting and qualities
  - d) to express different opinions about Savitri

## Project Work

**Look up on the internet / in the newspapers or magazines and gather the following information about your favourite actor:**

Name of the actor :

Physical features :

His / her debut film :

Good films to his/her credit :

Awards and honours received :

Best movie of his/her career :

Great qualities in him/her :

**Any other points you like to mention:**

1. \_\_\_\_\_

2. \_\_\_\_\_

**Now work in groups and discuss the specific qualities of the actor that make you like him/her the most.**

## Self Assessment

**How well have I understood this unit?**

**Read and tick (✓) in the appropriate box.**

Indicators	Yes	Somewhat	No
<b>Reading:</b> I read and comprehended the text:			
A: Rendezvous with Ray			
B. Maya Bazaar			
C. A Tribute			
<b>Vocabulary:</b> I was able to . . . .			
• answer the questions given under comprehension of ‘Rendezvous with Ray’.			
• fill in the blanks with the words that collocate with the underlined words or phrases given under vocabulary.			
• pick out one-word substitutes from the text equivalent to the meanings given under vocabulary.			
• fill in the blanks with appropriate expressions given in the list under vocabulary.			
• write the meanings of the suffixes and prefixes given under vocabulary.			
• analyse the words in terms of the prefixes, roots and suffixes and their meanings.			
• think of some words that begin and end with the prefixes and suffixes given under vocabulary.			
• match the binomials with their meanings given under vocabulary.			

Indicators	Yes	Somewhat	No
<b>Grammar:</b> I was able to . . . .			
• arrange the sentences in proper order and write a paragraph and insert appropriate linkers given under grammar.			
• use the adjectives in sentences of my own.			
• fill in the blanks with suitable prepositions given under grammar.			
• fill in the blanks with appropriate verb forms of past perfect and simple past given under grammar.			
• understand and identify the functions of different modals.			
<b>Writing:</b> I was able to . . .			
• write a review of a film / a TV programme / an episode of a TV serial.			
• write a rejoinder to the letter given.			
• prepare a skit on the subject I like most.			
<b>Study Skills:</b>			
I was able to rewrite the given passage replacing the idioms.			
<b>Listening and Speaking:</b>			
I listened to the radio programme and answer the questions given.			
I was able to make a short speech about the film I have seen recently.			
<b>Project Work:</b>			
I was able to collect information and write a biographical sketch of my favourite actor.			



Unit

5

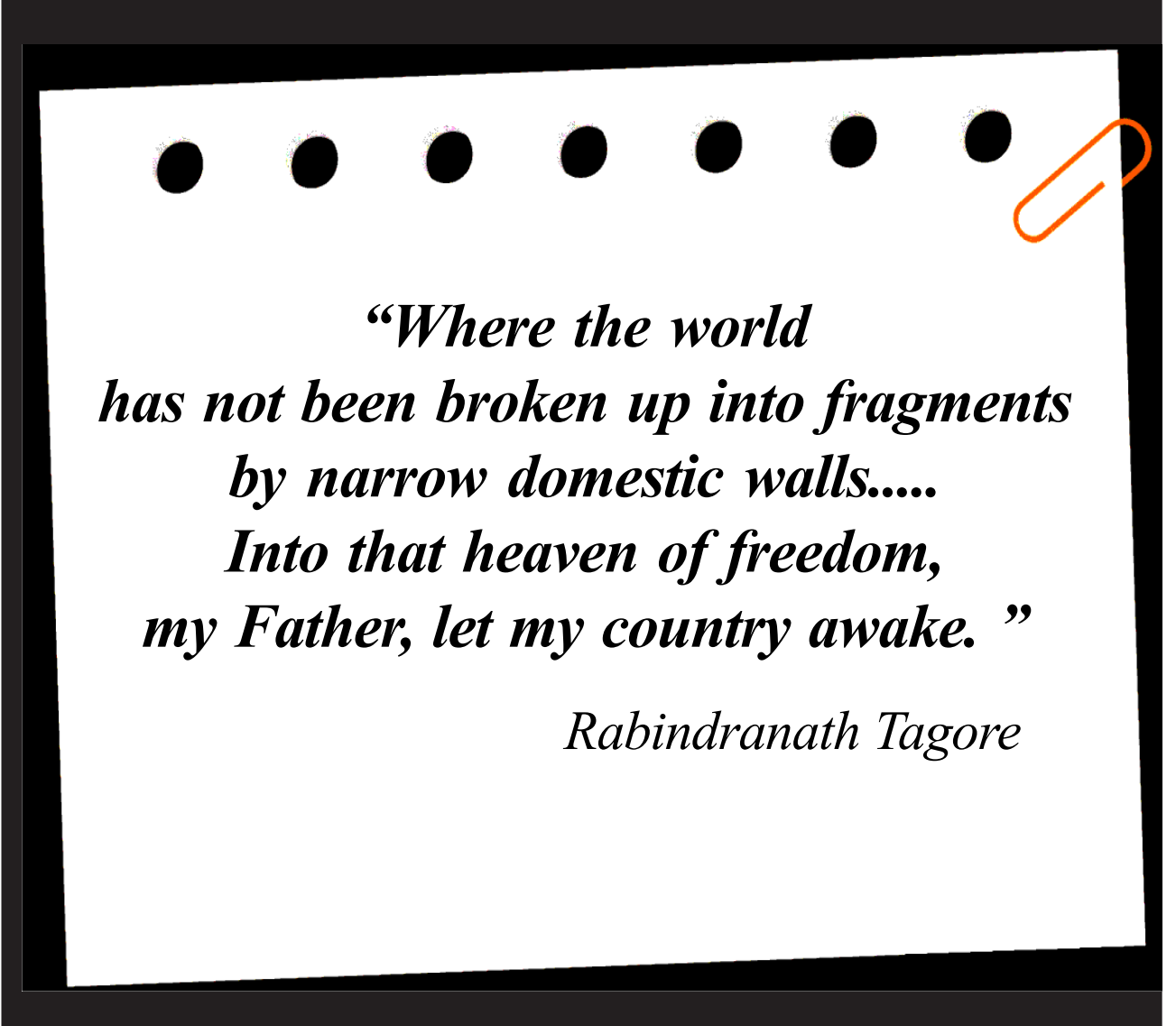
A - The Storeyed House-I  
B - The Storeyed House-II  
C - Abandoned

Social Issues



## 5. Social Issues

Read the following quotation and answer the questions that follow.



*“Where the world  
has not been broken up into fragments  
by narrow domestic walls.....  
Into that heaven of freedom,  
my Father, let my country awake. ”*

*Rabindranath Tagore*

1. What does the above line talk about?
2. What does the expression ‘the narrow domestic walls’ mean?
3. As an individual what will you do to end all these?

*Let's read such a story.*

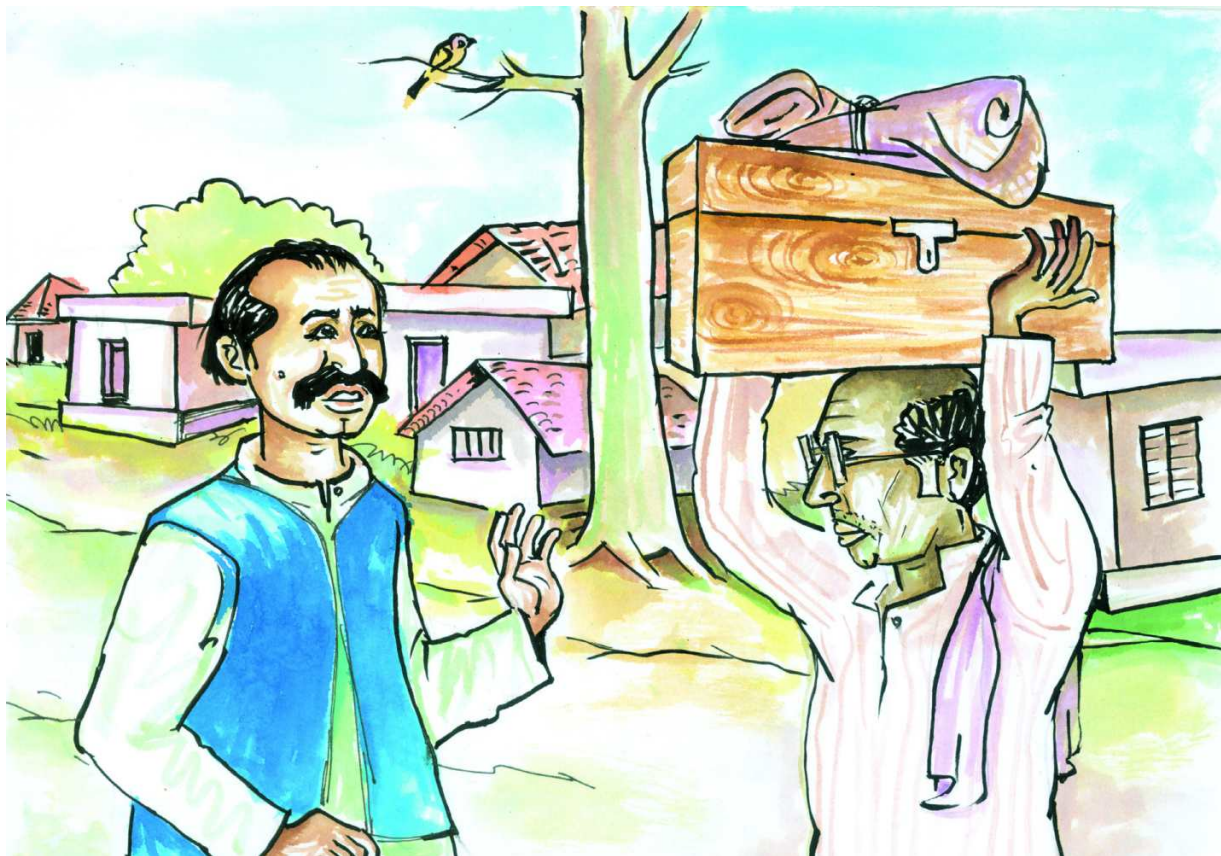


## A Reading

### The Storeyed House - I

There was something really wrong with the State Transport bus. It had come up the winding road in the mountain as if with a life-time effort. The road was now down-hill and yet the bus moved as slowly as a sick man walking with the help of another. It reached the plain where the dispensary building was situated, and stood still, like an obstinate bull. Now, the destination was hardly a mile or two away. But the driver was sore and the conductor had no option but to be silent. When they realized that the bus wouldn't move any faster, a couple of passengers exclaimed: "Goddammit for a bloody nuisance!"

The conductor asked the passengers to get down and they all put their strength together to push the bus. Having gained this initial momentum, the bus started. Passengers clambered up, jostling one another. The conductor rang the bell and the bus gradually took on speed. It entered the village reluctantly like a truant child being dragged to school. As it wound its way through the curves on the outskirts, it groaned and croaked like a hen about to lay eggs, and stopped with a bang in front of Bhujaba Patil's residence. As it halted, it gave a



big lurch, sending the passengers helter-skelter, churned like water in a pitcher when the carrier stumbles.

All the passengers got down.

The coolie put his hand on a huge wooden box and shouted, 'Whose box is this?'

Bayaji, who was brushing away the dust from his body, answered, 'Oh, it's mine, please lower it down.'

The coolie heaved and grunted as he lowered the box which Bayaji caught with ease.

Bayaji had packed his entire household goods in this box. There was no longer any reason to hang around in Bombay. He had worked honestly for the past thirty-five years in the dockyard and had retired from service two months before. Not that he had held an important position. He had merely got an extension for two years; during that period he had become a supervisor. Otherwise his entire life had been spent lifting heavy loads. He had worked very hard whenever he could, day and night.

Bayaji had crossed sixty but was in sound health. He had a sturdy frame right from birth, and hard work had given a well formed shape to his strong body. He paid fifteen paise to the coolie, put the box, in which he had thrown pots and pans and sundry other things, on his own head and began to walk in the direction of his house.

As he reached Kadam's house, he saw Bhujaba coming towards him. Bhujaba was a known rascal of the village. Bayaji balanced the burden on his head. Straightening his neck, he said, 'Greetings to you, sir, how are things with you?'

Bayaji was a Mahar by caste and according to age-old custom should have greeted Bhujaba with 'My humble salutations to you, sir, who are my father and mother.' So, when Bayaji merely said 'Greetings'. Bhujaba became furious and said, 'Do you think you can become a Brahmin merely by saying "Greetings"? Can you forget your position simply because you've turned Buddhist?'

Bayaji was nonplussed. For a moment, he was tempted to knock him down with his box but realised that he couldn't afford to do so. Besides, now he had come back to his village for good. He was to spend the rest of his days on this soil and would be interred in the same soil. He would not be able to return to Pune or Bombay hereafter. It was not a good policy to incur the hostility of anyone in the village, least so of the Patil, the village headman.



So he said in a meek tone, 'Sir, why spring this on me even before I set foot on the soil of my forefathers? I have to stay here till the end of my life.'

'Why? Aren't you going back to your job?' asked Bhujaba. 'No sir, my service is over, I've turned sixty.' With this Bayaji lifted the load from his head a little to place it in position.

'Then you've collected your fund amount?' Bhujaba was taking his measure. 'Yes, sir', Bayaji replied with pride. 'How much?' Bhujaba asked greedily. 'Not much, what can a daily worker earn?' Bayaji answered. 'Why won't you mention the figure, man?' Bhujaba persisted artfully.

'Some two and a half thousand rupees.' Bayaji gave the correct figure.

'Bayaji, you have a heavy load on your head. Go to your house first. We'll talk at leisure later.' Bhujaba said in mock sympathy.

'Yes, yes' Bayaji mumbled and walked in the direction of his house. At the moment, Bayaji was the proud owner of two and a half thousand rupees in cash, so it made no difference whether he was an untouchable or a Buddhist. If only one could swindle out of the





untouchable Bayaji- or rather Buddhist. If only one could swindle out of the untouchable Bayaji -or rather Buddhist Bayaji- four or five hundred rupees, that was enough. With the thought in his mind, Bhujaba entered his *wada*, the big house.

Exchanging pleasantries with people he met on the way, Bayaji reached the public building called Takkyia in the untouchables' settlement. The building was named Buddha Vihar by those who had embraced Buddhism. As Bayaji neared Buddha Vihar, the children, who were playing with a ball made of rags, finished their game and cried out, 'Baiju Nana is here, Baiju Nana is here!' and scampered in the direction of Bayaji's house. Bayaji's eighty-five-year-old mother quickly scrambled to her feet. She had aged much but her old-worn frame was still sturdy, and her teeth were strong enough to break grams. She could thread a needle without help. When she heard of Bayaji's arrival her heart swelled.

As Bayaji came in, his wife concealed her joy with the end of her sari and took down the box from his head. His grandchildren clung to him and began to twist the folds of his dhoti. The neighbouring children watched the scene in idle curiosity.

'Come, get into the house, children!' said Bayaji. His mother walked out with a bent back and told Bayaji to wait outside the door. Bayaji obeyed.

The old woman came forward, poured some water over the piece of bread in her hand, moved it around Bayaji's face and flung it away as an offering. She ran her palms over his cheeks and pressed her fingers on her temples. All eight fingers gave out a cracking sound.

Bayaji's family was doing well. He had eight children in all, six sons and two daughters. The daughters had been married off and had given birth to children. The elder son looked after the fields, the next two sons were in government service, the one after them was a school- teacher and the sixth one was still studying. Since they knew that Bayaji was coming home for good, the elder son in service and the two daughters were already home to greet him. All of them wondered what their father had got for them from his lifetime's earnings.

The next day when Bayaji opened the box, it revealed only some pots and pans, nails and photographs.

Looking at these, the elder daughter asked, 'Nana, how is it that you haven't brought anything for us?'

Bayaji was amused that his daughters thought in this childish manner even after they had children of their own. He ran his eyes over all his children and said, 'Look here, children,

if I had brought new clothes for you, they'd tear, if I had brought an ornament it would soon wear out. Out of my earnings I wish you to have something that'll last longer.

Bayaji paused after these words.

His eldest son was godly. He said, 'Neither we nor our wives want anything. Tell us what you'd like us to do.'

'Look children, ours is such a large family. Even at mealtime, we've to eat by turns or sit crowded, knocking our knees together. I wish to build a house out of my earnings, and it has to be a storeyed house; the usual three-portioned house won't be adequate for us.'

All were happy with this plan.

The plan was finalised and the foundation of the storeyed house was laid on the auspicious New Year Day.

## Glossary

goddammit ( <i>phr</i> )	:	an expression used to show that one is angry or annoyed
momentum ( <i>n</i> )	:	impetus gained by movement.
clambered ( <i>v</i> )	:	climbed
jostling ( <i>v</i> )	:	pushing
reluctantly ( <i>adv</i> )	:	unwillingly
truant child ( <i>n.phr</i> )	:	a child (a student) who stays away from school without leave or permission
lurch ( <i>n</i> )	:	sudden movement
helter -skelter ( <i>adv</i> )	:	in disorderly haste
heaved ( <i>v</i> )	:	uttered (a sigh)
grunted ( <i>v</i> )	:	made a low, rough sound (expressing disagreement, boredom or irritation)
dockyard ( <i>n</i> )	:	place where ships are built and repaired

sturdy ( <i>adj</i> )	:	strong and solid; vigorous
Mahar ( <i>n</i> )	:	a dalit community in Maharashtra (Their main occupations are wall mending, sweeping or agricultural labour.)
sundry ( <i>adj</i> )	:	various; several
nonplussed	:	so confused that one does not know what to say or do.
hostility ( <i>n</i> )	:	enmity; ill will
mumbled ( <i>v</i> )	:	said indistinctly
pleasantries ( <i>n</i> )	:	jocular or humorous remarks
scampered ( <i>v</i> )	:	ran quickly

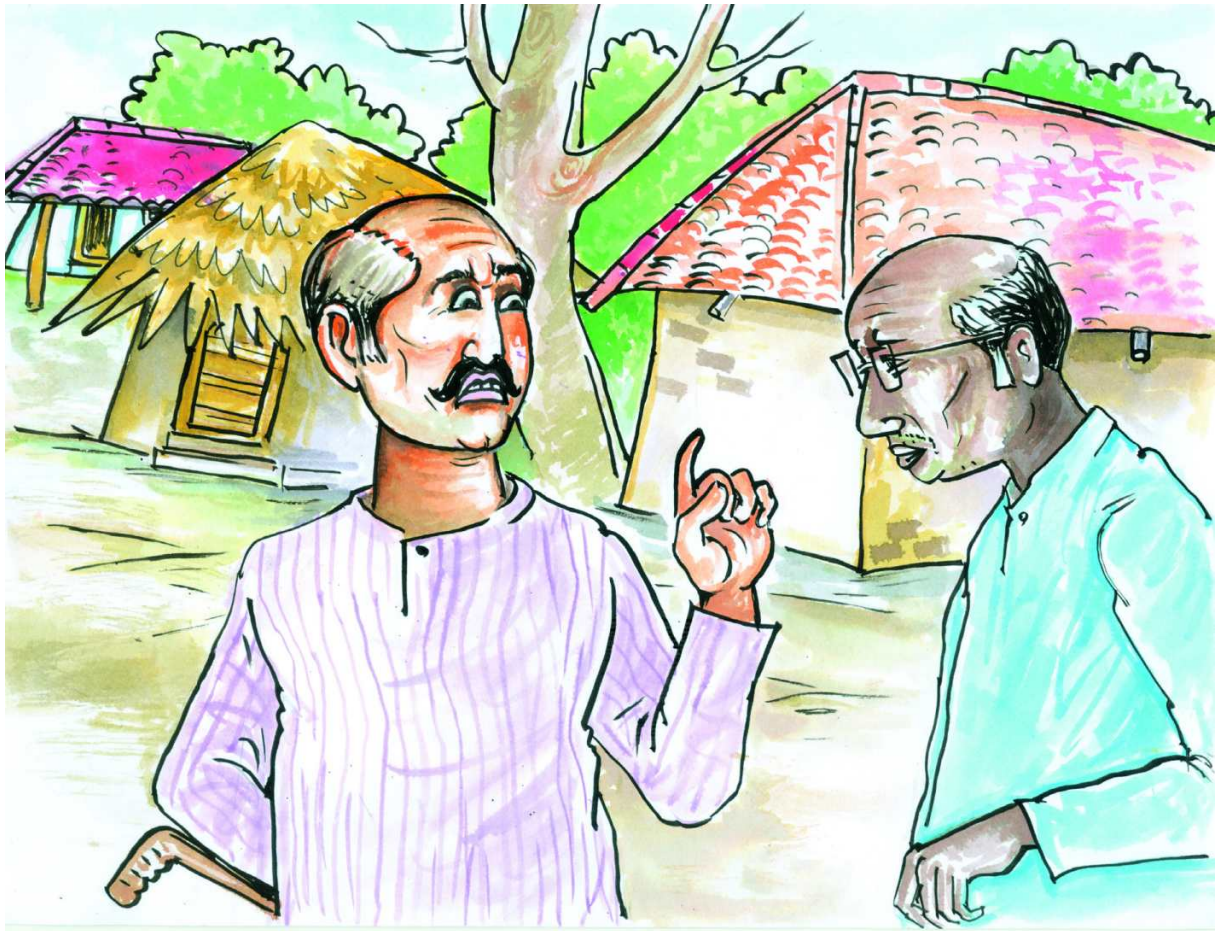
## Comprehension

### I. Answer the following questions.

1. Who was Bayaji? Where did he work?
2. Why did he return home?
3. "Greetings to you, sir, how are things with you?" Bayaji greeted Bhujaba. Why did Bhujaba become furious?
4. Which religion did Bayaji embrace?
5. Why was Bayaji tempted to knock down Bhujaba with his box?
6. Why do you think Bhujaba insisted on knowing the exact amount received by Bayaji on his retirement?
7. What was Bayaji's dream?

## The Storeyed House - II

The news that Bayaji was building a storeyed house spread like a cry from the rooftops. There was only one storeyed house in the village and that belonged to Kondiba Patil. That Bayaji, an untouchable creature, should think of a rival storeyed house was too much for Kondiba to bear. Others also murmured that the untouchables were forgetting their position.



Work on the foundation had started. Dattaram Vadar was given the contract of construction. The foundation trenches were filled with mud, bits of stone and other fillings. Work progressed with speed. One day Bayaji saw Kondiba coming towards him and greeted him. 'It's with your blessings that I have ventured on this storeyed house.'

'Baiju, you shouldn't lose your head simply because you've set aside some money. Do you aspire to an equal status with us by building this house? The poor should remain content with their cottage, understand?' Kondiba remarked rather sharply.

'No Patil, please don't misunderstand me.' Bayaji was a little dizzy with nervousness.

'How do you say that? One should keep to one's position. You shouldn't let a little money turn your head.'

'I only wish to build a shelter for my family. Then I shall be free to breathe my last.' Bayaji answered.

'Who says you shouldn't have a house? You can have a small house with three convenient portions, a veranda in the front and at the back and the living section in the middle. Why spend unnecessarily on a storeyed house?' Patil gave his counsel.

'No, but.....' Bayaji faltered.

'You may go in for a storeyed house only if you don't wish to stay in this village. I hope you know what I mean.' Kondiba shot out as a warning and walked away. Other ruffians in the village threatened Bayaji in a similar manner.

Out of fear Bayaji had to abandon plans for the storeyed house. The conventional three-portioned house was taken up. Work was resumed and the walls rose rapidly. The middle portion was a little elevated and a small first storey fixed up there with a wooden flooring. This part could be reached by stairs rising from the kitchen. No one could guess from the outside that there was a first storey to the house. Bayaji had to make the best of things.

The house was complete and the traditional housewarming ceremony was planned. Invitations were sent to relatives in different villages. The village elders, by convention, could not be invited to a meal or refreshments, so they were invited to the ceremonial *paan-supari*. Bayaji put up a fine *pandal* in front of the house. His sons worked hard for two full days on the decorations. Relatives started arriving. Well-known devotional singers, Kadegaonkar Buwa, Parasu Buwa, Kalekar Bapu Master, Jija Buwa and Vithoba of Wadgaon came with their troupes. People looked forward with delight to the forthcoming contest among the various troupes.

In the evening four *petromax* lights were hung in the four corners of the *pandal*. It lent a unique golden yellow light to the surroundings. Guests were engrossed in conversation.

Kondiba Patil was soon there. With him was the thug Bhujaba and four or five seasoned rascals like Vithoba Ghayakute and Parasu Martanda. These people felt uneasy at the sight of the brand new house, the impressive *pandal* and the crowd of smiling faces.



Their eyes roved all over the place. Bayaji led them up the stairs in the kitchen. The first floor looked like a drawing room. The walls were radiant with blue oil-paint. The fresh colour gave out a pleasant smell. Framed pictures of great men like Lord Buddha, Dr. Babasaheb Ambedkar, Karmaveer Bhaurao Patil, Mahatma Jyotiba Phule and others hung on the walls. The loft-like first floor was filled with a pious and holy ambience.

Bayaji spread a rough woollen carpet for Patil and the other high-caste people. Patil sat quietly on that. His companions, rather uncomfortable, took their positions around him; Bayaji offered them the customary betel leaves. Patil accepted the leaves but immediately gave it back to Bayaji with the remark, 'Yes, it's all very nice!'

'But why don't you accept the betel leaves?' Bayaji asked nervously. Bhujaba smiled artificially and said, 'It's enough that your offering is honoured; is it also necessary to eat it? We'll make a move now.' With this Kondiba Patil, Bhujaba and his companions rose to leave. As they came down, Bhujaba felt as if he were tumbling down the stairs.

They eyed one another as if to say, 'This untouchable worm has got a swollen head. He needs proper handling.'

Bayaji fed all his guests with meal of *shira* and *puris*. Along with betel nuts items of gossip rolled over their tongues and then the session of social devotional songs began.

Among the Bhajan singers, Kalekar Bapu Master has a superior voice. Kadegaonkar Buwa was better at classical singing. Devotional songs were sung in praise of Dr. Babasaheb Ambedkar and Lord Buddha. People swayed their heads in appreciation as the programme gathered momentum. It was two o'clock in the morning. Bayaji was strutting about in the *pandal*. He sat down by a guest now and then, to inquire after his welfare. Small children, unable to resist sleep, had dropped off like bundles of rags. Women sat in the front verandah. Bayaji's children were busy preparing tea for a second round. They had put tea powder and sugar into a pot on a trenched stove and waited for the water to boil. The *bhajan* was in full swing. 'I had a dream at night and my breast was full of feeling,' went the line.

The group advanced from baseless devotionals - like 'From the east came a horde of ghosts, each one with seven heads' - to social devotionals.

Kalekar Bapu Master's powerful voice rose up, 'Take to heart the sweet advice of Bhimaraya and bow down to Buddha for the emancipation of the whole world. I fly to the refuge of Lord Buddha, I fly to the refuge of the Faith; I fly to the refuge of the Faithful.' The song rent the air, filling it with joy. And then the undreamt-of incident took place.



Bayaji's new house had caught fire from all sides. It had suddenly flared up. The womenfolk in the front verandah screamed in confusion. The guests stood up swiftly and began to pull out the women like a herd of cattle.

Bayaji was frantic. He ran around crying, 'My house, my storeyed house! It's on fire. My enemy has taken revenge on me.' He entered the roaring flames, crying 'My House, my house.' He climbed up, pulled the pictures of Buddha and Babasaheb from the walls and hurled them down. As he was about to come down the stairs, it crumbled down in flames. People pulled up water from a nearby well to put out the dreadful fire but it could not be easily contained. 'Bayaji, jump down, quick, jump,' people shouted. Women and children were crying and screaming. Now that the staircase had collapsed, no one could go up. Scorched in the flames, Bayaji ran around like a trapped creature, howling all the time, 'My house, my house!'

And then the upper storey itself came down with a crash and along with it Bayaji, with a resounding thud. People pulled him out.

Bayaji was burnt all over. He was still wailing, 'My house', 'my house'! Bayaji's children encircled him and cried their hearts out.

The guests were busy putting out the fire. All Bayaji's hopes had been reduced to ashes. What was the use of putting out the fire now?

Bayaji was badly burnt and he was in great agony. He asked for water all the time. As his eyes began to roll in his head, his eldest son moved closer, gulped down the sorrow that was surging in his throat and asked, 'Nana, what's your last wish?'

'Sons, I want you to build a storeyed house, I've no other wish.' With these words, his head collapsed like the storeyed house. Bayaji was quiet and the fire too had calmed down.

Bayaji's mother wept bitterly. 'Your father passed away without giving me a burial. At least your hands should have pushed the dust over my dead body. Bayaji, speak to me.' She was mad with grief.

Bayaji's wife was sobbing her heart out, crying repeatedly, 'Who's done this evil to us? Let the house burn to cinders. Save my husband first!'

The entire family was shattered by the calamity. The spirits of all the men were dampened like a cooking fire on which water has been poured.

In the morning the village officers and witnesses visited the place to record the facts of the accident. 'Bayaji's death was the result of an accident due to a *petromax* flare-up,' was their conclusion.

The house was burning before the house-warming ceremony was over and Bayaji was in ashes in the cemetery instead of enjoying the comforts of a retired life.

After the funeral, people returned hanging their heads. All of them were pained at heart to think that having come to celebrate the housewarming, they had the misfortune to attend the funeral of the host.

All were sitting in a sullen mood in the *pandal* when Bayaji's eldest son came out with three or four baskets, a spade a pickaxe and a hoe. He outlined a square with the pickaxe and began to dig.

The eldest son was digging, the second was gathering the earth with his spade and the others were lifting it away in baskets.

The guests asked in amazement, 'Children, you are in mourning! What's this you're doing?'

'Our father's soul cannot rest in peace unless we do this.'

'But what is it that you're doing?'

'We're starting on a house, not one with a concealed first floor but a regular two-storeyed house,' replied the eldest son of Bayaji. And the six brothers resumed with determination the work of digging the foundation of a two-storeyed house.'

- **Waman Govind Hoval** (*Translated by M.D.Hatknagalekar*)

## About the author

Waman Govind Hoval (born in 1938) is a well-known Marathi writer for his concern for Dalits, who are the victims of social injustice. He is known for his rustic style, crisp dialogues and the tongue-in-cheek humour that often startles the readers. *Yelkot* (1982) and *Varasdar* (1986) are his collections of short stories.

## Glossary

trenches ( <i>n</i> )	:	ditches dug in the ground
ventured ( <i>v</i> )	:	took the risk of
faltered ( <i>v</i> )	:	spoke in a hesitating manner
ruffians ( <i>n</i> )	:	violent , cruel men
troupes ( <i>n</i> )	:	companies of actors or singers
engrossed ( <i>adj</i> )	:	gave all attention to something; absorbed
thug ( <i>n</i> )	:	violent criminal
seasoned ( <i>adj</i> )	:	having a lot of experience of doing something
ambience ( <i>n</i> )	:	environment; atmosphere
swayed ( <i>v</i> )	:	moved

refuge ( <i>n</i> )	:	shelter or protection
frantic ( <i>adj</i> )	:	wildly excited with pain or anxiety
agony ( <i>n</i> )	:	great pain or suffering
collapsed ( <i>v</i> )	:	fell down
calamity ( <i>n</i> )	:	great and serious misfortune or disaster
dampened ( <i>v</i> )	:	made sad or dull

## Comprehension

### I. Answer the following questions.

- How did Kondiba oppose Bayaji's idea of building a storeyed house? In what way did he warn Bayaji? How did Bayaji change his plan?
- Kondiba Patil and his friends felt uneasy at the sight of Bayaji's new house because . . . . .
  - Bayaji built the house beautifully.
  - the house was not built properly.
  - the rooms were unclean.
  - they felt that Bayaji should not be in the village.
- Patil gave back the customary betel leaves offered by Bayaji because . . . . .
  - they were bad.
  - it was their custom.
  - he felt that they were unnecessary.
  - he did not want to accept them from an untouchable.
- 'This untouchable worm has got a swollen head. He needs proper handling. What was the intention of Kondiba and his companions in uttering these sentences?
- “And then the undreamt-of -incident took place”. What was it? Who do you think was responsible for it?

6. 'Bayaji's death was the result of an accident due to petromax flare-up,' was their conclusion. Do you accept it? If not, what do you think is the truth?
7. Comment on Bayaji's last wish: 'Sons, I want you to build a storeyed house.'
8. 'We're starting on a house, not one with a concealed first floor but a regular two-storeyed house.' What is the significance of this sentence?
9. '**The Storeyed House** is a powerful symbol of Dalit empowerment in India.' Comment.
10. What, according to you, are the major social problems in India?
11. What is the conflict in the story? Which is the turning point?
12. What is the point of view of the writer? Pick out evidence from the story in support of your answer.
13. The sons decided to build a storeyed house soon after the death of their father. What does this act of the sons signify?

## Vocabulary

### I. Compound Adjectives

A compound adjective is made by joining two or more than two adjectives before a noun. The meaning of the compound adjective may be different from the meanings of its components. Compound adjectives may have a hyphen (-) between them as in 'three-portioned house' or 'house-warming ceremony'.

**A. There are some compound adjectives in the story. List them and use them in sentences of your own.**

---

---

---

---

---



**B. Fill in the blanks below with the appropriate compound adjectives +noun from the box.**

thirty-five year old man

life-time desire

soft-spoken words

two-storeyed house

water-proof watch

open-minded person

Raghu was a \_\_\_\_\_. He was an \_\_\_\_\_. He was a hard-working person. He was loved by all for his \_\_\_\_\_. He built a \_\_\_\_\_ in his village. It was his \_\_\_\_\_. On the day of the house-warming ceremony one of his friends presented him with a \_\_\_\_\_. He felt very happy and thanked him.

## II. Phrasal Verbs

In class IX you have learnt that a phrasal verb is a verb followed by a preposition or an adverbial particle. Phrasal Verbs give us a single independent unit of meaning.

**Here are a few examples.**

- a) Give out (to come to an end; to be completely used up)  
After a month their food supplies gave out.
- b) Set aside ( to save something for future needs )  
She set aside money for her future needs.

There are two types of phrasal verbs.

### 1. Inseparable phrasal verbs:

Inseparable phrasal verbs as in sentence (a), the lexical part of the phrasal verb cannot be separated from the preposition that accompanies it.

For example: She takes after her mother.

### 2. Separable phrasal verbs:

The object may come after the lexical part of the phrasal verb or it may come after the phrasal verb.

For example:

- a. He brought his son up. (or) He brought up his son.
- b. She filled up her form. (or) She filled her form up.
- c. He burnt him up.

**Note:** As you can see in sentence (iii) above, if the verb in a phrasal verb is followed by a pronoun, the participle can change its position.

**A. Guess the meaning of the following phrasal verbs and then check them with the help of a dictionary. Rewrite the sentences that followed using the phrasal verbs.**

wear out	wind up	spring up	drop off	dash off
see off	knock down	set on	put off	hang around

1. The farmer threatened to make his dogs to attack us.
2. I went to the air-port to say good bye to my uncle.
3. We had to wait near the office until it was opened.
4. I fell into a light sleep by the end of the film.
5. New schools are beginning to exist now.
6. We decided to finish the work by 5 p.m.
7. His shoes have become very thin. They are no longer used.
8. She left the meeting quickly to pick up her daughter.
9. The wedding is postponed to the next month.
10. The bus dashed him and he fell down on the road.

**B. Fill in the blanks in the following sentences with appropriate phrasal verbs given below. Make necessary changes in the verb forms if necessary.**

turn up	give in	put out	cut down	get through
send for	take after	make out	break down	call for

1. Ramesh made a mistake for which his officer \_\_\_\_\_ an explanation.
2. You must \_\_\_\_\_ your expenses, otherwise you will be in trouble.
3. There is no doubt, he will \_\_\_\_\_ the examination as he has worked hard for all these days.
4. I am unable to \_\_\_\_\_ what they are saying because I don't know Tamil.

5. The gang of terrorists \_\_\_\_\_ to the army after a long exchange of fire.
6. We took a car for rent for our forest trip. In the middle of the forest it \_\_\_\_\_.
7. The Olympic Flame is usually \_\_\_\_\_ after completion of all the events.
8. In spite of his repeated promises, he did not \_\_\_\_\_.
9. The TV is making a terrible noise. Please \_\_\_\_\_ a mechanic to repair it.
10. Everybody says that Gopi \_\_\_\_\_ his father.

### III. Idioms

'I only wish to build a shelter for my family. Then I shall be free to breathe my last.' Bayaji answered.

In the sentence above 'breathe one's last' is an idiomatic expression which means 'to die'.

We have already learnt that an idiom is a mode of expression peculiar to a language. It is a group of words in a fixed order that has a particular meaning that is different from the meanings of each word understood on its own. Idioms cannot be translated word for word. They have become fixed through regular use with their figurative meanings. They should be used in their correct forms without dropping, adding or replacing any word. We cannot say 'breathe one's first' to mean 'to take birth' or 'unbreathe one's last' in the sense of 'not to die' etc. Hence we should consult a standard dictionary and learn to use them as they are.

#### A. Choose the correct words from the brackets to complete the following idioms in the sentences.

1. When I arrived here I felt like a \_\_\_\_\_ out of water. (prawn, fish, crab)
2. He is an outspoken man. He \_\_\_\_\_ a spade a spade. (calls, says, pronounces)
3. The parents got their daughter married. Now they are \_\_\_\_\_ free. (house, residence, home)
4. Don't tell me a cock and \_\_\_\_\_ story. (hen, bull, cat)
5. You are a bit of a \_\_\_\_\_ horse. (quiet, dark, black)

**B. Match the idioms in Column A with their meanings in Column B. Write the idioms in your own sentences.**

**Column - A**

1. bite the bullet ( )
2. lose heart ( )
3. let the cat out of the bag ( )
4. at sixes and sevens ( )
5. grease one's palm ( )
6. an uphill battle ( )
7. move heaven and earth ( )

**Column - B**

- a. a state of confusion or disarray
- b. to accept something unpleasant without complaining
- c. bribe somebody
- d. something that is very difficult to do or needs a lot of determination
- e. be discouraged
- f. try very hard
- g. reveal a secret



**I. Contractions**

**Look at the following sentences from the story.**

1. 'Oh, it's mine, please lower it down.'
2. 'No sir, my service is over, I've turned sixty'.
3. 'Why won't you mention the figure, man?' Bhujaba persisted artfully.

Observe the underlined parts of the above sentences. Forms like **it's, I've, won't** are called 'contractions'.

**Here is an informal conversation between two friends. Rewrite it using contractions where necessary.**

**Mohan** : It is high time the bus came.

**Arun** : Yes. It is getting late. Our class teacher will not allow us into the classroom.

**Mohan** : We will tell him the reason.

**Arun** : I think he is adamant. He would punish us.

**Mohan** : In fact, I have another problem today. I have not completed my homework in mathematics.

**Arun** : You can do Maths well, can't you?

**Mohan** : Yes, I can do but I could not do it as I felt sleepy early last night.

**Arun** : Then what shall we do?

**Mohan** : Let us ask him to forgive us this time, shall we?

**Arun** : That would be better. I am ready.

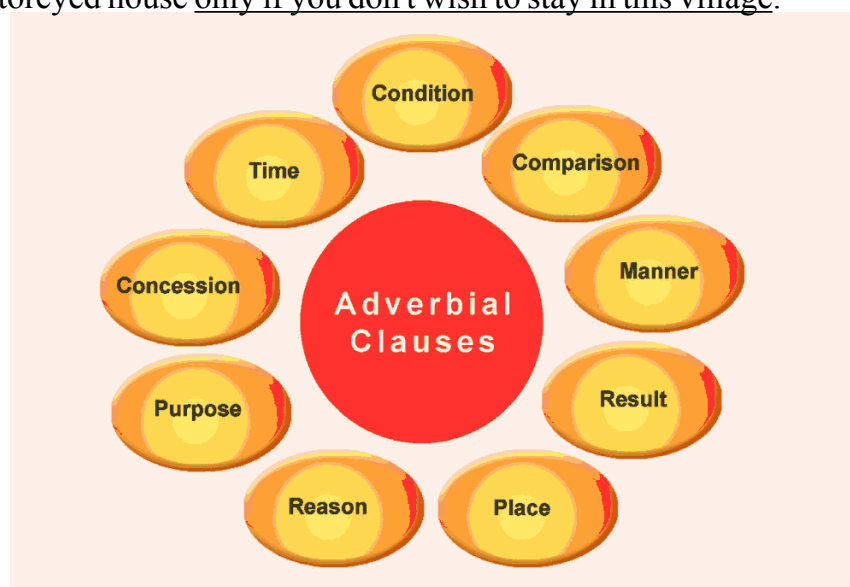
**Mohan** : Look, the bus is coming. Hurry up!

## II. Adverbial Clauses

Study the following examples from the story.

1. As he reached Kadam's house, he saw Bhujaba coming towards him.
2. When she heard of Bayaji's arrival, her heart swelled.
3. Baiju, you shouldn't lose your head simply because you've set aside some money.
4. You may go in for a storeyed house only if you don't wish to stay in this village.

There are several types of adverbial clauses



**A. Identify the adverbial clauses in the following sentences.**

1. As Bayaji neared Buddha Vihar, the children came running to him.
2. Since they knew that Bayaji was coming home for good, the elder son in service and the two daughters were already home to greet him.

3. Bayaji was amused that his daughters thought in this childish manner even after they had children of their own.
4. Bhujaba didn't respect Bayaji because the latter was a Mahar.
5. If you want to live happily, you must quit the idea of building a storeyed house.

**B. Combine the pairs of sentences to make one using the words given in brackets.**

1. He forgot his position as a Hindu. He turned a Buddhist. (because)
2. Bayaji came home. His wife felt very happy. (as)
3. Bayaji's children came home. Bayaji returned. (since)
4. You may not attend the class. You don't want to come again. (if)
5. Bayaji was about to come down the stairs. Then it crumbled down in flames. (when)

## Writing

- A. *In the morning the village officers and witnesses visited the place to record the facts of the accident. 'Bayaji's death was the result of an accident due to a petromax flare up' was their conclusion.*

**In fact, everyone in Bayaji's family knew the truth. Suppose the eldest son wanted to make a complaint against the person who was responsible for it to the police inspector. You, on behalf of the eldest son, write a letter of complaint.**

**B. Read the newspaper reports given below and identify their features. The following tips may help you.**

- What is the report about?
- When did the incident happen?
- Where did the incident happen?
- How did the incident happen?
- What are the other details?

**What is the structure of the first report?**

**Headline:** It is brief, simple and catchy. It says what the news is about.



**Place of the news report:** Mahabubnagar

**First Sentence:** It is the summary of the event. It talks about who, what, where, and when.

**Next Sentences:** They lead from the topic sentence or the first sentence to further details. They give the details of the person and the incident.

### Report: 1

#### Jawan from Mahabubnagar killed in Srinagar attack

MAHABUBNAGAR: A jawan from Andhra Pradesh was among the eight men of the Indian Army killed in Monday's terror attack in Srinagar.

M. Yadaiah (28) was from Mahabubnagar district, officials said. He joined the Army in 2003. His body is likely to be flown into Hyderabad on Thursday.

It will then be taken to his village for cremation. Yadaiah who belonged to Scheduled Castes joined the Army in 2003 and married Sumathi in 2009. He is survived by wife and two daughters Rashmitha (3) and Ashwitha (10 months).

He studied SSC at Kalwakurthy and while studying Intermediate first year he joined the Army as signal man. Minister for Information and Public Relations D. K. Aruna and district Collector M. Girija Shankar conveyed condolences to the family members of the deceased Army jawan.

Eight soldiers were killed when two militants opened fire and lobbed grenades on an Army convoy on the outskirts of Srinagar.



*Source: The Hindu, June 25-2013*

### Report: 2

#### AP jawan killed in Srinagar attack

Hyderabad: M. Yadaiah, a 28-year-old jawan from Andhra Pradesh, was among the eight soldiers killed when militants opened fire in Jammu and Kashmir's Srinagar.

The young man, who joined the Indian armed force in 2003, had been transferred to Kashmir a few years ago. Incidentally, he was slated to come home on a visit soon.

Yadaiah's brother M. Raju said, "At around 8 am on Tuesday, we received the sad news and the entire family feels shattered. Yadaiah's wife Sumanthamma is in a state of shock. His elder daughter is just 3 years old and the younger one is a few months old."

Raju added, "In April, Yadaiah was in Kondareddypally of Kalwakurti mandal, Mahbubnagar on a short visit. I never knew that it will be his last visit home. Yadaiah was supposed to visit us before year end."

According to Army officials, M. Yadaiah's mortal remains will reach Shamshabad airport at around 8.50 am on June 27 (Thursday). There will be a wreath laying ceremony in the cargo area and later, at 10 am, the body will be taken by road to his native village where his last rites will be performed with military honours.

**M. Yadaiah's mortal remains will reach Shamshabad airport on thursday. The last rites would be performed at his native village with military honours.**

*Source: Deccan Chronicle, June 25-2013*

- \* **Now study the second report about the same incident but from another newspaper and analyze the structure of it clearly.**
- \* **Write a newspaper report on Bayaji's death.**

## Study Skills

**Here are the words of Dr. B.R. Ambedkar on caste system. Read the text carefully and make notes on it. Suggest a suitable title.**

There are other special features of the Caste System which have their evil effects and which militate against Democracy. One such special feature of the Caste System lies in its being accompanied by what is called "Graded Inequality". Castes are not equal in their status. They are standing one above another. They are jealous of one another. It is an ascending and descending scale of contempt. This feature of the Caste System has most pernicious consequences. It destroys willing and helpful co-operation.

Caste and class differ in the fact that in the Class System there is no complete isolation as there is in the Caste System. This is the second evil effect in the Caste System accompanied by inequality. This manifests itself in the fact that the stimulus and response between two castes is only one-sided. The higher caste act in one recognized way and the lower caste must respond in established way. It means that when there is no equitable opportunity to receive the stimulus from and to return the response from different caste, the result is that the influence which educates some into masters, educates others into slaves. The experience of each party loses its meaning when the free interchange of varying modes of life experience is arrested. It results into a separation of society, into a privileged and a subject class. Such a separation prevents endosmosis.

There is a third characteristic of the Caste System which depicts the evils thereof which cuts at the very roots of democracy. It is that one caste is bound to one occupation. Society is no doubt stably organized when each individual is doing that for which he has aptitude by nature in such a way as to be useful to others; and that it is the business of society to discover these aptitudes and progressively to train them for social use. But there is in a man an indefinite pluralities of capacities and activities which may characterize an individual. Stratification is stunting of the growth of the individual and deliberate stunting is deliberate denial of democracy.

**You can follow the following steps for note-making.**

- Read the passage thoroughly.
- Underline the key points during the second reading.
- Note only the most important information.
- Condense the information.
- Omit examples and illustrations.
- Organize the condensed information in a suitable format.
- Represent the points systematically.
- Suggest a suitable title.

## **Listening**

**Listen to an extract from a speech made by Martin Luther King Jr. and answer the following questions.**

**I. Choose the right answer from the choices given below.**

1. The speaker addressed the listeners as \_\_\_\_\_ in his speech.  
a) friends                      b) gentlemen                      c) brothers
2. The speaker wanted \_\_\_\_\_.  
a) slavery                      b) freedom and justice                      c) injustice and oppression

**II. Say whether the following statements are true or false.**

1. This is a speech made against racial discrimination. (      )
2. This speech is addressed to the white people. (      )
3. The speaker is a black man. (      )
4. The speaker wanted equality. (      )

5. His dream was to destroy white people. ( )
6. He had a dream that his children should not be judged by their colour. ( )
7. He believed in the domination of the black people over the white people. ( )

## Oral Activity

**I. In the above speech Martin Luther King Jr. spoke about putting an end to racial discrimination in America. Imagine that you are observing 'Caste Eradication Week'. Make a speech on caste discrimination in India.**

The following tips may help you.

- Be confident and pay attention to your posture and body language
- Introduce yourself
- Keep the objective in your mind
- Organize your ideas
- Maintain eye contact with the audience
- Maintain voice modulation
- Use illustrations and examples

**Hints:-** caste system in India-age old-discrimination- low-caste people--ill-treated-need for change-people-government - work together for putting an end to this evil.

## **II. Group work:**

**Having been in a developing nation we have observed several social evils in India like caste system, corruption, population growth, gender discrimination etc. Discuss any such problems in groups and present the information before the class.**

## **III. Think of the lesson 'The Storeyed House' and debate on the following.**

**Was it a better step to build a storeyed house instead of taking revenge on the people who were responsible for their father's death? If not, what could have been the right step?**



## Abandoned

Abandoned to the garbage bin,  
With mosquitoes and insects  
eating its tiny fingers away,  
Little baby crying for help  
as foul smells make its play,  
irradiating from disposed bacteria.  
Unheard shrieks of the baby's hysteria  
die in eerie silence of the night,  
"An outcast of destiny"  
Its labored breath  
racing in quick gasps  
forced lonely like crap  
with cyanosed lips  
sea-blue nose and finger-tips,  
Its tattered and torn dirty wrap  
make it shiver in freezing grasp.  
A filthy black cat  
edges on to the holed bin  
searching for easy rats  
And finds its food

tearing at the babe's hair  
with their sharp teeth  
gnawing at its ears  
to complete their feed,  
As the cat jumps in  
with a screeching meow  
the rats let loose  
a clicking squeak  
A bloody chaos ensues,  
The only sin of the infant—  
BEING BORN.

- Dr. Suraya Nasim

## About the author

The poetry Dr. Suraya Nasim writes is straight from the heart. It has no fixed pattern. It doesn't follow any particular rule. The poems come as a flow. Her poems are simple and easy to read and hopefully easier to understand. English was one of her favorite subjects in school along with science. The prescriptions she writes are from the brain but the poems she writes are definitely from her heart. Her poems were nominated for the Booker Award in 2013.

## Glossary

- abandoned (v) : left something or somebody forever.  
irradiating (v) : sending rays of light upon ; light up



shriek ( <i>n</i> )	:	a short, loud high cry
hysteria ( <i>n</i> )	:	uncontrolled excitement
eerie ( <i>adj</i> )	:	causing a feeling of mystery and fear.
destiny ( <i>n</i> )	:	power believed to control events
crap ( <i>n</i> )	:	solid waste
cyanosed ( <i>adj</i> )	:	a deep greenish blue coloured
gnawing ( <i>v</i> )	:	biting steadily at something

### **I. Answer the following questions.**

1. Why are the shrieks of the baby unheard?
2. "An outcast of destiny" What is meant by this expression?
3. What are the physical features of the baby?
4. 'Easy rats' here means\_\_\_\_\_
  - a) easily available rats.
  - b) the rats that move easily.
  - c) the rats that are caught easily.
  - d) lazy rats.
5. Who are gnawing at the baby's ears? Rats or a cat?
6. Which of the following statements are true?
  - a) The cat was eating the baby.
  - b) The rats were eating the baby.
  - c) The rats were strong enough to drive away the cat.

- d) The baby was dead by the time the cat came.
- e) The rats left the baby to the cat.
7. Can you guess who abandoned the baby?
8. Why do people abandon babies?
9. What leads to a bloody chaos?
10. Comment on the line " The only sin of the infant — BEING BORN."

## Project Work

**Collect information about one of the social reformers and prepare a short note on the difficulties and oppositions they had to face to fight against the social evils. Discuss in the group the similarities in the problems they faced and the solutions they found to tackle them.**

Sl.No	Name of the Social Reformer	Place	Problems / Issues Fought against	Period
1	Raja Ram Mohan Roy	Hoogly	Sati, Caste rigidity, Polygamy and child marriages	1820 - 1830
2				
3				
4				
5				
6				

## Self Assessment

**How well have I understood this unit?**

**Read and tick (✓) in the appropriate box.**

Indicators	Yes	Somewhat	No
<b>Reading:</b> I read and comprehended the text:			
A. The Storeyed House – I			
B. The Storeyed House – II			
C. Abandoned			
<b>Vocabulary:</b> I was able to . . . .			
• list the compound adjectives from the story and use them in sentences of my own.			
• fill in the blanks with appropriate compound adjectives + nouns.			
• guess the meanings of the phrasal verbs and use them in sentences of my own.			
• fill in the blanks with appropriate phrasal verbs by making necessary changes in their tense.			
• complete the idioms.			
• match the idioms with their meanings.			
<b>Grammar:</b> I was able to . . . .			
• rewrite the conversation using contractions where necessary.			
• identify the adverbial clauses in the sentences.			
• combine the sentences to make one using the words			

Indicators	Yes	Somewhat	No
<b>Writing:</b> I was able to . . . . .			
• write a letter of complaint.			
• write a newspaper report on Bayaji's death.			
<b>Study Skills:</b>			
I was able to make notes on the passage.			
<b>Listening and Speaking:</b>			
I listened to the extract from a speech made by Martin Luther King Jr. and was able to answer the questions.			
I was able to make a speech on caste discrimination in India given under oral activity.			
I was able to discuss a social evil in India and present the information before the class.			
<b>Project Work:</b>			
I was able to collect information in the given format and write a brief essay on 'Social Evils in India and the National Leaders Who Fought against Them.'			