

Glossary:

- Quartz : a hard white colourless mineral consisting of silicon dioxide
- Opaque : not transparent
- Petaled : like petals
- Callus : thickened and hardened part of the skin
- Respite : a short period of rest

Comprehension I

1. What would the foot like to be?
2. Line 1 of the poem conveys
 - a. the immense possibilities of life.
 - b. the unrestricted nature of a child's imagination.
 - c. the child's ignorance of harsh realities.
3. What does time teach the child?
4. The line 'stones and bits of glass, streets, ladders and the paths in the rough earth'
 - a. indicates hardships one has to face in life.
 - b. provides a mere description of a road.
 - c. suggests the good and bad experiences of growing up.
5. Why does the child's foot feel defeated?
6. Mention the words that convey the real experiences of the foot.
7. Identify the lines in the poem that suggest transformation of the foot.

8. '... condemned to live in a shoe' suggests that the foot is
 - a. a prisoner.
 - b. a criminal.
 - c. forced to give up its dreams.
9. What does the line 'until the whole man chooses to stop' mean?

Comprehension II

1. We think of a foot as a part of human body; but Neruda says 'To the Foot From its Child'. Explain.
2. Pick out the expressions that suggest the child's imagination is fertile.
3. What contrasting descriptions of the foot does the poem offer? Why?
4. The poem begins with the idea that child's foot is not yet aware that it is a foot; at the end the foot is unaware that it had ceased to be a foot. What is the poet trying to convey through these statements?
5. How does Neruda describe the busy life of the individual as represented by the foot?
6. What does the last stanza of the poem mean? Can you think of parallels in nature?

Comprehension III

1. Examine how Neruda's poem works out the contrast between colourful dreams and humdrum reality of life.

2. Neruda's poem is a salute to the ordinary human being, who continues with life braving all odds. Do you agree? Give reasons.
3. Is Neruda criticizing how society crushes childhood dreams and forces people into rigid moulds?
4. 'Foot' is a key word in the poem. Comment on Neruda's skilful use of the word and its associations in terms of imagery to convey his ideas.

Suggested Reading:

- Memoirs – Autobiography of Pablo Neruda
- Life's Beginning (poem) – Petrus Brovka
- ಮರಳಿ ಬರುವೆ (ನೆರೂಡ ಕವಿತೆಗಳ ಅನುವಾದ) – ತೇಜಸ್ವಿನಿ ನಿರಂಜನ
- ಇಲ್ಲಿ ಬರಿ ಮರ್ಯಾದಸ್ಥರೆ (ನೆರೂಡ ಕವಿತೆಗಳ ಅನುವಾದ) – ಕೆ.ಎಸ್. ನಿಸಾರ್ ಅಹಮದ್

ಕನ್ನಡ ಅನುವಾದ :

ಪಾದದ ಮಗು ಪಾದಕ್ಕೆ ಹೇಳಿದ್ದು

ಪುಟ್ಟ ಮಗುವಿನ ಪಾದಗಳಿಗೆ ಅರಿವಿಲ್ಲ ಇನ್ನೂ ತಾನು ಪಾದಗಳೆಂದು,
ಬಯಸುತ್ತವೆ ಅವು ಚಿಟ್ಟೆಯೋ, ಸೇಬುಹಣ್ಣೋ ಆಗಲೆಂದು.

ಆದರೆ ದಿನಕಳೆದಂತೆ, ಕಲ್ಲುಗಳು, ಗಾಜಿನ ಚೂರುಗಳು,

ಹಾದಿಬೀದಿಗಳು, ಮೆಟ್ಟಿಲುಗಳು,

ಗಟ್ಟಿನೆಲದ ಕಾಲುದಾರಿಗಳು

ಕಲಿಸುತ್ತವೆ ಆ ಪಾದಗಳಿಗೆ ಪಾಠವನ್ನು

ಅದು ಹಾರಲಾರದೆಂದು,

ಕೊಂಬೆಯ ಮೇಲೆ ಮಾಗಿ ಹಿರಿಯುವ ಹಣ್ಣಾಗಲಾರದೆಂದು.

ಆಮೇಲೆ, ಆ ಪಾದಗಳು

ಸೋಲುತ್ತವೆ, ಬೀಳುತ್ತವೆ
ಕದನದಲ್ಲಿ,
ಆಜೀವಪರ್ಯಂತ ಬೂಟಿನಲ್ಲಿ
ಖೈದಿಯಾಗುತ್ತವೆ.

ಜೊರು ಜೊರೇ, ಬೂಟಿನ ಆ ಕತ್ತಲಲ್ಲಿ
ಬೆಳೆಯುತ್ತದೆ ಅದು ತನ್ನ ಬಗೆಯಲ್ಲಿ ಲೋಕವನ್ನರಿಯುತ್ತ,
ಸೆರೆಯಲ್ಲಿರುವ ತನ್ನದೇ ಜೊತೆಯ ಪಾದಕ್ಕೆ ಹೊರಗಿನವನಾಗಿ
ಕುರುಡನಂತೆ ತಡಕಾಡಿ ನೋಡುತ್ತ.

ಸ್ವಟಿಕ ಶಿಲೆಯ ಆ ಮೃದು ಉಗುರುಗಳು,
ಹರಳಿನ ಗೊಂಚಲ ಹಾಗೆ
ಗಡುಸಾಗುತ್ತ, ಬದಲಿಸಿಕೊಳ್ಳುತ್ತವೆ ತಮ್ಮನ್ನು ತಾವು
ಅಪಾರದರ್ಶಕ ವಸ್ತುವಿನ ಹಾಗೆ, ಗಡುಸು ಕೊಂಬಿನ ಹಾಗೆ,
ಮಗುವಿನ ಪುಟ್ಟ, ಪಕಳೆಯ ಬೆರಳುಗಳು
ಬೆಳೆಯುತ್ತವೆ ನುಜ್ಜಿಗುಜ್ಜಿ ಸುರುಟಿಕೊಂಡು
ಕಣ್ಣಿಲ್ಲದ ಹಾವಿನ ಹಾಗೆ,
ತ್ರಿಭುಜದಂಥ ಅದರ ತುದಿಗಳು ಹುಳುಗಳ ಹಾಗೆ.
ಬೆಳೆಯುತ್ತ ಬೆಳೆಯುತ್ತ ಜಡ್ಡುಗಟ್ಟುತ್ತವೆ ಬೆರಳುಗಳೆಲ್ಲ
ಸಾವಿನ ಅಸ್ಪಷ್ಟ ಜ್ವಾಲಾಮುಖಿ ಅವುಗಳ ಮೇಲೆಲ್ಲ,
ಬಯಸದ ಕಠಿಣತೆ ಆವರಿಸುತ್ತದೆ ದಿನದಿನ ಹೀಗೆಲ್ಲ.

ಆದರೆ ಈ ಕುರುಡು ಪಾದ ಚಲಿಸುತ್ತಲೇ ಇರುತ್ತದೆ
ಅರೆಗಳಿಗೆ ವಿಶ್ರಾಂತಿಯಿಲ್ಲದೆ, ಎಂದೂ ನಿಲ್ಲದೆ
ಗಂಟೆಗಳು ಕಳೆದು ದಿನಗಳೂ ಕಳೆದು
ಒಂದು ಪಾದದ ಹಿಂದೆ ಇನ್ನೊಂದು ಪಾದ,

ಮಗುವಲ್ಲ ಈಗ ಅದು, ಗಂಡಿನ ಪಾದ,
 ಮತ್ತೀಗ ಹೆಣ್ಣಿನ ಪಾದ,
 ಮೇಲೆದ್ದಿತು ಪಾದ ಕೆಳಗಿಳಿಯಿತು ಪಾದ
 ಹೊಲಗಳಲ್ಲಿ, ಗಣಿಗಳಲ್ಲಿ,
 ಮಾರ್ಕೆಟ್ಟುಗಳಲ್ಲಿ, ಮತ್ತು ಆಫೀಸಿನಲ್ಲಿ,
 ಹಿಂದೆ
 ಒಳಗೆ, ಹೊರಗೆ
 ಮುಂದೆ,
 ದುಡಿಯುತ್ತದೆ ಪಾದ ಬೂಟುಗಳ ಒಳಗೆ,
 ಪುರಸೊತ್ತಿಲ್ಲ ಅದಕ್ಕೆ
 ಬೆತ್ತಲಾಗಲಿಲ್ಲ ಅದು ಪ್ರೀತಿಯಲ್ಲಿ
 ಅಥವಾ ನಿದ್ರೆಯಲ್ಲಿ;
 ಒಂದು ಪಾದ ನಡೆಯಿತು
 ಎರಡು ಪಾದಗಳು ನಡೆದವು,
 ನಡೆಯುತ್ತಿರುವ ಇಡೀ ಮನುಷ್ಯ
 ನಿಲ್ಲಲು ಬಯಸುವವರೆಗೆ.

ಇಳಿಯಿತು ಪಾದ ಆಗ ಕೆಳಗಿರುವ
 ಮಣ್ಣಿನಾಳವನ್ನು, ಮೀರಿ ತನ್ನ ಅರಿವನ್ನೂ,
 ಎಲ್ಲವನ್ನೂ ಕತ್ತಲು ಅಲ್ಲಿ.
 ಗೊತ್ತಿಲ್ಲ ಆ ಪಾದಕ್ಕೆ ಈಗ ತಾನು ಪಾದವಾಗಿ ಉಳಿದಿಲ್ಲವೆಂದು
 ಮಣ್ಣಿನಾಳಕ್ಕೆ ಹೊಳಿದರೆ ತಾನು ರೆಕ್ಕೆಬಿಚ್ಚಿ ಹಾರಬಹುದೆಂದು
 ಅಥವಾ ತಾನೊಂದು ಸೇಬುಹಣ್ಣಾಗಬಹುದೆಂದು.

– ಜ.ನಾ. ತೇಜಪ್ರೀ

Notes

[illegible]

9. I Believe That Books Will Never Disappear

Interview with Jorge Luis Borges

Pre-reading Activity:

- What is the difference between an interview and chatting?
- Think of different situations where people are interviewed (e.g., for job or for enrolment to a course etc.) How does it vary from situation to situation?



ROBERTO ALIFANO : What was your first literary reading, Borges?

JORGE LUIS BORGES : I believe my first reading was Grimm's *Fairy tales* in an English Version... I was educated by my father's library, perhaps more than by high school or the university.

ALIFANO : Can we talk about Dona Leonor, your mother?

BORGES : My mother was an extraordinary person. I should speak, above all, of her kindness toward me. I'll tell you a secret of mine. I feel somewhat guilty for not having been a happy man in order to have given her a deserved happiness. I feel guilty; perhaps I should have been more understanding of her. But I don't know; I suppose that it is true of all children that when our mother dies, we feel that we have taken her for granted as we do with the moon or the sun or the seasons: we feel we have abused her. Before her death, it doesn't dawn on us. My mother was an intelligent and a gracious woman who, I believe, had no enemies.

ALIFANO : Please forgive me, Borges, for asking you this: What is blindness to you?

BORGES : Well, now it is a way of life, a way of life that is not entirely unhappy. A writer-and, I believe, generally all persons-must think that whatever happens to him or her is a *resource*. All things have been given to us for a purpose, and an artist must feel this more intensely. All that happens to us, including humiliations, our misfortunes, our embarrassments, all is given to us as raw material as clay, so that we may shape our art.

ALIFANO : Homer wrote in *The Odyssey*: "The gods wrought and spun the skein of ruin for men, that there might be a song for those yet to be born".

BORGES : Well, it is the same idea. In one of my poems I say that humiliation, misfortune, discord were given to us so that we may transmute them, so that we may make from the miserable circumstance of our life eternal works or works that aspire to be so. A verse of Goethe comes to mind: "*Alles Nahe Werd Fern*" (All that is near becomes far). In this verse, Goethe refers not only to the sunset, but also to life. All things leave us. In my case, the visible world

has moved away from my eyes, surely forever, but, fortunately, it has been replaced by other things. My duty is to accept and, as far as possible, to enjoy those things... I still continue pretending that I am not blind. I still buy books... I still go on filling my house with books.

ALIFANO : There is a theme I would like us to speak about: the theme of books.

BORGES : Well, last night, in fact, I had a very strange dream. “I dreamed of the burning of a great library- which I believe may have been the library of Alexandria- with its countless volumes attacked by flames. Do you believe this dream may have some meaning?”

ALIFANO : Perhaps, Borges. Could it be that you owe your readers a book on the history of the book? Have you ever thought of writing such a book?

BORGES : Dear me, no! But it is an excellent idea. It would be wonderful to write a history of book. I’ll keep it in my mind; although I don’t know if an eighty-three- year-old man can set such a project for himself... However, I now remember that Spengler, in his *Decline of the West*, predates my attempt, for in it he writes remarkable comments on books.

ALIFANO : In one of your essays, you quote the words of Bernard Shaw: “Every book worth being re-read has been written by the spirit”.

BORGES : Ah, yes. I completely concur with that notion, since a book goes beyond its author’s intention... The author’s intention is a meager thing-a fallible thing. In a book- in every book-there is a need for something more, which is always mysterious. When we read an ancient book, it is as though we were reading all time that has passed from the day it was written to our present day. A book can be full of errors, we can reject its author’s opinions, disagree with him or her, but the book always retains something

sacred, something mortal, something magical which brings happiness.

ALIFANO : Borges, what is poetry? How would you define it?

BORGES : I believe that poetry is something so intimate, so essential, that it cannot be defined without oversimplifying it. It would be like attempting to define the color yellow, love, and the fall of leaves in the autumn... I believe that poetry is *the* aesthetic act; that poetry is not the poem, for the poem may be nothing more than a series of symbols. Poetry, I believe, is the poetic act that takes place when the poet writes it, when the reader reads it, and it always happens in a slightly different manner. When the poetic act takes place, it seems to me that we become aware of it. Poetry is a magical, mysterious, and unexplainable - although not incomprehensible-event. If one doesn't feel the poetic event upon reading it, the poet has failed.

ALIFANO : Borges, what is important in the art of poetry is finding the precise words...

BORGES : To a great extent. Those precise words are what elicit the emotion. I always remember that wonderful line in a poem by Emily Dickinson, which can exemplify this: "This quiet dust was gentlemen and Ladies". The idea is banal. The idea of dust, the dust of death (we will all be dust one day) is a cliché; but what surprises is the phrase "gentlemen and ladies", which gives the magic and poetic quality. If she had written "men and women", it would have failed as poetry; it would have been trivial. But, finding the precise words, she wrote, "This quiet dust was gentlemen and ladies."

ALIFANO : You have said that metaphors exist from our very beginnings. Could you expound on that concept, Borges?

BORGES : Yes, certainly. I believe that metaphors, if they are truly metaphors, exist from the beginning of time. But we express them differently. I have occasionally thought of

reducing all metaphors to five or six which seem to me to be the essential metaphors.

ALIFANO : What are those metaphors?

BORGES : Well, time and a river; life and dreams; death and sleep; stars and eyes; flowers and women. These would be, I believe, the essential metaphors that are found in all literatures; and then there are others that are whimsical. I believe that the poet's task is to discover metaphors, even though they may already exist.

ALIFANO : Borges, there are people who speak of the disappearance of books, and they assert that modern developments in communications will replace them with something more dynamic that will require less time than reading. What do you think of that?

BORGES : I believe that books will never disappear. It is impossible that that will happen. Among the many inventions of man, the book, without a doubt, is the most astounding: all the others are extensions of our bodies. The telephone, for example, is the extension of our voice; the telescope and the microscope are extensions of our sight; the sword and the plough are extensions of our arms. Only the book is an extension of our imagination and memory.

ALIFANO : Well, you state in a memorable passage that literature is a dream.

BORGES : It is true. Literature is a dream, a controlled dream. Now, I believe that we owe literature almost everything we are and what we have been, also what we will be. Our past is nothing but a sequence of dreams. What difference can there be between dreaming and remembering the past? Books are the great memory of all centuries. Their function, therefore, is irreplaceable. If books disappear, surely history would disappear, and surely man would disappear.

(Excerpts from ***Twenty four Conversations with Borges:*** Interviews by **Roberto Alifano**)



Jorge Luis Borges (ಹೊರ್ಹೆ ಲೂಯಿಸ್ ಬೊರ್ಹೆಸ್) – (1899 – 1986) is an Argentine short-story writer, essayist, poet and translator born in Buenos Aires. His work embraces the “character of unreality in all literature”.

His most famous books, *Ficciones* (1944) and *The Aleph* (*El Aleph*, 1949) are compilations of short stories interconnected with common themes, including dreams, labyrinths, libraries, mirrors, infinity, fictional writers, philosophy, religion and God.

Roberto Alifano, poet, storyteller, essayist and journalist, born in the city of General Pinto, province of Buenos Aires, in 1943. His books have been translated into several languages. From 1974 to 1985 he worked with Jorge Luis Borges.



Glossary:

<i>Doña</i>	: used as a courtesy title before the name of a woman in a <i>Spanish</i> -speaking area
Whimsical	: fanciful
Odyssey	: Greek epic written by Homer
Library of Alexandria	: one of the largest libraries of the ancient World which was burnt
Spengler	: Oswald Spengler (1880-1936) German historian and philosopher

Comprehension I

1. 'I was educated more by my father's library' says Borges. He means _____.
 - a. school or the university did not educate him.
 - b. he was educated in his father's library too.
 - c. he learnt through private tuitions held in his father's library.
2. Why does Borges feel guilty about his mother?
3. According to Borges, blindness is _____.
 - a. just a physical handicap.
 - b. not a misfortune.
 - c. actually a resource.
4. Why does Borges prefer to believe that he is not blind?
5. Borges feels that when we read a book what matters is not the author's intention, but what sense we get out of it. True/False?
6. How according to Borges does the book go beyond the author's intention?
7. When does the poetic act happen, according to Borges?
8. What cannot be defined without oversimplifying it?
9. Which is the most astounding invention of man?

Comprehension II

1. Why does Borges feel remorseful after his mother's death regarding his relationship with her? Can this experience be generalised?
2. How does Borges elaborate on Goethe's words 'all that is near becomes far'?

3. What according to Borges should one think of humiliations and misfortunes?
4. Discuss Borges' views on poetry and poem.
5. Why is it important for poetry to use language precisely? What example does Borges use to demonstrate this aspect of poetic language?
6. In spite of modern modes of communication, Borges believes that books will not disappear? Illustrate.

Comprehension III

1. 'Poetry is magical, mysterious and unexplainable'. How does Borges explain the strange aspect of poetry?
2. How does Borges value literature? Why is it important for the future of mankind?

Vocabulary:

Word Pairs:

Nonreversible word pairs always appear in the same order, e.g., back and forth. It would sound awkward if we read forth and back. The following is a list of some common word pairs.

1. Trial and Error
2. Pride and Prejudice
3. Null and Void
4. Flora and Fauna
5. Whims and Fancies

6. High and Dry
7. Time and Again
8. Pick and Choose
9. Time and Tide
10. Tooth and Nail
11. Forgive and Forget
12. Pros and Cons
13. Hale and Hearty
14. Hue and cry

Make a list of a few other word pairs.

Extended Activity:

- Conduct an interview with a few important personalities of your area.

Suggested Reading:

- Fragrance of Guava (Interview) – Conversations with Gabriel Garcia Marquez by Plinio Apuleyo Mendoza
(ಕನ್ನಡದಲ್ಲಿ : ಸಿಬಿ ಸೊಗಡು – ಅನುವಾದ – ಎಸ್. ಗಂಗಾಧರಯ್ಯ)
- Work Builds, Charity Destroys (Baba Amte's Interview) – by Rajiv Mehrotra
- On His Blindness(Poem) – John Milton

Notes

[illegible]

10. Heaven, If You Are Not Here On Earth

Kuvempu

Pre-reading Activity:

- Do you agree that one's life is what one makes of it?
- What comes to your mind when you think of the word 'heaven'?



Heaven, if you are not here on earth
Where else could you be!

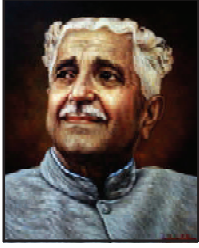
If we ourselves cannot be gods
Then there can be no gods!
If we ourselves aren't heavenly nymphs
The nymphs are not elsewhere!

While this roaring stream rushes fast
Rolling surf at the edge of waves
The tender sunshine leans on verdant gardens
And then the gentle Sun – make this earth, heaven!

In the splendour of harvest and of moonlight
Heaven lies all over!
Imbibing and spilling the song of nectar
The poet does create heaven on earth!

Translated by Prof. C. Naganna

K. V. Puttappa (1904 – 1994): He is widely known by the pen name Kuvempu. He is acknowledged as the greatest poet of the 20th century Kannada literature. He is the first among eight recipients of Jnanpith Award for Kannada.



He is the second - after M. Govinda Pai - among Kannada poets to be revered as Rashtrakavi, a national poet. His work 'Sri Ramayana Darshanam', the rewriting of the great ancient Indian epic Ramayana in modern Kannada, is regarded as revival of the era of Mahakavya (Epic poetry) in a contemporary form and charm. He is immortalised by some of his phrases, and in particular for his contribution to Universal Humanism or in his own words 'Vishwa maanavataa Vaada'. He was conferred Padma Vibhushan by Government of India. He has penned the Karnataka State anthem 'Jaya Bharata Jananiya Tanujate'.

Dr. C. Naganna is a wellknown poet, critic and translator. He



has brought out more than twenty books in both Kannada and English so far. His Kannada translation of Chinua Achebe's *Things Fall Apart* as 'ಭ೦ಗ' and the English rendering of Kuvempu's discursive essays

'ನಿರಂಕುಶ ಮತಿಗಲಾಗಿ' as *Unsetter Your Minds and Other Essays* have been well received. He is a professor of Comparative literature and Translation Studies, besides being Director of Prasara, the publication division of the University of Mysore. A number of organizations have honoured him for his literary and cultural contributions.

Glossary:

nymph (ನಿಂಫ್)	:	damsel
Froth	:	foam, ಸೋರೆ
Verdant	:	green with grass or other rich vegetation
Nectar	:	the drink of the gods, ಅಮೃತ

Comprehension I

1. According to the poet 'heaven' is
 - a. on earth.
 - b. within us.
 - c. elsewhere.
2. The poet finds god in
 - a. nature.
 - b. earth.
 - c. temple.
3. What does the line 'Heaven lies all over!' suggest?
4. Who creates 'heaven on earth'?

Comprehension II

1. Describe the beauty in nature that makes the earth a heavenly place.
2. Why does the poet feel that earth is more beautiful than heaven?

Comprehension III

1. How does the poet explain the illusion of heaven in this poem?
2. How does the poem celebrate the power of the poet?

Suggested Reading:

- Ode on Intimations of Immortality – William Wordsworth
- Geetanjali (collection of poems) – Rabindranath Tagore
- ಎಲ್ಲೋ ಹುಡುಕಿದೆ ಇಲ್ಲದ ದೇವರ – ಜಿ.ಎಸ್. ಶಿವರುದ್ರಪ್ಪ

Original Poem:

ಸ್ವರ್ಗವೆ, ಭೂಮಿಯೊಳಿರದಿರೆ ನೀನು

ಕುವೆಂಪು

ಸ್ವರ್ಗವೆ, ಭೂಮಿಯೊಳಿರದಿರೆ ನೀನು
ಮೇಣೆಲ್ಲಿಯೂ ನೀನಿಲ್ಲಾ ಇಲ್ಲಾ !

ದೇವತೆಗಳು ನಾವಾಗಲಾರದಿರೆ
ದೇವತೆಗಳು ಇನ್ನಿಲ್ಲಾ ಇಲ್ಲಾ!
ಅಪ್ಸರೆಯರು ನಾವಾಗಲಾರದಿರೆ
ಅಪ್ಸರೆಯರು ಬೇರಿಲ್ಲಾ ಇಲ್ಲಾ !

ಮೊರೆಮೊರೆಯುತ ಓಡುವ ಈ ತೊರೆಯಿರೆ,
ತೆರೆಗಳ ತುದಿಯಲಿ ತಿರುಗುವ ನೊರೆಯಿರೆ,
ಹಸುರು ಬನಗಳಲಿ ಹೂಬಿಸಿಲೊರಗಿರೆ,
ಕೋಮಲ ರವಿಯಿರೆ, ನಾಕವು ಈ ಧರೆ !

ಸುಗ್ಗಿಯ ಸೊಬಗಲಿ ತಿಂಗಳ ಬೆಳಕಲಿ
ಸಗ್ಗವು ಬಿದ್ದಿರುವುದು ಅಲ್ಲಿ !
ಕಬ್ಬಿಗನಿಂಚರ ಸೊದೆಯುಂಡು ಚೆಲ್ಲಿ
ಸಗ್ಗವ ಮಾಳ್ವನು ಈ ಬುವಿಯಲ್ಲಿ !

Notes

[illegible]

11. Japan And Brazil Through A Traveler's Eye

George Mikes

Pre-reading Activity:

- Do you like travelling? Does it enhance one's mental horizon?
- Which of our behaviour/gestures do you think appear strange to a foreign visitor?
- Do you think living in a foreign city/visiting a foreign country makes us aware of our own culture?



Note on Travel Writing

Travel writing is about writing one's experiences of travelling and visiting alien places. As a genre of writing it is as old as 2nd Century when travellers to Greece recorded their experiences in the form of a diary. With the invention of new techniques of navigation and sea voyages during the 9th and 10th centuries, travel writing became popular as more number of people began to explore new places on the globe. Soon such trips started getting royal patronage and support. New adventures and voyages were even commissioned. Thus travel writing ceased to be just a description of a new place born out of curiosity and gained political overtones. Now even after much of the earth has been explored, and almost every piece on this earth has been written about, its popularity has not waned as can be seen by the immense viewership it has on modern media like TV and internet.

Travel writing has come under serious scholarly study in the past 50 years, and has become a part of cultural studies programme in many universities. Travel writing is no longer viewed as a product of some innocent curiosity or an attempt to understand an alien culture 'objectively'. Rather, these narratives are telling comments on how a culture gets represented by another, and in the process subtly uphold some cultural values as somehow superior and universal than the others.

JAPANESE MANNERS

A QUARTER of an hour in Japan will convince you that you are among exquisitely well-mannered people. People who live on a hopelessly overcrowded island have to respect one another's privacy-or rather, would have to if they had any privacy. But they don't. So courtesy has a double function: it is courtesy and it is substitute privacy. Take, for example, the little red telephones in the streets, shops, halls of hotels. The instrument is situated on a table or on a counter-they have no space to spare for booths. You conduct your most confidential business transactions, your intimate love-quarrels in public; yet in perfect privacy. Anybody, any passer-by, could listen-in, but nobody does. A man's telephone-receiver is his castle.

You will, of course, immediately notice their mania for bowing. Everybody keeps bowing to everybody else, with the ceremonious

solemnity of a courtier yet with a great deal of natural and inimitable grace. Bowing is neither less nor more silly than shaking hands or kissing the cheek, but it is quaint; more formal, more oriental; it is also infectious. After a few hours you start bowing yourself. But you bow too deeply or not deeply enough; you bow to the wrong man at the wrong time; you do not clasp your hands in front of you which is bad; or you do which is worse. You'll discover that the Japanese have a complicated hierarchy in bowing: who bows to whom, how deeply and for how long. One of the American states had an early traffic law which laid down that if two cars met at an intersection, neither was to move before the other had gone. Similarly, if two Japanese bow, neither is to straighten up before the other stands erect in front of him. A little complicated to us; they manage it without difficulty and even the smallest difference in rank, standing, age, social position will be subtly reflected in that split second one man's bow is shorter than the other's. In many cases there are clear-cut differences in position and no difficulties. The basic rules inside the family : 'The wife bows to her husband, the child bows to his father, younger brothers to elder brothers, the sister bows to all brothers of whatever age.' I saw babies carried in Japanese style on their mothers' backs in clever little saddles, and whenever mother bowed, baby bowed too, somewhat condescendingly, from his majestic height. Japanese stores employ bowing girls who stand at the top of escalators and whose only duty is to bow deeply and deferentially to all and sundry (the Japanese equivalent of our page-boys who turn revolving doors for us). On the famous and fast Tokaido Line between Tokyo and Osaka two conductors enter the carriage in a slightly theatrical scene. They march to the middle of the coach, bow ceremoniously in both directions and then start checking the tickets. In one of the parts of Nara I met a deer. I bought a pack of food for him. He came up to me, looked into my eyes and bowed deeply. It was no chance gesture: it was a proper and courteous bow. Perhaps deer are more imitative than I knew; perhaps if they see people bowing all the time they get into the habit too; perhaps it is something genetic and is in the blood of Japanese deer. I do not know; but I do know that the deer bowed to me, then jumped at me and snatched the little food-bag from my hand.

In this, too, the deer was a true Japanese. You can often see people bowing to each other with ceremonious serenity at bus-stops. As soon as the bus arrives, the bowing gentlemen are transformed into savages, they push each other aside, tread on each other's toes and shove their elbows into each other's stomachs...

Eating Soup

Eating soup has more dangers than almost anything else. When eating soup you must make a fearful noise. It is a sign of appreciation. If you don't, your hostess will think: 'What an ill-mannered lout.' But if you *do*, she will think: 'No reasonably well brought-up *European* makes such disgusting noises when eating soup. He must be an ill-mannered lout'.

TRAFFIC IN BRAZIL

NOBODY hurries in Brazil. It does not really matter whether you reach your destination an hour too soon, a day late, or not at all. The grey pavements in the streets of Copacabana are often decorated with beautiful black mosaics – a unique type of decoration. Only a people alive to beauty in their surroundings and who have plenty of time for contemplation during their meditative, ambulatory exercises would take the trouble to decorate the pavements they walk on.

However, as soon as these easy going, leisurely characters get a steering wheel in their hands no speed is fast enough for them. You would then be inclined to believe that gaining a tenth of a second is a matter of grave importance for all of them all the time.

Motor cars are extremely expensive in Brazil, import duties being crippling and murderous. Only a few other, poorer, South American states are in a worse position in this respect. Complaints are universal: hardly anyone can afford a car. Yet this only means that the number of motor vehicles is growing by leaps and bounds, almost as if cars were distributed free of charge to all and sundry. Thus the pedestrian's life is becoming more hazardous every day.

It is not that drivers do not care about pedestrians. The trouble is that they do care about them; they are, in fact, on the look-out for them. As soon as a driver notices a pedestrian step off the pavement, he regards him as fair game: he takes aim and accelerates. The

pedestrian has to jump, leap, and run for dear life. He does not resent this in the least: driver and pedestrian – hunter and prey – smile amicably at each other. I win today – you will win tomorrow. Fair enough...

The war between drivers themselves is murderous but good-tempered. They cut in, they overtake on both sides, they force you to brake violently and commit all the most heinous crimes of the road and twenty times every hour. But they smile at you the same time – there is no anger, no hostility, no mad hooting...

The Avenida Presidente Vargas is the worst place of all. You stand there, trying to cross the road and contemplating the truly fascinating problem: how can crawling traffic proceed at such terrifying speed? As hour after hour passes, without a ray of hope of an auspicious crossing, you may witness a scene, something like this: a man, on your side of the Avenida Vargas suddenly catches sight of a friend of his on the other side and starts waving to him, at the same time looking completely mystified:

'How on earth did you get over there?' he shouts across, trying to make himself heard above the traffic.

It is the other fellow's turn to be surprised by this naïve question. He yells back:

'How? I was born on this side!'

George Mikes (ಜಾರ್ಜ್ ಮಿಕೇಸ್) (1912-1987) is an artist, author, publisher, illustrator and journalist from Hungary. Studied Law and received his doctorate at Budapest University.



His books include '*The Hungarian Revolution*', '*Über Alles*', '*Shakespeare and Myself*', '*Italy for Beginners*', '*How to be An Artist*', '*How to be Inimitable*', '*How to scrape Skies*' and '*How To Tango*', '*How To Be An Alien*'.

These excerpts are chosen from '*The Land of the Rising Yen*' and '*How To Tango*'.

Glossary:

Mania	: obsession, craze
Condescend	: stoop, humiliate
Genetic	: hereditary, inherited
Subtly	: delicate, cunning, elusive
Tokaido, Osaka and Tokyo	: places in Japan (ಟೋಕೈಡೋ, ಒಸಾಕ, ಟೋಕಿಯೋ)
Serenity	: peacefulness, calmness
Heinous	: hateful, wicked
Copacabana, Avenida	
Presidente Vargas	: places in Brazil (ಕೊಪಕೆಬಾನ, ಅವೆನಿಡಾ ಪ್ರೆಸಿಡೆಂಟೆ ವರ್ಗಾಸ್)

Comprehension I

1. 'Exquisitely well-mannered people' refers to
 - a. Indians.
 - b. Japanese.
 - c. Americans.
2. What behaviour substitutes privacy in Japan?
3. The reference to public telephone suggests
 - a. how overcrowded Japan is.
 - b. how Japanese respect privacy.
 - c. how busy Japanese are.
4. Hierarchy in bowing demands _____
 - a. youngsters bow to their elders.
 - b. wife bows to her husband.
 - c. sisters bow to their brothers.
5. How does one show appreciation while eating soup?

6. How are pavements in Brazil decorated? What does it tell us about the people there?
7. What happens when leisurely people in Brazil get a steering wheel in their hands?
8. Who do the drivers look out for when they are driving? Why?
9. What remarkable attitude is seen in the war between drivers?

Comprehension II

1. Why is bowing in Japan a complicated process?
2. Why does bowing, a natural practice in Japanese culture, look so 'quaint' and puzzling to the author?
3. Do you think the author is finding fault with/making fun of the culture of bowing in Japanese and speeding cars in Brazil?

Comprehension III

1. 'Bowing in Japan is quainter; more formal, more oriental.' Do you agree?
2. Describe how traffic in Brazil leads to humorous observations.
3. What aspects of our social life, do you think, would appear quaint and odd to a foreign tourist?

Vocabulary:

Synonyms are words with the same or similar meanings.

Provide Synonyms for the following words. You may consult a dictionary:

1. Intimate
2. Quaint
3. Majestic

4. Deferential
5. Solemn
6. Amicably
7. Mystify
8. Murderous
9. Auspicious
10. Hostility
11. Expensive
12. Savages
13. Accelerate
14. Import
15. Complicated

Note the Noun/Verb/Adjective form of the following words:

- | | |
|------------------|----------------|
| 1. Solemn | – solemnity |
| 2. Infection | – infectious |
| 3. Ceremoniously | – ceremony |
| 4. Appreciation | – appreciate |
| 5. Amicable | – amicably |
| 6. Hostile | – hostility |
| 7. Accelerate | – acceleration |
| 8. Ambulatory | – ambulate |
| 9. Naïve | – naiveté |
| 10. Fascinate | – fascination |
| 11. Adhere | – adherence |
| 12. Dynamic | – dynamism |
| 13. Deprive | – deprivation |
| 14. Eminent | – eminence |
| 15. Generous | – generosity |

Note the use of the following expressions in the travelogue.

- | | | |
|-------------------|------------------|------------------------|
| 1) all and sundry | 2) cut in | 3) by leaps and bounds |
| 4) listen-in | 5) fair game | 6) get into |
| 7) look out | 8) for dear life | 9) be one's castle |
| 10) clear cut | 11) easy going | |

Meaning of each expression is given below. Match the expression with its meaning looking at the context in which it is used.

- a) definite to see or identify
- b) relaxed and happy to accept things
- c) everyone
- d) to move suddenly in front of another vehicle
- e) a place where one can be private and safe
- f) very quickly; in large amounts
- g) as hard or as fast as possible
- h) to listen to a conversation that you are not supposed to hear
- i) to develop a particular habit
- j) someone or something that should be allowed to be criticized
- k) to keep trying to find something or meet somebody

Extended Activity:

- Write your experiences about the places you have visited.

Suggested Reading:

- Idle Hours – R.K. Laxman
- The Motorcycle Diaries – Ernesto 'Che' Guevara
- ಪೆರುವಿನ ಕಣಿವೆಯಲ್ಲಿ – ನೇಮಿಚಂದ್ರ
- ಎತ್ತಣ ಮಾಮರ ಎತ್ತಣ ಕೋಗಿಲೆ – ಸಿದ್ದು ಯಾಪಲಪರವಿ
- ಇಂಗ್ಲೆಂಡಿನಲ್ಲಿ ಅಲೆಮಾರಿ – ಎಸ್. ರಾಮಸ್ವಾಮಿ

Notes

This image shows a full page of blank white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for writing or drawing. There are no margins, text, or other markings on the page.

12. The Voter

Chinua Achebe

Pre-reading Activity:

- Do you have a voting system in your college?
- To what extent is voting important for democracy?



Rufus Okeke – Roof for short – was a very popular man in his village. Although the villagers did not explain it in so many words, Roof's popularity was a measure of their gratitude to an energetic young man who, unlike most of his fellows nowadays, had not

abandoned the village in order to seek work, any work, in the towns. And Roof was not a village lout either. Everyone knew how he had spent two years as a bicycle repairer's apprentice in Port Harcourt, and had given up of his own free will a bright future to return to his people and guide them in these difficult times. Not that Umuofia needed a lot of guidance. The village already belonged *en masse* to the People's Alliance Party, and its most illustrious son, Chief the Honourable Marcus Ibe, was Minister of Culture in the outgoing government (which was pretty certain to be the incoming one as well). Nobody doubted that the Honourable Minister would be elected in his constituency. Opposition to him was like proverbial fly trying to move a dunghill. It would have been ridiculous enough without coming, as it did now, from a complete nonentity.

As was to be expected Roof was in the service of the Honourable Minister for the coming elections. He had become a real expert in election campaigning at all levels – village, local government or national. He could tell the mood and temper of the electorate at any given time. For instance he had warned the Minister months ago about the radical change that had come into the thinking of Umuofia since the last national election.

The villagers had had five years in which to see how quickly and plentifully politics brought wealth, chieftaincy titles, doctorate degrees and other honours some of which, like the last, had still to be explained satisfactorily to them; for in their naivety they still expected a doctor to be able to heal the sick. Anyhow, these honours and benefits had come so readily to the man to whom they had given their votes free of charge five years ago that they were now ready to try it a different way.

Their point was that only the other day Marcus Ibe was a not too successful mission school teacher. Then politics had come to their village and he had wisely joined up, some said just in time to avoid imminent dismissal arising from a female teacher's complaint. Today he was Chief the Honourable; he had two long cars and had just built himself the biggest house anyone had seen in these parts. But let it be said that none of these successes had gone to Marcus's head

as well they might. He remained devoted to his people. Whenever he could he left the good things of the capital and returned to his village which had neither running water nor electricity, although he had lately installed a private plant to supply electricity to his new house. He knew the source of his good fortune, unlike the little bird who ate and drank and went out to challenge his personal spirit. Marcus had christened his new house “Umuofia Mansions” in honour of his village, and he had slaughtered five bulls and countless goats to entertain the people on the day it was opened by the Archbishop.

Everyone was full of praise for him. One old man said: “Our son is a good man; he is not like the mortar which as soon as food comes its way turns its back on the ground.” But when the feasting was over, the villagers told themselves that they had underrated the power of the ballot paper before and should not do so again. Chief the Honourable Marcus Ibe was not unprepared. He had drawn five months’ salary in advance, changed a few hundred pounds into shining shillings and armed his campaign boys with eloquent little jute bags. In the day he made his speeches; at night his stalwarts conducted their whispering campaign. Roof was the most trusted of these campaigners.

“We have a Minister from our village, one of our own sons,” he said to a group of elders in the house of Ogbuefi Ezenwa, a man of high traditional title. “What greater honour can a village have? Do you ever stop to ask yourselves why we should be singled out for this honour? I will tell you; it is because we are favoured by the leaders of PAP. Whether or not we cast our paper for Marcus, PAP will continue to rule. Think of the pipe-borne water they have promised us . . .”

Besides Roof and his assistant there were five elders in the room. An old hurricane lamp with a cracked, sooty, glass chimney gave out yellowish light in their midst. The elders sat on very low stools. On the floor, directly in front of each of them, lay two shilling pieces. Outside beyond the fastened door, the moon kept a straight face.

“We believe every word you say to be true,” said Ezenwa. “We shall, every one of us, drop his paper for Marcus. Who would leave

an ozo feast and go to a poor ritual meal? Tell Marcus he has our papers, and our wives' papers too. But what we do say is that two shillings is shameful." He brought the lamp close and tilted it at the money before him as if to make sure he had not mistaken its value. "Yes, two shillings is too shameful. If Marcus were a poor man which our ancestors forbid – I should be the first to give him my paper free, as I did before. But today Marcus is a great man and does his things like a great man. We did not ask him for money yesterday; we shall not ask him tomorrow. But today is our day; we have climbed the iroko tree today and would be foolish not to take down all the firewood we need."

Roof had to agree. He had lately been taking down a lot of firewood himself. Only yesterday he had asked Marcus for one of his many rich robes –and had got it. Last Sunday Marcus's wife (the teacher that nearly got him in trouble) had objected (like the woman she was) when Roof pulled out his fifth bottle of beer from the refrigerator; she was roundly and publicly rebuked by her husband. To cap it all Roof had won a land case recently because, among other things, he had been chauffeur-driven to the disputed site. So he understood the elders about the firewood.

"All right," he said in English and then reverted to Ibo. "Let us not quarrel about small things." He stood up, adjusted his robes and plunged his hand once more into the bag. Then he bent down like a priest distributing the host and gave one shilling more to every man; only he did not put it into their palms but on the floor in front of them. The men, who had so far not deigned to touch the things, looked at the floor and shook their heads. Roof got up again and gave each man another shilling.

"I am through," he said with a defiance that was no less effective for being transparently faked. The elders too knew how far to go without losing decorum. So when Roof added; "Go cast your paper for the enemy if you like!" they quickly calmed him down with a suitable speech from each of them. By the time the last man had spoken it was possible, without great loss of dignity, to pick up the things from the floor...

The enemy Roof had referred to was the Progressive Organization Party (POP) which had been formed by the tribes down the coast to save themselves, as the founders of the party proclaimed, from “total political, cultural, social and religious annihilation.” Although it was clear the party had no chance here it had plunged, with typical foolishness, into a straight fight with PAP, providing cars and loud-speakers to a few local rascals and thugs to go around and make a lot of noise. No one knew for certain how much money POP had let loose in Umuofia but it is said to be very considerable. The local campaigners would end up very rich, no doubt.

Up to last night everything had been “moving according to plan,” as Roof would have put it. Then he had received a strange visit from the leader of the POP campaign team. Although he and Roof were well known to each other, and might even be called friends, his visit was cold and business-like. No words were wasted. He placed five pounds on the floor before Roof and said, “We want your vote.” Roof got up from his chair, went to the outside door, closed it carefully and returned to his chair. The brief exercise gave him enough time to weigh the proposition. As he spoke his eyes never left the red notes on the floor. He seemed to be mesmerized by the picture of the cocoa farmer harvesting his crops.

“You know I work for Marcus,” he said feebly. “It will be very bad...”

“Marcus will not be there when you put in your paper. We have plenty of work to do tonight; are you taking this or not?”

“It will not be heard outside this room?” asked Roof.

“We are after votes not gossip.”

“All right,” said Roof in English.

The man nudged his companion and he brought forward an object covered with a red cloth and proceeded to remove the cover. It was a fearsome little affair contained in a clay pot with feathers stuck into it.

“The *iyi* comes from Mbanta. You know what that means. Swear that you will vote for Maduka. If you fail to do so, this *iyi* take note.”

Roof's heart nearly flew out when he saw the iyi; indeed he knew the fame of Mbanta in these things. But he was a man of quick decision. What could a single vote cast in secret for Maduka take away from Marcus's certain victory? Nothing.

"I will cast my paper for Maduka; if not this iyi take note."

"Das all," said the man as he rose with his companion who had covered up the object again and was taking it back to their car.

"You know he has no chance against Marcus," said Roof at the door.

"It is enough that he gets a few votes now; next time he will get more. People will hear that he gives out pounds, not shillings, and they will listen."

Election morning. The great day every five years when the people exercise power. Weather-beaten posters on walls of houses, tree trunks and telegraph poles. The few that were still whole called out their message to those who could read. Vote for the People's Alliance Party! Vote for Progressive Organization Party! Vote for PAP! Vote for POP! The posters that were torn called out as much of the message as they could.

As usual Chief the Honourable Marcus Ibe was doing things in grand style. He had hired a highlife band from Umuru and stationed it at such a distance from the voting booths as just managed to be lawful. Many villagers danced to the music, their ballot papers held aloft, before proceeding to the booths. Chief the Honourable Marcus Ibe sat in the "owner's corner" of his enormous green car and smiled and nodded. One enlightened villager came up to the car, shook hands with the great man and said in advance, "Congrats!" This immediately set the pattern. Hundreds of admirers shook Marcus's hand and said "Corngrass!"

Roof and the other organizers were prancing up and down, giving last minute advice to the voters and pouring with sweat.

"Do not forget," he said again to a group of illiterate women who seemed ready to burst with enthusiasm and good humour, "our sign is the motor-car..."

“Like the one Marcus is sitting inside.”

“Thank you, mother,” said Roof. “It is the same car. The box with the car shown on its body is the box for you. Don’t look at the other with the man’s head: it is for those whose heads are not correct.”

This was greeted with loud laughter. Roof cast a quick and busy-like glance towards the Minister and received a smile of appreciation.

“Vote for the car,” he shouted, all the veins in his neck standing out. “Vote for the car and you will ride in it!”

“Or if we don’t, our children will,” piped the same sharp, old girl.

The band struck up a new number: “Why walk when you can ride...”

In spite of his apparent calm and confidence Chief the Honourable Marcus was a relentless stickler for detail. He knew he would win what the news papers called “a landslide victory” but he did not wish, even so, to throw away a single vote. So as soon as the first rush of voters was over he promptly asked his campaign boys to go one at a time and put in their ballot papers.

“Roof, you had better go first”, he said.

Roof’s spirits fell; but he let no one see it. All morning he had masked his deep worry with a surface exertion which was unusual even for him. Now he dashed off in his springy fashion towards the booths. A police man at the entrance searched him for illegal ballot papers and passed him. Then the electoral officer explained to him about the two boxes. By this time the spring had gone clean out of his walk. He sidled in and was confronted by the car and the head. He brought out his ballot paper from his pocket and looked at it. How could he betray Marcus even in secret? He resolved to go back to the other man and return his five pounds...Five pounds! He knew at once it was impossible. He had sworn on that *iyi*. The notes were red; the cocoa farmer busy at work.

At this point he heard the muffled voice of the policeman asking the electoral officer what the man was doing inside. “Abi na pickin im de born?”

Quick as lightning a thought leapt into Roof's mind. He folded the paper, tore it in two along the crease and put one half in each box. He took the precaution of putting the first half into Maduka's box and confirming the action verbally: "I vote for Maduka."

They marked his thumb with indelible purple ink to prevent his return, and he went out of the booth as jauntily as he had gone in.

Chinua Achebe (1930–2013) is a Nigerian novelist, poet, professor, and critic. Achebe's novels focus on the traditions of Igbo society, the effect of Christian influences, and the clash of Western and traditional African values during and after the colonial era. His style relies heavily on the Igbo oral tradition, and combines straightforward narration with representations of folk stories, proverbs,



and oratory. He also published a number of short stories, children's books, and essay collections. Some of his works are: 'Things Fall Apart', 'Arrow Of God', 'No Longer At Ease', 'Enemy Of The People', 'Girls At War'.

Glossary:

Port Harcourt	: the capital of Rivers State, Nigeria
Umuofia	: one of a fictional group of nine villages in Nigeria, inhabited by the Igbo people
en masse	: in one group or body; all together
ozo feast	: Highest and most important magico-religious festival in the Igbo clan of Nigeria
iroko tree	: is a large hardwood tree from the west coast of tropical Africa
iyi	: Native deity
landslide victory	: a victory by a large margin; a very substantial victory, particularly in an election

Comprehension I

1. Roof was a popular young man because he
 - a. had not abandoned his village.
 - b. wanted to guide his people.
 - c. was forced to return to his village.
2. Why was Marcus considered rich and powerful?
3. Marcus Ibe had earlier been a
 - a. doctor.
 - b. school teacher.
 - c. politician.
4. The fact that Marcus Ibe left the good things of the capital and returned to his village whenever he could, shows,
 - a. his devotion to his people and love for the place.
 - b. he enjoyed all the comforts of the city in his village.
 - c. he wanted to improve the amenities of his village.
5. After the feasting the villagers
 - a. praised Marcus' faithfulness and generosity.
 - b. intended to demand more for their votes.
 - c. realized Marcus' wealth.
6. The 'whispering campaign' is
 - a. secret campaigning at night.
 - b. bargaining for votes.
 - c. clandestine distribution of money.
7. The village elder Ezenwa, tilted the lamp a little because
 - a. he could not see properly.
 - b. the place was too dark.
 - c. he wanted to confirm the amount paid to each.

8. "Fire wood" refers to –
 - a. Roof taking advantage of the situation.
 - b. the advantages of being a voter.
 - c. the benefits the elders received.
9. Roof and the leader of the POP campaign team were –
 - a. friends.
 - b. strangers.
 - c. acquaintances.
10. Roof was mesmerized by
 - a. the red notes on the floor.
 - b. the picture of the Cocoa farmer.
 - c. the POP campaign leader.
11. Roof's act of inserting torn ballot papers in the two boxes signifies
 - a. keeping his promise.
 - b. appeasing Iyi.
 - c. absolving himself of his guilt.

Comprehension II

1. Trace the change in the attitude of the villagers before the second election. Give reasons.
2. What was the justification for the formation of the POP?
3. 'Roof is an intelligent manipulator'. Justify with reference to the story.

Comprehension III

1. The POP campaign leader's meeting with Roof shows the misuse of transparency in a democratic set up. Discuss.
2. 'To every human comes a time of reckoning'. How does Roof's dilemma on the day of election reflect this?

3. What comment does the story offer on electoral system? Is it relevant?
4. 'Democracy is more than holding elections regularly.' Do you think the story highlights this statement?

Vocabulary:***Use suitable prefixes to form antonyms:***

A Prefix is an affix which is placed before the stem of a word. Adding it to the beginning of a word changes its meaning. For e.g., when the prefix *un-* is added to the word *happy*, we get the word *unhappy*.

Prefix – In-, Un-, Im-, Dis-

1. Gratitude
2. Certain
3. Install
4. Personal
5. Honour
6. Disputed
7. Correct
8. Mask
9. Lawful
10. Grateful
11. Wavering
12. Regard
13. Perturb
14. Tolerant

Typical African Proverbial Expressions:

1. Fly trying to move a dunghill
2. Little bird who ate and drank and went out to challenge his personal spirit
3. We have climbed the iroko tree today and would be foolish not to take down all the firewood we need.
4. He is not like the mortar which as soon as food comes its way turns its back on the ground.
5. Who would leave an ozo feast and go to a poor ritual meal?

Extended Activity:

- Prepare a write up on your views on election.

Suggested Reading:

- A Man of the People – Chinua Achebe
- ಮತದಾನ (ಕಾದಂಬರಿ) – ಎಸ್. ಎಲ್. ಭೈರಪ್ಪ

African Words Pronounced in Kannada

Port Harcourt	—	ಪೋರ್ಟ್ ಹಾರ್ ಕೋರ್ಟ್
Umulofia	—	ಉಮೋಫಿಯಾ
Ozo feast	—	ಒಝೋ ಫೀಸ್ಟ್
Iroko	—	ಇರೋಕೋ
Iyi	—	ಇಯಿ
Chinua Achebe	-	ಚಿನುವಾ ಅಚೀಬೆ
Roofus Okeke	—	ರೂಫಸ್ ಒಕೀಕೆ
Marcus Ibe	-	ಮಾರ್ಕಸ್ ಐಬಿ
Maduka	—	ಮಡೂಕಾ
Mbanta	-	ಎಂಬಾಂಟಾ
Ogbuefi Ezenwa	—	ಆಗ್ಬುಯೆಫಿ ಎಜೆನ್ವಾ
Ibo	-	ಇಬೊ
Umuru	-	ಉಮುರು

13. Where There Is A Wheel

P Sainath

Pre-reading Activity:

- What does this title remind you of?
- List some of the simple things that have changed the lives of people.



PUDUKKOTTAI (Tamil Nadu): Cycling as a social movement? Sounds far-fetched. Perhaps. But not all that far – not to tens of thousands of neo-literate rural women in Pudukkottai district. People find ways, sometimes curious ones, of hitting out at their backwardness, of expressing defiance, of hammering at the fetters that hold them.

In this, one of India's poorest districts, cycling seems the chosen medium for rural women. During the past eighteen months, over 100,000 rural women, most of them neo-literates, have taken to bicycling as a symbol of independence, freedom and mobility. If we exclude girls below ten years of age, it would mean that over one-fourth of all rural women here have learnt cycling. And over 70,000 of these women have taken part in public 'exhibition-cum-contests' to proudly display their new skills. And still the 'training camps' and desire to learn continue.

In the heart of rural Pudukkottai, young women zip along the roads on their bicycles. Jameela Bibi, who has taken to cycling, told me: 'It's my right. We can go anywhere. Now I don't have to wait for a bus. I know people made dirty remarks when I started cycling, but I paid no attention.'

Fatima is a secondary school teacher, so addicted to cycling that she hires a bicycle for half an hour each evening (she cannot yet afford to buy one-each costs over Rs.1,200). She said: 'There is freedom in cycling. We are not dependent on anyone now. I can never give this up.' Jameela, Fatima and their friend Avakanni, all in their early twenties, have trained scores of other young women from their community in the art of cycling.

Cycling has swept across this district. Women agricultural workers, quarry labourers and village health nurses are among its fans. Joining the rush are balwadi and anganwadi workers, gem-cutters and school teachers. And gramsevikas and mid-day meal workers are not far behind. The vast majority are those who have just become literate. The district's vigorous literacy drive, led by the Arivoli Iyakkam (Light of Knowledge Movement) has been quick to tap this energy. Every one of the neo-literate, 'neo-cyclist' women I spoke to saw a direct link between cycling and her personal independence.

'The main thing,' said N. Kannammal, Arivoli central coordinator and one of the pioneers of the cycling movement, 'was the confidence it gave women. Very importantly, it reduced their dependence on

men. Now we often see a woman doing a four-kilometre stretch on her cycle to collect water, sometimes *with* her children. Even carting provisions from other places can be done on their own. But, believe me, women had to put up with vicious attacks on their character when this began. So many made filthy remarks. But Arivoli gave cycling social sanction. So women took to it.'

Early among them, Kannammal herself. Though a science graduate, she had never mustered the 'courage' to cycle earlier.

Visiting an Arivoli 'cycling training camp' is an unusual experience. In Kilakuruchi village all the prospective learners had turned out in their Sunday best. You can't help being struck by the sheer passion of the pro-cycling movement. They *had to know*. Cycling offered a way out of enforced routines, around male-imposed barriers. The neo-cyclists even sing songs produced by Arivoli to encourage bicycling. One of these has lines like: 'O sister come learn cycling, move with the wheel of time ...'

Very large numbers of those trained have come back to help new learners. They work free of charge for Arivoli as (oddly named) 'master trainers'. There is not only a desire to learn but a widespread perception among them that *all women ought to learn cycling*. In turn, their experience has enriched the literacy movement. The neo-cyclists are bound even more passionately than before to Arivoli.

The whole phenomenon was the brainchild of the popular former district collector, Sheela Rani Chunkath. Her idea in 1991 was to train female activists so that literacy would reach women in the interior. She also included *mobility* as a part of the literacy drive. This flowed from the fact that lack of mobility among women played a big role in undermining their confidence. Chunkath pushed the banks to give loans for the women to buy cycles. She also got each block to accept specific duties in promoting the drive. As the top official in the district, she gave it great personal attention.

First the activists learned cycling. Then neo-literates wanted to learn. *Every* woman wanted to learn. Not surprisingly, this led to a

shortage of 'ladies' cycles. Never mind. 'Gents' cycles would do just as nicely, thank you. Some women preferred the latter as these have an additional bar from the seat to the handle. You can seat a child on that. And to this day, thousands of women here ride 'gents' cycles. Thousands of others dream of the day they will be able to afford any bicycle at all.

After the International Women's Day in 1992, this district can never be the same. Flags on the handle bars, bells ringing, over 1,500 female cyclists took Pudukkottai by storm. Their all-women's cycle rally stunned the town's inhabitants with its massive showing.

What did the males think? One who had to approve was S. Kannakarajan, owner of Ram Cycles. This single dealer saw a rise of over 350 per cent in the sale of 'ladies' cycles in one year. That figure is probably an underestimate for two reasons. One, a lot of women, unable to wait for 'ladies' cycles, went in for men's cycles. Two, Kannakarajan shared his information with me with great caution. For all he knew, I was an undercover agent of the sales tax department.

In any case, not all males were hostile. Some were even encouraging. Muthu Bhaskaran, a male Arivoli activist, for instance. He wrote the famous cycling song that has become their anthem.

When, in the blazing heat of Kudimianmalai's stone quarries, you run into Manormani, twenty-two, training others, you know it's all worth it. A quarry worker and Arivoli volunteer herself, she thinks it vital that her co-workers learn cycling. 'Our areas are a little cut off,' she told me. 'Those who know cycling, they can be mobile.' In a single week in 1992, more than 70,000 women displayed their cycling skills at the public 'exhibition-cum-contests' run by Arivoli. An impressed UNICEF sanctioned fifty mopeds for Arivoli women activists.

Cycling has had very definite economic implications. It boosts income. Some of the women here sell agricultural or other produce

within a group of villages. For them, the bicycle cuts down on time wasted in waiting for buses. This is crucial in poorly connected routes. Secondly, it gives you much more time to focus on selling your produce. Thirdly, it enlarges the area you can hope to cover. Lastly, it can increase your leisure time too, should you choose.

Small producers who used to wait for buses were often dependent on fathers, brothers, husbands or sons to even reach the bus stop. They could cover only a limited number of villages to sell their produce. Some walked. Those who cannot afford bicycles still do. These women had to rush back early to tend to the children and perform other chores like fetching water. Those who have bicycles now combine these different tasks with nonchalance. Which means you can, even along some remote road, see a young mother, child on the bar, produce on the carrier. She could be carrying two, perhaps even three, pots of water hung across the back, and cycling towards work or home.

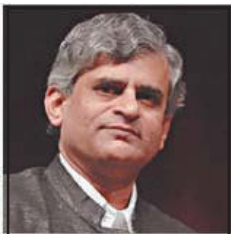
Yet, it would be very wrong to emphasize the economic aspect over all else. The sense of self-respect it brings is vital. 'Of course it's not economic,' said Fatima, giving me a look that made me feel rather stupid. 'What money do I make from cycling? I lose money. I can't afford a bicycle. But I hire one every evening just to feel that goodness, that independence.' Never before reaching Pudukkottai had I seen this humble vehicle in that light-the bicycle as a metaphor for freedom.

'It is difficult for people to see how big this is for rural women,' said Kannammal. 'It's a Himalayan achievement, like flying an aero plane, for them. People may laugh. Only the women know how important it is.'

Postscript

When I returned to Pudukkottai in April 1995, the craze was still on. But a large number of women were unable to afford bicycles – each now cost around Rs.1,400. And a new generation was coming up that was too young to gain from the first round. But Pudukkottai remains unique among Indian districts for the stunning proportion of women who have taken to cycling. And the enthusiasm for gaining the skill among the rest.

Palagummi Sainath is an Indian journalist and Photo journalist focusing on social problems, rural affairs, poverty and aftermaths of globalization in India. He is the Rural Affairs Editor of *The Hindu*. A regular contributor to *The Telegraph* in Kolkata, he also writes for the fortnightly *Frontline* and the daily *Business Line* in Chennai.



This essay is taken from his book 'Everybody Loves a Good Drought'.

Glossary:

- neo-literate : new literates
- gramsevikas : women social workers in villages
- phenomenon : a fact or an event in nature or society
- brainchild : an idea or invention of one person
- non-chalance : indifference; unmoved

Comprehension I

1. What does cycling as a symbol of social mobility mean?
2. When Jameela Bibi says, "It is my right. We can go anywhere", she is
 - a. asserting her right to move freely.
 - b. suggesting mobility leading to liberation.
 - c. expressing her indifference to dirty remarks.
 - d. boasting about her cycling skill.
3. What does bicycle represent for the rural women?

4. What is common between neo-literates and neo-cyclists?
5. 'Enforced routine' and 'male imposed barrier' refer to
 - a. confining women to kitchen.
 - b. subjecting women to drudgery.
 - c. status of women in patriarchal society.
 - d. lack of freedom of movement.
6. How did the men react when women took to cycling?
7. What do the phrases 'flags on the handle bar' and 'bells ringing' suggest?
8. Why did UNICEF sanction mopeds to Arivoli women activists?
9. Why is the cycle called 'the humble vehicle'?

Comprehension II

1. What is the role of Arivoli Iyakkam in liberating women?
2. In what different ways does the cycle empower rural women?
3. Why does the author describe the Arivoli 'cycling training camp' as an unusual experience?
4. Do you think neo-literate women taking to cycling contribute to literacy movement?
5. How does Sheela Rani Chunkath, the district collector, promote the empowerment of women?
6. How did the women react to the shortage of ladies' cycles?

Comprehension III

1. How does P. Sainath show that cycling brings about changes beyond economic gains?

2. 'O sister come learn cycling, move with the wheel of time...' How does the song suggest that the cycle could be an instrument of social change and progress?

Vocabulary:

A. Idioms or phrases:

Idiom is the special use of language. Idioms do not give the literal meaning of the words used in the idiom.

E.g. 'a change of heart' would literally mean a heart transplant. However, idiomatically it would mean 'a change in one's attitude or feelings'.

- i. Look at the following pairs of idiomatic expressions. The meanings of the first pair are given in brackets. Find out the missing ones.
 1. a. to the day (exactly)
b. to this day (even now)
 2. a. take by storm (capture by sudden or violent attack)
b. the calm before the storm ()
 3. a. for all one knows (considering how little one knows.)
b. before one knows where one is ().
 4. a. at/behind the wheel (in control of the situation)
b. put a spoke in somebody's wheel ()
 5. a. turn out in one's best (be well-dressed)
b. as things turned out ()
- ii. Identify the sentences in which these expressions have been used in this lesson.
- iii. Use the others in your own sentences suitably.

B. Phrasal verbs are expressions which have a combination of a verb and a preposition. (See the workbook for more information.)

Some of these used in this article are given below. With the help of the teacher / dictionary find out their meanings and use them in sentences of your own.

Take to, give up, run into, hit out at, sweep across, put up with.

Extended Activity:

- How do you appreciate the schemes of the Government to provide bicycles to school going children?
- Do you think people's initiative to bring about a social change should be complemented by the policies of the government?

Suggested Reading:

- ಕಿರಗೂರಿನ ಗಯ್ಯಾಳಿಗಳು - ಕೆ.ಪಿ. ಪೂರ್ಣಚಂದ್ರ ತೇಜಸ್ವಿ
- ಬರ ಅಂದ್ರೆ ಎಲ್ಲರಿಗೂ ಇಷ್ಟ - ಜಿ.ಎನ್. ಮೋಹನ್

Notes

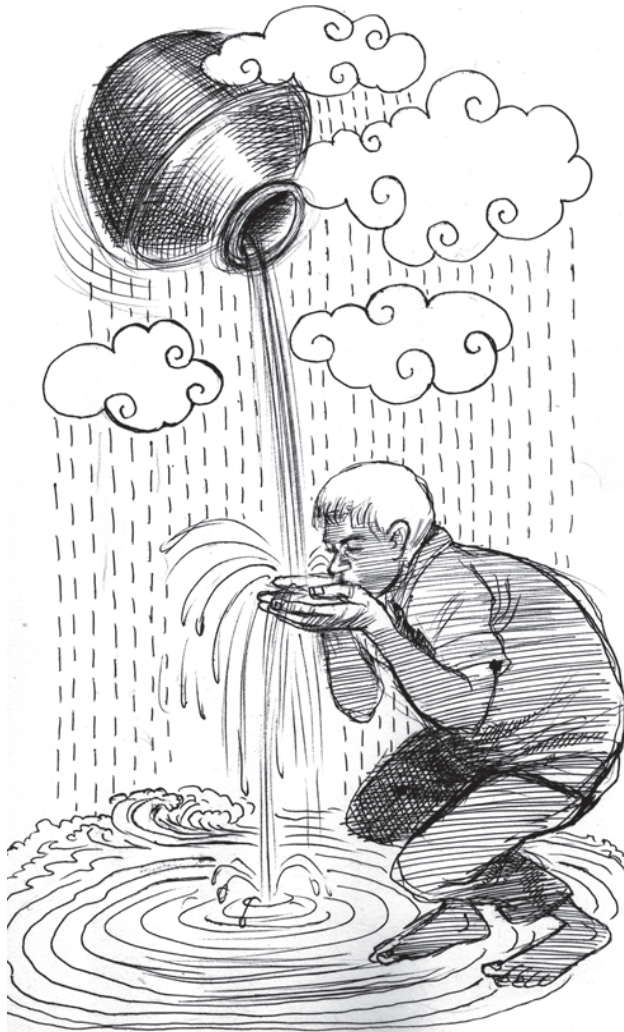
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14. Water

Challapalli Swaroopa Rani

Pre-reading Activity:

- Recall the poems you have read where water has been used as a metaphor.
- Water is both preserver and destroyer. Discuss.



Just as the water knows
the ground's incline,
it knows the generations-old strife
between the village and the wada.
Like the dampness on the well's edge that never dries,
It knows that untouchability never disappears.

The water knows everything.
It knows the difference of race
between the Samaria woman and Jesus the Jew.
It also knows the sub-caste difference
between leather and spool.

It knows the agony of the panchama,
who, not having the right to draw a pot of water,
waits all day near the well
with his empty pot
until a shudra arrives.

It knows the humiliation
of the wada girl
when he who poured the water from a distance,
falls all over and touches her.

It knows the righteous rage
of Karamchedu Suvarthamma
who opposed the kamma landlords
with her water pot
when they asked her not to pollute the pond water.

The water is witness
to centuries of social injustice.

When I see water
I remember
how my wada which would thirst all day
for a glass of water.

For us, water is not simply H₂O,
for us, water is a mighty movement.
It is the Mahad struggle at the Chadar tank.
A single drop of water embodies
tears shed over several generations.
In the many battle we fought
for a single drop of water,
our blood flowed like streams.
But we never managed to win
even a small puddle of water.

When I see water,
I remember
how we welcomed our weekly bath
as if it was a wondrous festival !
While the entire village bathed luxuriously—
twice a day.

When I see water,
I remember
my childhood,

when we walked miles
to reach the big canal
and carried back heavy pots,
With the muscles and veins on our necks straining, bursting.

I remember,
its thatched roofs aflame,
the Malapalle burning to ashes
for want of a pot of water.

Water is not a simple thing!
It can give life
but it can also devour lives.
The water that refused to quench parched throats
became the killer tsunami wave,
that swallowed whole
village after village.

The poor are but playthings
in its vicious hands.
Often, it turns villages into dry deserts
and sometimes it drowns them in floods.

Between the village and the wada
between one state and another,
this water can ignite many struggles and strife.
It can make blood run in streams.
But it can also sit innocently
in a Bisleri bottle.

This water from our village well
 that forces us to do many a circus feat,
 now slowly, surreptitiously,
 dances its way into the Pepsi man's bottle.
 With its new name 'mineral water'
 it takes to the skies,
 it raises a storm.

Now
 water is no mean matter.
 It's a multinational market commodity.

As they say
 water is omniscient.
 It contains the world.

Translated by Uma Bhrugubanda



Challapalli Swaroopa Rani (1968) began writing about her experiences. She moved from personal to the social and attained confidence and clarity. Her mature poetry consciously deals with issues of gender and caste. 'Neeli Meghalu', 'Chikkanavuthunna Pata', are some of her works.

Uma Bhrugubanda teaches at the Centre for Cultural Studies at the English and Foreign Languages University, Hyderabad. She is currently writing her doctoral dissertation on Telugu cinema and the production of religious and secular subjectivities.



Glossary:

- Wada : locality where dalits live (ಕೇರಿ or ಹಟ್ಟಿ)
- Samaria woman : benevolent woman
- Panchama : fifth category in the varna system

Note: Karamchedu is a village in Chirala taluk in Prakasham District. On July 16, 1985, following a petty quarrel that began in a tank, members of the dominant community killed six dalits.

This is how Kathi Padmarao, a prominent Dalit writer and activist, describes the incident: Two youth were washing dirty buckets they had used to feed their buffaloes in the drinking **water tank** in **Madigapalle**. This was objected to by a Dalit boy which angered the youth. They were about to beat up the boy when Munnangi **Suvaartha**, a Dalit woman, who had come to the tank to collect water tried to protect the boy from the attack. She lifted the vessel she was carrying to ward off the hunters. Her act of lifting the vessel was in self-defence. This led to attack on Dalits.

Comprehension I

1. The expression 'generations-old strife' suggests
 - a. the bane of caste system.
 - b. politics of revenge.
 - c. differences among humans.
2. "It also knows the sub-caste difference between leather and spool."
 'leather and spool' stands for
 - a. pure and impure.
 - b. higher and lower.
 - c. cobbler and weaver.

3. How is water a witness to the humiliation caused to the dalits?
4. What does the speaker remember when she sees water?
5. "circus feat" refers to
 - a. hardship to fetch water.
 - b. balancing the water pots on the head.
 - c. efforts to secure basic needs.
 - d. struggle surrounding water.
6. 'Water' is a
 - a. liquid called water.
 - b. catalyst for a movement.
 - c. witness to strife.
 - d. life giver and destroyer.
 - e. means to practice untouchability.
 - f. profit making commodity.

Comprehension II

1. Discuss the travails suffered by the wada people to get water.
2. 'For us, water is not simply H₂O', suggests
 - a. its chemical significance.
 - b. it is a common resource available for all.
 - c. it is a symbol of struggle against discrimination.
3. What does the contrast 'some taking bath once a week and others twice a day' connote?
4. Why does water become a matter of dispute?
5. Look at the expressions 'many a circus feat' and 'dances its way into the Pepsi man's bottle.' What contrast do you notice between the two?

Comprehension III

1. How does the poem demonstrate the disparity and discrimination in society using water as a symbol?
2. How are the poor affected by
 - a. lack of water?
 - b. denial of water?
 - c. the fury of nature?
3. Trace the journey of water from ancient times as a symbol of purity to the age of multinational market where it is a commodity.

Extended activity:

- Find out about the struggle against bottled water in Plachimada in Kerala.
- Have you heard of Narmada Bachao Andolan? Do you think big dams should be banned?

Suggested Reading:

- ಸಾವಿರಾರು ನದಿಗಳು (ಕವನ ಸಂಕಲನ) – ಡಾ. ಸಿದ್ದಲಿಂಗಯ್ಯ
- ಚೋಮನದುಡಿ (ಕಾದಂಬರಿ) – ಡಾ. ಕೆ. ಶಿವರಾಮ ಕಾರಂತ
- ಇಳಿದು ಬಾ ತಾಯಿ ಇಳಿದು ಬಾ (ಕವಿತೆ) – ಡಾ. ದ.ರಾ. ಬೇಂದ್ರೆ

Notes

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Design of the Question Paper

A. Length	Marks
a. Very Short Answer (VSA) (a word /phrase / sentence)	47
b. Paragraph Answer (middle-length 80 to 100 words)	42
c. Long Answer (LA) (in about 200 words)	11
B. Level of Response (I to VII)	
a. Easily Accessible	39
b. Moderately Challenging	45
c. Highly Challenging	16

C. Rationale to be followed in the Question Paper

Section I

This should contain 4 questions on poetry and 8 on prose including the play. No True/False questions shall be asked. When MCQs are used, care should be taken to see that only one answer is possible.

Section II

Ten questions are to be set here. Out of ten, 7 shall be set on prose units including the play and 3 on poems. A student has to answer at least 2 questions on poems.

Section III

In this section an internal choice shall be provided with two questions set on prose units and one on poems. This question is aimed at testing the learner's critical and analytical approach. The learner shall be provided an opportunity to come up with his/her personal views, stance and world view. The questions set in this section shall aim to do so.

Section IV

An unseen passage of moderate length is to be selected for this section. Ten questions on this passage are to be set. Along with questions on factual details, a few inferential questions shall be set. These inferential questions shall not be consecutive.

The questions set on lines chosen from the poem shall be aimed at testing extensive reading comprehension rather than testing the learner's ability to appreciate. The lines from the poem shall be chosen from among the ones given in the Reading Unit of the Work Book.

Section V

This section shall contain questions on reported speech, use of the passive, dialogue writing, use of expressions and linkers. The questions set to test learning at these areas shall be contextualised.

Section VI

In this section questions on composition skills like note making, letter writing, speech writing and report writing shall be set. The letter shall be a job application. An internal choice shall be provided between speech writing (expansion) and report writing. For report writing, a bar chart, pie chart or line graph shall be given with a variety of data.

Section VII

This section aims to test the learner's understanding of the pronominal words. For this purpose a short paragraph from the passage given at Q.No. 24 shall be given.

The question on jumbled segments shall have a minimum of five segments and shall be chosen from one of the prose units in the Course Book.

Note : The blue print that precedes the model question papers is related to Model Question Paper No-1. The question paper setters are at liberty to make changes according to their choice adhering to the design of the question paper.

Subject : English
Subject Code : 02

BLUE PRINT FOR II YEAR PUC QUESTION PAPER (Model-1)

Max Marks: 100
Time : 3 Hours 15 Minutes

Main Qn No.	Sub Qns.	Unit No.	Name of the Unit	Marks Allotted	Knowledge						Comprehension						Expression						Appreciation						Total Marks	
					1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6		
I	1 to 12	1	Romeo and Juliet	1+4=5	1																						05			
			Too Dear	1+4=5	1																							05		
			On Children	1	1																							01		
			Everything I	1+4=5	1																							05		
			A Sunny Morning	1+4+6=11	1																							11		
II	13 to 22	2	When You Are	1	1																						01			
			The Gardener	1+4=5	1																							05		
			To the foot from	1+4=5	1																							05		
			I Believe that	1+4=5	1																							05		
			Heaven If you are	6																								06		
II	23	3	Japan and Brazil	1+4=5	1																						05			
			The Voter	1+6=7	1																							07		
			Where There Is a	1+4=5	1																							05		
			Water	4																								04		
			Passage	10																								10		
V	24. a to j	4	Poem	03																							03			
			Reported Speech	05																								05		
			Passive Voice	03																								03		
			Dialogue Writing	04																								04		
			Expressions	02																								02		
V	25. i to iii	5	Linkers	04																							04			
			Note Making	04																								04		
			Letter Writing	05																								05		
			Speech Writing	05																								05		
			Report Writing	05																								05		
V	34.	6	Pronouns and Referents	04																							04			
			Jumbled	01																								01		
					125	32						49						38						06						125

OBJECTIVES : Knowledge - 25% Comprehension - 40% Expression - 30% Appreciation - 05%

Model Question Paper – 1**Time: 3 Hrs. 15 Min.****Max. Marks: 100***Instructions:*

- a. Follow the prescribed limit while answering the questions.*
- b. Write the correct question number as it appears on the question paper.*
- c. One mark questions attempted more than once will be awarded zero.*
- d. Answers to question numbers 24 (a-j) and 25 (i- iii) should be in sequence and at one place.*
- e. For multiple choice questions choose the correct answer and rewrite it.*

I. Answer the following in a word, a phrase or a sentence each.**12 × 1 = 12**

1. What does Romeo intend to do after the measure is done?
2. Who according to the Council, was a brother Monarch in 'Too Dear'?
3. Whom does the word 'bows' refer to in 'On Children'?
4. Where, according to Vandana Shiva, should we look for 'lessons in freedom'?
5. Laura Lorenta was called, _____ in that locality in her young days.
 - a. 'The Silver Maiden'
 - b. 'Sovereign beauty'
 - c. 'a dream'
6. What does the speaker want his beloved to do sitting by the fire in, 'When You Are Old'?
7. When, according to the narrator, does man lose his name in 'The Gardener'?

8. What did the foot find when it descended underground?
9. Mention any one of the things that Borges continued to do even after becoming blind.
10. Whom do the Japanese stores employ?
11. Roof had given up being a bicycle repairer's apprentice in order to
 - a. contest elections.
 - b. guide his people.
 - c. campaign for Marcuss.
12. Name the Arivoli activist who penned the famous cycling song.

II. Answer any eight of the following (choosing at least two from poetry) in a paragraph of 80-100 words. $8 \times 4 = 32$

13. How does Romeo glorify Juliet's flawless beauty?
14. What were the arguments put forth by the prisoner for not going out of the prison in 'Too Dear'?
15. How does Rabindranath Tagore highlight the importance of forest according to Vandana Shiva?
16. How do Laura and Gonzalo conceal their identity?
17. Why does Tammanna feel that human nature can be strange?
18. Bring out the contrast between illusion and reality in 'To the Foot from its Child'.
19. 'A poet's task is to discover metaphors.' How does Borges explain this in 'Books will never Disappear'?
20. What makes Mikes feel that the drivers in Brazil are on look out for pedestrians?
21. Bring out the nature of freedom gained in Pudukottai with the introduction of cycle.
22. Give an account of the humiliation and craving felt in the poem, 'Water'

III. Answer the following in about 200 words.**1 × 6 = 6**

23. 'Heaven is creation of one's own mind.' Explain with reference to 'Heaven, If you are not on Earth'.

OR

Bring out the changes in Gonzalo's attitude before and after occupying the bench in the park.

OR

Do you think that Roof is right in tearing the ballot paper into two? Explain.

IV. Read the following passage and answer the questions set on it.**10 × 1 = 10**

In 1989 an earthquake almost flattened Armenia, killing over 20,000 people in less than four minutes.

In the midst of utter devastation and chaos, a father left his wife securely at home and rushed to the school where his son was supposed to be, only to discover that the building had collapsed. After the initial shock, he remembered the promise he had made to his son, "No, matter what, I'll always be there for you". His eyes began to fill with tears. He looked at the pile of debris that once was the school, it looked hopeless, but he kept remembering his commitment to his son. He began to remember where he left his son at school every morning. Remembered that his son's classroom was at the back right corner of the building, he rushed there and started digging through the rubble.

As he was digging, other parents arrived clutching their hearts saying. "My Son! My Daughter!" others tried to pull him off saying, "It is too late!"

"They're dead!".

"You cannot help!"

"Go home!"

"Come on, face reality, there's nothing you can do!"

“You are just going to makes things worse!”

To each parent he responded with one line, “Are you going to help me now?” And then he proceeded to dig for his son, stone by stone.

The fire chief tried to pull him off saying ‘Fires are breaking out, explosions are happening everywhere. You’re in danger. We’ll take care of it. Go home’. To which this loving, caring Armenian father asked, “Are you going to help me now?”

The police said, “You’re angry, distraught and it’s over. You are endangering others. Go home, we’ll handle it!”. No one helped; courageously he proceeded alone because he needed to know for himself. ‘Is my boy alive or is he dead?’

Six hours.....twelve hours.....sixteen hours.....twenty four hours.....thirty six hours...he went on digging, at the thirty eighth hour ..., he pulled back a boulder and heard his son’s voice. He screamed his son’s name, “Armand!” he heard back “Dad? It’s me, Dad”. The father then heard his son screaming with joy.”Dad! I told the others not to worry. I told them if you are alive, you’d save me and when you saved me, they’d be saved. You promised, “No matter what, I’ll always be there for you” you did it Dad!”

“There are fourteen of us left out of thirty three, Dad. We are scared, hungry, thirsty and thankful you’re here. When the building collapsed, it made a wedge, like triangle and it saved us.”

“Come on out, Boy!”

“No Dad, let the other kids come out first. I know you’ll get me! No matter what, I know you’ll always be there for me!”

- a. Where did the incident take place?
- b. What did the father find in the place of his son's school?
- c. What was the father’s promise to his son?
- d. Whom did the forlorn parents call out for?

- e. How did the father respond to each parent?
- f. Add prefix to the word 'secure' to make its antonym.
- g. They could hear _____ (explosives/explosions) all around.
- h. Name the boy mentioned in the passage.
- i. How many children were trapped alive inside?
- j. What had saved the boys from dying?

25. Read the following lines and answer the questions. $3 \times 1 = 3$

I met a traveler from an antique land
 Who said: two vast and trunkless legs of stone?
 Stand in the desert. Near them on the sand,
 Half sunk, a shattered visage lies, whose frown...

- i) Where had the traveler come from?
- ii) What did he see standing in the desert?
- iii) What was the expression on the shattered visage?

V. 26. Complete the following by filling the blanks using the right form of the verb given in brackets. $3 \times 1 = 3$

A fence _____ (build) around Tammanna's land by Basavaiah.
 Both of them _____ (encourage) by their supporters. Tammanna
 _____ (advise) by his supporters about the various means
 available for getting back his land.

27. Report the following conversation. $5 \times 1 = 5$

Dona Laura : Are you coming tomorrow?

Don Gonzalo : Most certainly, if it is a sunny morning. And
 not only will I not scare away the birds, but I
 will bring a few crumbs.

Dona Laura : Thank you very much. Birds are grateful and
 repay attention.

28. Complete the following dialogue.

4 × 1 = 4

Stranger : Excuse me, _____ (Ask for direction)

Resident : _____ (Giving direction)

Stranger : Is it far?

Resident : _____
(Approximate distance)

Stranger : _____ (Express gratitude/
Leave taking)

29. Fill in the blanks by choosing the appropriate expression given in bracket:

2 × 1 = 2

(turn a deaf ear, to come off, as a part of)

Sheela Rani Chunkath included mobility _____ the literacy drive. The neo-cyclists _____ to the hostile remarks from some men.

30. Fill in the blanks with the right linker.

4 × 1 = 4

Logging had led to landslides and floods _____ scarcity of water, fodder, and fuel. _____ women provide these basic needs, the scarcity meant longer walks to satisfy the needs. Women knew that the real value of forests was not the timber from a dead tree _____ the springs and streams. The women declared _____ they would hug the trees.

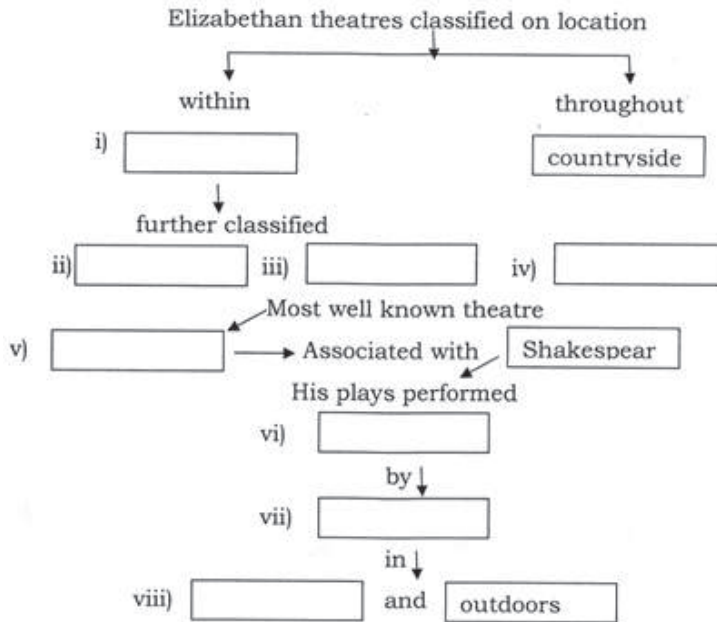
(but, that, since, and)

VI. 31. Read the following passage and make notes by drawing and filling the boxes given below.

8 × ½ = 4

We can classify Elizabethan theatres into two main groups – those within the London district and those located throughout the English countryside. The theatres within the London district can be further classified as playhouses, inn yards, and private theatres. The Globe was the most well known of all the Renaissance stages associated with Shakespeare. Besides the Globe, during his lifetime, Shakespeare's

plays were performed outside London by touring theatre companies all over the country in town halls and outdoors.



32. Write a letter of application in response to the following advertisement which appeared in 'The Hindu' dated 20 January 2014. **5**

Leading Multinational company is looking out for talented and dynamic MBA graduates (any branch of specialization) to handle a unit at a new location. Apply within a week with all details to Pidilight Industries, Plot No. 2315, Gandhi Nagar, Gujarat.

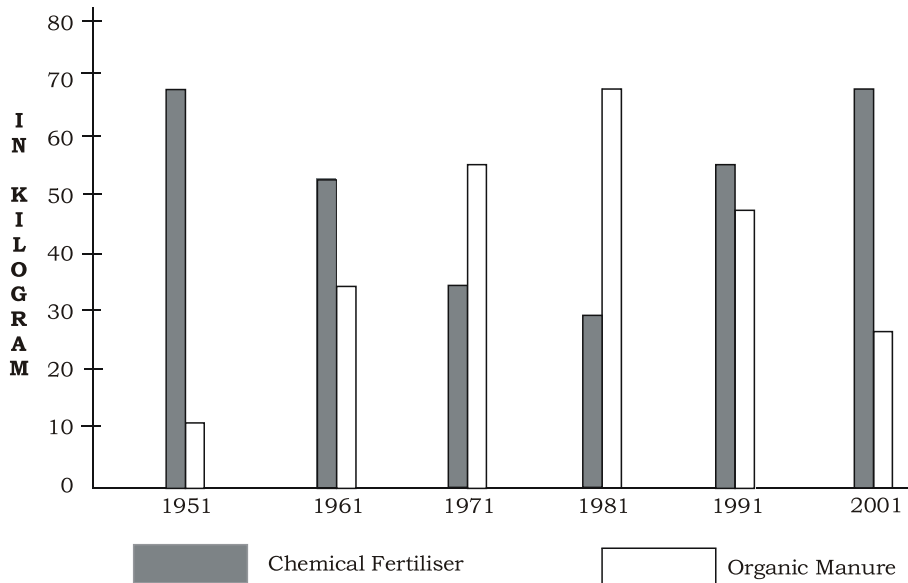
33. Imagine you are the college union President. On the occasion of college day you are given the responsibility of presenting the welcome address. The chief Guest is Dr. Sagar Diwakar. **5**

Native of : Karnataka
 Education : CA 2008 20th rank, IAS 2010 34th rank
 Present post : Commissioner, Zilla Panchayat,
 Uttara Kannada.

Based on the information write a speech in about 100 words to introduce the guest at the function.

OR

A survey was conducted on the use of chemical fertilisers and organic manure per acre from 1951 to 2001. The findings of the survey have been represented in the following bar chart. Using the information, write a report in about 120 words.



VII. 34. What do the underlined words in the following extract refer to? **4 × 1 = 4**

The earthquake had destroyed the school building. The father started searching for his son. The parents of other children stood there shocked to see him digging through the debris. They pleaded him to go home, but he continued frantically till he heard his son's voice calling out to him. He told him that there were other children also stuck there, in the rubble.

- i. his : _____
- ii. they : _____
- iii. he : _____
- iv. there : _____

35. Rearrange the jumbled segments to form a meaningful sentence. **1 × 1 = 1**

Every five years/held/their leader/once in/to elect/elections are.

Model Question Paper – 2

Time: 3Hrs. 15 Min.

Max. Marks: 100

Instructions:

- a. Follow the prescribed limit while answering the questions.*
- b. Write the correct question number as it appears on the question paper.*
- c. One mark questions attempted more than once will be awarded zero.*
- d. Answers to question numbers 24 (a-j) and 25 (i-iii) should be in sequence and at one place.*
- e. For multiple choice questions choose the correct answer and rewrite it.*

I. Answer the following in a word, a phrase or a sentence each.

12 × 1 = 12

1. What does Juliet want Romeo to be after her death?
2. How much did the French Government expect for a machine and an expert in 'Too Dear'?
3. What does the phrase 'living arrows' refer to in 'On Children'?
4. According to women of Garhwal, 'the real value of forests' was _____
 - a. timber from a dead tree.
 - b. springs and streams.
 - c. fodder and fuels.
5. Who had occupied Gonzalo's usual bench in the park?
6. Where, according to the speaker, had love hidden his face, in 'When You Are Old'?
7. When did Tammanna forget all his songs and ballads?
8. Mention one of the things that the child's foot would like to be.

9. When, according to Borges, would history and man disappear?
10. What does Mikes call, 'A man's castle', in Japan?
11. Who had formed the Progressive Organization Party, in "The Voter"?
12. Name the village that was burnt to ashes for want of water.

II. Answer any eight of the following (choosing at least two from poetry) in a paragraph of 80-100 words. $8 \times 4 = 32$

13. How does Juliet want people to forget the shining sun? Why?
14. Why was the murderer finally subjected to life imprisonment in, 'Too Dear'?
15. How does the writer bring out the importance of 'The Earth Democracy' in 'Everything I Need to Know I Learned in the Forest'? Explain.
16. How effectively does Gonzalo account for the love his cousin had for Laura's friend?
17. What measures did Tammanna adopt to humiliate Basavaiah? Explain.
18. Why does the poet refer to the 'Foot' as being a blind man in 'To the Foot from its Child'?
19. How does Borges reconcile with his blindness? Explain.
20. 'People respect each other's privacy.' Explain with reference to Japan in Mikes Travel writing.
21. How has cycle transformed the lives of many women in Pudukottai?
22. How is the destructive nature of Water brought out in the poem, 'Water'?

III. Answer the following in about 200 words.

1 × 6 = 6

23. Trace the incidents where Laura and Gonzalo secretly guess about each other's identity.

OR

How does Roof conceal his betrayal of Marcus in the election? Elucidate.

OR

'Heaven lies all over.' How is this brought out in 'Heaven, if you are not on Earth'?

IV. Read the following passage and answer the questions set on it.

10 × 1 = 10

Gabriel García Márquez was born on March 6, 1928, in Aracataca, Colombia. His father was Gabriel Eligio Garcia and mother Luisa Santiaga Marquez Iguaran. The famous author and journalist is known to his readers as simply Gabo. He has been recognized as one of the most remarkable storytellers of the 20th century.

Luisa's parents did not approve of her marriage to a telegraph operator, and her son Gabriel, the oldest of twelve children, was sent to live with his maternal grandparents. Marquez later said that his love of story-telling came from his grandparents.

On April 9, 1948, the assassination of the Liberal presidential candidate led to three days of riots. Marquez's house was burnt and his manuscripts were destroyed. The National University was closed, and Marquez was forced to go elsewhere. He went to the university in Cartagena and took up journalism to support himself. In 1950 he abandoned his legal studies and began writing columns and stories for *El Heraldo*, a Liberal newspaper. In 1954 he returned to Bogota as a reporter for *El Espectador*.

'One Hundred Years of Solitude' is commonly accepted as Marquez's greatest literary masterpiece. It became known as the turning-point work between modernism and post-modernism, and it helped to revive the novel. The publication of this work marked the end of Western domination of the novel.

In 1982, he won the Nobel Prize for Literature. He used the money that came with the prize to start a daily newspaper, *El Otro*, in Colombia, after the Colombian government promised him that he would be safe in Colombia.

24. a) How is Marquez known to his readers?
b) To which century did Gabriel Marquez belong?
c) The telegraph operator mentioned in the passage is Marquez's
 i) father. ii) grandfather. iii) friend.
d) From whom did Marquez inherit his love for story-telling?
e) How long did the riot in 1948 last?
f) What did Marquez do after giving up his legal studies?
g) Add prefix to the word 'approve' to form its antonym.
h) 'One Hundred Years of Solitude' is Marquez's greatest _____ (literary/literature) masterpiece.
i) Mention the name of the newspaper for which Marquez worked as a reporter.
j) What did Marquez do with the money that came with the Nobel Prize?

25. Read the following lines and answer the questions set on it.

3 × 1 = 3

Child,

Child, how happy you are sitting in the dust, playing with a broken twig all the morning!

I smile at your play with that little bit of a broken twig.

I am busy with my account, adding up figures by the hour.

- i. Where is the child sitting?
ii. The child is playing with _____
iii. What is the speaker doing?

26. Complete the following by filling the blanks using the right form of the verb given in brackets. **3 × 1 = 3**

In the Toy Kingdom a council _____ (call) to consider what _____ (could, do) and it _____ (decide) to send a letter to the King of Italy.

27. Report the following conversation. **5 × 1 = 5**

She sat thinking, "All this is none of my concern."

The old man went on, "His name was not Sangoji, but Basavaiah. I am amazed at how facts take on such varied guises when it is narrated as fiction."

28. Complete the following dialogue. **4 × 1 = 4**

(A telephonic conversation)

Mr. Rao : Hello. Is it 3456789?

Mr. Prakash : _____ (Reply)

Mr. Rao : Could I speak to the Manager?

Mr. Prakash : _____ (Inform absence)

Mr. Rao : Who am I speaking to?

Mr. Prakash : _____ (Give introduction)

Mr. Rao : _____ (Thanks giving and leave taking)

29. Fill in the blanks by choosing the appropriate expression given in bracket: **2 × 1 = 2**

(to be in high spirits, to throw away, pass by)

Marcus knew that he would win but he did not want _____ a single vote. All the while Roof, weighed down with guilt, pretended _____.

30. Fill in the blanks with the right linker. **4 × 1 = 4**

Look at any waste garbage dump _____ vegetable waste, paper and broken glass, you will find a considerable amount of plastic material _____ shampoo bottles, bags _____

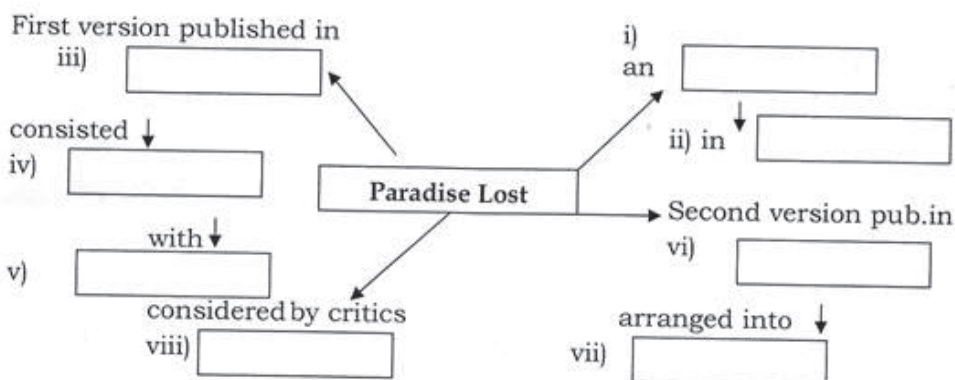
worn out shoes. Vegetable scraps and paper are biodegradable _____ glass and plastic continue to accumulate and harm the environment.

(but, such as, and, in addition to)

31. Read the following passage and make notes by drawing and filling the boxes given below.

$8 \times \frac{1}{2} = 4$

Paradise Lost is an epic poem in blank verse by the 17th-century English poet John Milton. The first version, published in 1667, consisted of ten books with over ten thousand lines of verse. A second edition followed in 1674, arranged into twelve books with minor revisions throughout and a note on the versification. It is considered by critics to be Milton's major work, and helped solidify his reputation as one of the greatest English poets of his time.



32. Write a letter of application in response to the following advertisement which appeared in 'The Hindu' dated 2 February 2014.

5

WANTED

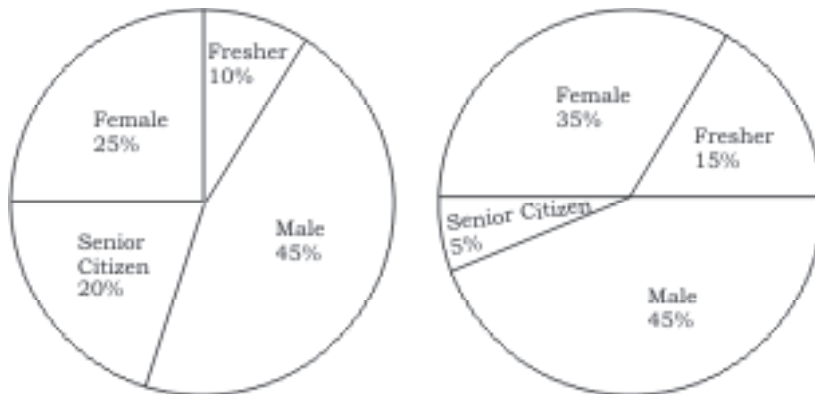
Prerana Pre University College, Dharwad invites application from qualified individuals for the post of lecturer in biology. Apply within 10 days to, 'The Secretary, Prerana Education trust, Dharwad. Candidate with experience and good communication skill will be given preference.

33. Imagine you are the Secretary of Eco Club of your college. On the occasion of **World Environment Day you are required to**

give a speech on the need for awareness to preserve nature. Points to be included: need for conservation, cause of destruction, depletion of ozone layer, health hazards. Based on the information write a speech in about 100 words. **5**

OR

The following pie charts represent information about the voters' turn out in the general elections held in post-independence India over a span of more than fifty years. Use this data to write a report on the polling trends in about 120 words.



34. What do the underlined words in the following extract refer to? **4 × 1 = 4**

Luisa's parents did not approve of her marriage to a telegraph operator, and her son Gabriel, the oldest of twelve children, was sent to live with his maternal grandparents. Marquez later said that his love of story-telling came from his grandparents. After the riots he went to the university in Cartagena where he took up journalism to support himself.

- i. her : _____
- ii. his : _____
- iii. where : _____
- iv. himself : _____

35. Rewrite the jumbled segments to form a meaningful sentence. **1 × 1 = 1**

terrible/to get/you want/Delhi's/don't/heat?/away from

Mini Dictionary

Abandon	: give up; forsake
Agony	: extreme mental or physical suffering
Annihilate (<i>v</i>)	: destroy completely
Apprehensive	: fearful
Ballad (<i>n</i>)	: poem narrating a story
barrier	: obstruction; obstacle
Bedeck (<i>v</i>)	: decorate
Bidding	: command, request, invitation
Boast	: to talk with too much pride
Clout	: influence
Conceive	: imagine, think
Confront	: face the situation
conservative	: opposed to sudden social change, ಸಂಪ್ರದಾಯಸ್ಥ
Coronation	: ceremony of crowning prince
Council	: Committee
Criminal	: person guilty of crime
Critic	: person who reviews literature
Defiance	: open disobedience; disregard
Diligently	: showing care and effort in work or duty
Drown	: submersion in water
Elaborate	: explain in detail

Embankment (<i>n</i>)	: wall built around well
Emigrate	: to leave one's own country
Encounter	: meet unexpectedly
Executioner	: official who carries out a death sentence
fetters	: shackle for feet; bond
Flourish	: prosper
Foliage	: leaves of a tree or plant
Folklore	: traditions and stories of a country or community
Forbid	: prohibit, refuse to allow
Frontier	: border between two countries
Genesis	: origin, mode of birth
Grove (<i>n</i>)	: group of trees
Grudge	: feeling of anger or dislike
Guisse	: external appearance
Hit upon	: find by chance
Hitch	: problem, drawback
hostile	: unfriendly
Impoverish	: make poor
Inevitable	: unavoidable
Invade	: attack
Jurymen	: members giving verdict
Lethargic	: lazy

Overseer	: supervisor
Palatial (<i>adj</i>)	: like a palace, splendid
Pardon	: forgive for an offence
Peaceable	: peaceful, calm
Pension	: regular payment after retirement
Perception	: way of noticing things with senses
Petty	: small, minor
Philosopher	: expert in philosophy
pioneer	: beginner of any enterprise
Pitch	: height, degree, intensity
Plight	: difficult or sad situation
Prosecutor	: lawyer, person instituting legal proceedings
Quarry	: place of stone extraction
Rage	: violent anger
Raison-de-etre	: reason, cause
Rascal	: (old fashioned) dishonest person
Reckon	: calculate
Recourse	: resort to possible source of help
Reputation	: respect
Revenue	: return, income
Rival (<i>n</i>)	: competitor
Sentence	: decision of law court
Shied (<i>v</i>)	: (pt, pp of shy) nervous or embarrassed

Shore	: coast
Stakes	: sum of money wagered on an event
Suck-in	: involve oneself against will
Suffuse (<i>v</i>)	: to spread all over
Summon	: order to appear in law court
Surpass	: outdo, be better or greater than
Umpteen (<i>adj</i>)	: very many
Undercover	: working secretly
Underestimate	: undervalue, take too lightly
undermine	: weaken, demoralize
Vengeful	: seeking vengeance
Vice	: immoral conduct
Well-versed	: experienced, skilled

Notes

[illegible]

Notes

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Notes

[illegible]

Notes

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Notes

This image shows a full page of blank white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for writing or drawing. There are no margins, text, or other markings on the page.