

Patol Babu, Film Star

Satyajit Ray

Lesson at a Glance

- Nishikanto Ghosh, a neighbour of Patol Babu brought an offer to act in a film for him.
- It was a role of a fiftyish, short, bald-headed man.
- Nishikanto recommended Patol Babu's name to his brother-in-law, Naresh Dutt. Naresh was in film-production department.
- The offer of acting in a film was beyond the wildest dream of a 52-year-old non-entity like Patol Babu.
- Patol, at one time had a real passion for stage and was always in demand in amateur theatricals.
- There was a time when people bought tickets especially to see him.
- Patol had a job in a railway factory in Kanchrapara but he joined Hudson and Kimberley as a clerk in Calcutta in 1934.
- After working for 9 years, he was retrenched due to the war.
- He opened a variety store, joined a Bengali company and remained an insurance salesman for ten years.
- Patol Babu tried every means of earning a livelihood without ever succeeding in improving his lot.
- And 'acting' had become a thing of the remote past for Patol now.
- Next day, Naresh Dutt arrived and asked Patol Babu to be present at Faraday House at 8.30 sharp for shooting.
- When Naresh Dutt prepared to leave, Patol Babu asked him about his part in the film.
- Patol was to play the role of an absent-minded, short-tempered pedestrian.
- Patol Babu told his wife that the small role was the first step and God-willing, he would rise to fame and fortune.
- His wife remarked that he was only counting his chickens before they were hatched.
- Next morning, he reached Faraday House and saw a big crowd outside the building.
- He met Naresh Dutt and then stood in the shade of a pan shop. He had never watched a film shooting before.
- Patol Babu heard someone shouting "Silence! Taking!" and then "Action." He was the director, Baren Mullick.
- Patol asked Naresh Dutt if they would let him have his lines now. Dutt asked a young fellow Sosanko to write down his lines on a piece of paper.
- Sosanko wrote something carelessly on a piece of paper and gave it to Patol Babu.
- Patol found just a single word "Oh" written on the paper.
- Patol felt that those people were befooling him and the whole thing was a gigantic hoax.

- Sosanko reminded Patol that a 'speaking part' in a Baren Mullick film meant a lot. More than hundreds had appeared in the film who had nothing to say.
- Patol felt that film shooting was 'stuff and nonsense.' Things were much better on stage.
- Then a faint memory was stirred up in his mind – the memory of his guru – Pakrashhi.
- Pakrashhi used to say that no role is small and an actor must not think below his dignity to accept it.
- An artist must make the most of his opportunity and should have no vanity in him.
- Patol Babu began giving the exclamation "Oh!" a different inflection each time.
- The same exclamation "Oh" when spoken in different ways carried different meanings.
- There were so many kinds of "Oh" – the short "Oh", the long "Oh", the shouted "Oh" and "Oh" whispered.
- Patol Babu suggested a rehearsal but the director, Baren Mullick could not wait anymore.
- To make the scene more authentic Patol Babu suggested Baren Mullick that he should have a newspaper in his hand. The director agreed.
- In the scene the hero had banged against Patol Babu's forehead who was playing the role of a pedestrian.
- Mixing 50 parts anguish, 25 parts surprise and, twenty five parts of irritation, Patol Babu cried : "Oh!"
- A feeling of total satisfaction swept over him.
- Patol had done his job well. Everyone was really satisfied.
- Patol had put all his labour and imagination in one shot.
- It is true that he needed money but what were 20 rupees when measured against the satisfaction of doing his job well.
- Ten minutes later Naresh Dutt was searching Patol Babu near the pan shop but didn't find him there.
- Naresh Dutt was surprised. Patol Babu had gone without receiving the payment. "What a strange fellow!" he said.

SUMMARY OF THE LESSON

In 'Patol Babu, Film Star' Satyajit Ray presents a multi-faceted character in Patol Babu. Starting his life in a factory in Kanchrapara, he worked as a clerk with Hudson and Berkley, then a shopkeeper and he ended to be an insurance salesman. Patol Babu tried every means of earning a livelihood. In spite of so many struggles, he couldn't improve his lot. Once he was in great demand as a stage actor but that was in the distant past. At the age of 52, he got an offer for a small role in a film. He put his heart and soul in this small role and gave a wonderful performance. Though he needed money badly, he walked away without getting paid for his role. Money was insignificant when measured against the great satisfaction he had after doing his small job with perfection and dedication.

► Patol Babu Gets an Offer to Act in a Film

Nishikanto Ghosh was Patol Babu's neighbour. His youngest brother-in-law, Naresh Dutt was in film-production department. Naresh Dutt was looking for an

► Patol Babu को एक फिल्म के एक दृश्य करने का प्रस्ताव

Nishikanto Ghosh, Patol Babu का पड़ोसी था। उसका सबसे छोटा साला नरेश दत्त फिल्मों के निर्माण विभाग में था। नरेश दत्त एक फिल्म के एक दृश्य के लिये एक अदाकार को ढूँढ़ रहा था। चरित्र पचास साल के लगभग छोटे

actor for a scene in a film. The character was fiftyish, short and bald-headed. Nishikanto Ghosh recommended Patol Babu's name for that character. Naresh Dutt met Patol Babu next day at his house. Patol Babu agreed to play that role. The shooting was to take place the next day. Patol's part was that of a pedestrian, an absent-minded, short tempered pedestrian. After Naresh Dutt left Patol Babu broke the news to his wife. The role was not a big one but he would be paid. That was just the first step on the ladder to rise to fame and fortune. Patol Babu's wife told him that he was counting his chickens before they were hatched.

► Patol Babu's Struggles to Earn a Living

At one time Patol Babu had a real passion for the stage. He acted in *Jatras*, amateur theatricals and plays put up by the club in his neighbourhood. He was always in demand. Indeed there was a time when people bought tickets especially to see him. That was when he used to live in Kanchrapara. He had a job in the railway factory there. In 1934 he got a clerical post in Hudson and Kimberley with a higher pay in Calcutta. He came to Calcutta with his wife. He had quite an easy time till 1943. After doing that job for 9 years, he was retrenched due to the war. He opened a variety store for 5 years. Then he had a job in a Bengali firm for sometime. For ten long years he was an insurance salesman. Patol Babu tried every means of earning a livelihood but didn't succeed in changing his lot. And acting? That had now become a thing of the past.

► Patol Babu at the Shooting

The shooting was to take place not in the studio but at Faraday House. It was to take place outside the office in front of the entrance. Patol Babu reached there exactly at 8.30 am. He searched for Naresh Dutt. He was busy in shooting. Patol Babu withdrew and stood in the shade of a paan shop. He had never seen a film shooting

कद का और गँजे सिर वाला था। Nishikanto Ghosh ने Patol Babu का नाम इसके लिए प्रस्तावित किया और उस चरित्र को करने की सिफारिश कर दी। नरेश दत्त से Patol Babu अगले दिन उसके घर पर मिला। Patol Babu ने उस भूमिका को करना स्वीकार कर लिया। फिल्म की शूटिंग अगले दिन होनी थी। Patol Babu की भूमिका एक पैदल चलने वाले की थी। एक बेखबर और जल्दी ही गुस्सा हो जाने वाले पैदल चलने वाले की। नरेश दत्त के जाने के बाद Patol Babu ने यह खबर अपनी पत्नी को सुनायी। भूमिका छोटी थी परन्तु उस का उसे पैसा मिलेगा। प्रसिद्धि और सौभाग्य की सीढ़ी पर यह पहला कदम था। Patol Babu की पत्नी ने उसे बताया कि वह पैदा होने से पहले ही चूजों की गिनती कर रहा था।

► जीविका कमाने के लिये Patol Babu का संघर्ष

एक समय Patol Babu को रंगमंच के प्रति सही उन्माद था। वह जात्राओं में, शौकीन नाटक प्रदर्शनों में और पड़ोस के क्लब द्वारा किये जाने वाले नाटकों में अभिनय करता था। उसकी सदैव माँग रहती थी। वास्तव में एक समय था जब उसे देखने के लिये ही टिकटें खरीदते थे। यह तब की बात है जब वह काँचरापाड़ा में रहा करता था। वहाँ रेलवे फैक्ट्री में वह नौकरी करता था। 1934 में Hudson Kimberley में और अधिक पगार पर उसे क्लर्क की नौकरी मिल गयी। वह पत्नी सहित कलकत्ता आ गया। 1943 तक उसका समय आसानी से बीता। उस नौकरी को 9 साल करने के बाद (विश्व) युद्ध के कारण उसकी छंटनी कर दी गयी। उसने 5 साल तक एक वेरायटी स्टोर खोला। फिर कुछ समय उसने एक बंगाली फर्म में नौकरी कर ली। 10 साल तक वह बीमा एजेंट बना रहा। Patol Babu ने जीविका कमाने के लिये हर साधन अपनाया परन्तु अपने भाग्य को बदल सकने में कामयाबी नहीं मिली। और अदाकारी? वह अब एक सुदूर भूतकाल की वस्तु बन चुकी थी।

► Patol Babu शूटिंग स्थल पर

शूटिंग स्टूडियो में नहीं अपितु Faraday House पर होनी थी। वह ऑफिस से बाहर प्रवेश द्वार के सामने होनी थी। Patol Babu वहाँ ठीक 8.30 बजे पहुँच गया। उसने नरेश दत्त को ढूँढ़ा। वह शूटिंग में व्यस्त था। Patol Babu वहाँ से पीछे हटकर पान की दुकान की छाँव में खड़ा हो गया। उसने पहले कभी फिल्म-शूटिंग नहीं देखी थी। Patol Babu को संवाद की याद आयी क्योंकि क्या कहना या करना था उसे पता नहीं था। उसने जल्दी-जल्दी शृंखलाबद्ध चिल्लाहटें

before. Patol thought about the dialogue because he didn't know what he was supposed to do or say. He heard a series of shouts followed in quick succession—"Start sound!", "Running!", "Camera", "Rolling" and "Action". Now Patol Babu couldn't hold his patience. He asked Naresh Dutt if they would let him have his 'lines' now. Naresh called a young man Sosanko and asked him to write down Patol Babu's 'lines' on a piece of paper. Sosanko carelessly wrote something on a piece of paper and handed it over to Patol Babu. Patol was to utter a monosyllabic word "Oh!".

► Patol Babu Considers Shooting a Gigantic Hoax

Patol Babu was highly disappointed. He was only to utter a monosyllabic word "Oh!" and nothing else. He felt that those people were pulling his leg. The whole thing was a gigantic hoax. What was the fun of dragging a meek, harmless man into the middle of the city? They only wanted to make a laughing stock out of him. Actually, it was not even a complete word. It was just a sound. Sosanko tried to convince Patol that he was very lucky to get a 'speaking' part. Hundreds others couldn't get even that. But Sosanko's words couldn't console him. He thought that things were much better on the stage than in films.

► Memory and Advice of Guru Pakrashi

A faint memory of his guru stirred in his mind. He remembered the priceless words of his guru Pakrashi. "However small a part you're offered, never consider beneath your dignity to accept it." An artist must make the most of his opportunity. He must squeeze the last drop of meaning out of his lines.

► Patol Babu Articulates "Oh!" in Different Ways

Was his part really insignificant? Was that word "Oh!" so unimportant that he should dismiss it summarily? Then Patol Babu

सुनी—“आवाज़ दो”, “दौड़ो”, “कैमरा”, “लपेटो” और “एक्सन।” अब Patol Babu अपना धैर्य नहीं रख सका। उसने नरेश दत्त से पूछा कि क्या वे (उसे बोलने के लिये) संवाद देंगे। नरेश ने युवक Sosanko को बुलाया और उसे Patol Babu की लाइनें (संवाद) एक कागज पर लिखने के लिये कहा। Sosanko ने कागज के टुकड़े पर लापरवाही से कुछ लिखा और इसे Patol Babu को दे दिया। Patol Babu का मात्र एक स्वरीय शब्द “ओह!” कहना था।

► Patol Babu शूटिंग को एक बड़ा छल/धोखा समझते हैं।

Patol Babu बहुत निराश थे। उसे केवल एकस्वरीय शब्द “ओह!” ही कहना था, और कुछ नहीं। वास्तव में वह एक पूरा शब्द भी नहीं था। वह सिर्फ एक ध्वनि थी। उसे लगा कि वे लोग उसकी टांग घसीट रहे हैं। सारी चीज एक बड़ा छलावा या धोखा था। एक दबू और हानिरहित व्यक्ति को शहर के बीच घसीटने का कौन-सा मजाक था? वे उसे केवल हंसी का पात्र बनाना चाहते थे। Sosanko ने Patol को समझाने का प्रयत्न किया कि वह बहुत भाग्यशाली था कि उसे एक बोलने वाले की भूमिका मिली। सैंकड़ों दूसरों को यह भी नहीं मिल सका। लेकिन Sosanko के शब्द उसे सांत्वना प्रदान नहीं कर पाये। उसने सोचा कि फिल्मों की अपेक्षा रंगमंच की स्थिति कहीं ज्यादा बेहतर हैं।

► गुरु Pakrashi की याद और नसीहत

अपने गुरु की एक धुंधली-सी विस्मृति ने उसके मस्तिष्क में हलचल पैदा कर दी। उसे Pakrashi गुरु जी के ये अमूल्य शब्द याद आये। “तुम्हें कितनी भी छोटी भूमिका का प्रस्ताव आये, कभी भी उसे स्वीकारना अपनी गरिमा से नीचा मत समझो।” एक कलाकार को अपने मौके का पूरा फायदा उठाना चाहिए। उसे अपनी पंक्तियों में से अर्थ की आखिरी बूंद भी निचोड़ लेनी चाहिये।

► Patol Babu “Oh!” को अलग-अलग ढंग से उच्चारण करते हैं

क्या उसकी भूमिका वास्तव में महत्वहीन थी? शब्द “Oh!” इतना अमहत्वपूर्ण था कि वह उसे एकदम अस्वीकार कर दे? फिर Patol Babu ने “Oh!” को भिन्न-भिन्न ढंग से उच्चारण

started pronouncing “Oh!” in different ways. After doing it a number of times he made an astonishing discovery. No doubt, the role was very small. Patol Babu was to utter “Oh!” when the hero coming out of his car collided with him as a pedestrian. Patol thought that a man when hurt or wounded could utter “Oh” in many ways. And every time the effect was different. There are so many kinds of “Oh!”, the short “Oh!”, the long “Oh!”, “Oh!” shouted and “Oh!” whispered. A single word contained a gold mine of meaning. A true actor could make a mark with this single syllabic word.

► Patol Gives a Wonderful Performance but Doesn't Accept Money

The director Baren Mullick was ready to take Patol Babu's shot. Patol was to walk five steps where the collision was to take place with the hero of the film. The director shouted “Action” “Clop, clop, clop, clop, clop — Wham!” The hero's head banged against Patol's forehead and he was in pain. But Patol Babu pulled himself together. By mixing 50 parts of anguish, 25 of surprise and 25 of irritation, Patol cried “Oh!”. “Was that right?” Patol Babu asked after the shot had been taken “Jolly good!” said Sosanko. The hero Chanchal Kumar started messaging his hurt head. Naresh Dutt came up to Patol and asked him to go back where he was standing. He would arrange for his payment after sometime. Patol Babu took his place once again by the paan shop. He had done his job really well. It was true that he needed money very badly. But what was the sum of 20 rupees when measured against his intense satisfaction? He had done his small job with perfection and dedication. Ten minutes later Naresh Dutt came to the paan shop looking for Patol Babu. But Patol was not there. Naresh Dutt could only utter “what a strange fellow!” Patol Babu had left the place without receiving his payment.

करना आरम्भ किया। कई बार ऐसा करने के पश्चात् उसने एक अद्भुत तथ्य खोज निकाला। निःसन्देह भूमिका बहुत छोटी थी। Patol Babu को “Oh!” कहना था जब एक पैदल चलने वाले की भूमिका करते उससे फिल्म के नायक को कार से निकलते हुए बाहर टकराना था। Patol ने सोचा कि जब आदमी चोट खाया या घायल हो तो वह “Oh!” को अनेक तरीकों से बोल सकता है। और हर बार उसका प्रभाव अलग होता है। अनेकों प्रकार के “Oh!” हैं—संक्षिप्त “Oh!”, दीर्घ “Oh!”, चिल्लाकर कहे जाने वाला “Oh!” और फुसफुसा कर कहे जाने वाला “Oh!” एक ही शब्द में अर्थों की खान है। एक सच्चा अदाकार उस एकस्वरीय शब्द के द्वारा भी अपनी छाप छोड़ सकता है।

► Patol Babu शानदार अभिनय करते हैं परन्तु पैसा स्वीकार नहीं करते

डॉयरेक्टर Baren Mullick, Patol Babu की शॉट लेने के लिये तैयार थे। जहाँ उसकी फिल्म के नायक से टक्कर लगनी थी, Patol Babu को उस ओर पांच कदम चलना था। डॉयरेक्टर जोर से चिल्लाया “एक्शन” “क्लॉप, क्लॉप, क्लॉप, क्लॉप, क्लॉप—धम्म!” नायक का सिर Patol Babu के माथे से जा टकराया और उसे दर्द हुआ। लेकिन Patol Babu ने अपने को सम्भाला। 50 भाग वेदना, 25 भाग आश्चर्य और 25 भाग चिड़चिड़ेपन को लाते हुए, Patol चिल्लाया, “Oh!” उस शॉट के बाद Patol Babu ने पूछा “क्या वह ठीक था?” “बिल्कुल बढ़िया!” Sosanko ने कहा। फिल्म के नायक चंचल कुमार ने उसके चोट खाये सिर को मालिश करना शुरू कर दिया। नरेश दत्त Patol के पास आया और वह जहाँ खड़ा था वहीं वापस चले जाने के लिये कहा। वह उसके पैसे के भुगतान का प्रबंध कुछ देर बाद करेगा। फिर से Patol Babu ने पान की दुकान के पास जगह ले ली। उसने अपने काम को वास्तव में अच्छे ढंग से किया था। यह सच था कि उसे पैसे की सख्त जरूरत थी। लेकिन 20 रुपयों की अगर उसकी संतुष्टि के साथ तुलना की जाये, तो वे रुपये क्या थे? उसने अपने छोटे से काम को पूर्ण रूप से और अर्पण भाव से किया था। दस मिनट बीत गये और फिर नरेश दत्त Patol Babu को खोजता हुआ पान की दुकान पर आया। लेकिन Patol वहाँ नहीं था। नरेश दत्त केवल यही कह सका “कितना अजीब आदमी है!” Patol Babu अपने पैसे लिये बिना ही वहाँ से चला गया था।

ENRICH YOUR VOCABULARY

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Genial—friendly and cheerful, खुश मिज़ाज और मिलनसार।

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Fiftyish—about fifty years, पचास साल के करीब। **Bald**—without hair, गंजा। **Remind**—याद दिलाना। **Nonentity**—a person without any special qualities, व्यक्ति जिसमें कोई खास गुण न हो, महत्वहीन व्यक्ति। **Beyond his wildest dreams**—which he could not even dream of, जो उसने सपने में भी नहीं सोचा था। **Strapping**—big, tall and strong, बड़ा, लम्बा और तगड़ा। **Provisions**—things related to food, रसद, खाने का सामान। **Aubergines**—(here) brinjals, बैंगन। **Verged on obsession**—could not think of anything else, धुन, जिसके अलावा और न सोचा जाये। **Jatras**—small Bengali plays, छोटे बंगाली नाटक। **Amateur**—not professional, शौकिया। **Theatricals**—(here) dance-dramas, नृत्य-नाटिकाएँ। **Smooth-sailing**—having no problems, living comfortably, आराम से जिंदगी बिताना। **Toying with**—(here) considering, विचार रहा था।

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Retrenchment—(here) cut down the number of employees, कटौती, छटनी। **Variety store**—a shop that sells a wide range of goods, जो दुकान भिन्न-भिन्न प्रकार की वस्तुएँ बेचे। **Disgust**—unacceptable and shocking, जुगुप्सा, प्रबल अनिच्छा, नफरत। **High-handed**—overbearing, using authority in an unreasonable way, निरंकुश, स्वेच्छाचारी। **Earning a livelihood**—earning money for living, रोजी कमाना। **Lot**—fate, भाग्य। **Establishment**—firm/shop, फर्म/दुकान। **Scrap**—a small piece of something, टुकड़ा। **Remote**—distant, दूर का। **Recalls**—remembers, याद करता है। **Recalls with a sigh**—remembering past events fondly, पिछली यादों को आह भर कर याद करना। **Thunderous**—sound of thunder, गर्जनभरी आवाज़। **Twang**—the sound when the tight string is pulled and released, मंचा या धनुष की डोर को कसकर खिंचकर छोड़ने की आवाज़। **Gandiva**—(here) name of the bow, धनुष का नाम। **Engaged**—involved, शामिल, व्यस्त। **Gory**—bloody, खूनी। **Conflict**—(here) battle, युद्ध। **Roar**—loud noise like that of the lion, शेर गर्जना/दहाड़। **Whizzing**—making a high continuous sound, सनसनाहट की आवाज़। **Shiver down his spine**—trembling, कंपकंपी। **Dragged**—pushed slowly, घसीटा। **Taken aback**—surprised, हैरान। **Diffidence**—lack of confidence, आत्मविश्वास की कमी। **Cast**—threw, फेंकी। **An appraising look**—examining look, निरीक्षण करती हुई नज़र। **Nod**—shake the head, सिर हिलाना। **Sharp**—exact, ठीक। **Anxiously**—eagerly and worried, इच्छुकता से/परेशानी से।

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Pedestrian—one who walks on the footpath, पटरी पर चलने वाला। **Short-tempered**—who becomes angry soon, जल्दी गुस्सा होने वाला। **Sort of**—kind of, प्रकार की। **Rise to fame and fortune**—becoming famous and wealthy, प्रसिद्ध और अमीर बनना। **Counting your chicken before they are hatched**—think of the fruit/result before doing any action, बिना पैदा हुए, चूज़ों को गिनना शुरू कर देना। **Make a go of it**—becoming successful, कामयाब होना। **Edge**—end, किनारा, सिरा। **Extending**—(here) spreading out, फैला हुआ।

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Suspended—floating/hanging, तैर रही थी, लटक रही थी। **Oblong**—rectangular, आयताकार। **Beehive**—home of bees, मधुमक्खी का छत्ता। **Slight**—a little, थोड़ा-सा। **Tremor**—(here) shake/quake, झटका। **Beads**—(here) drops, बूँदें। **Perspiration**—sweat, पसीना। **Spotted**—(here) noticed, ढूँढ़ा। **Gesturing**—pointing towards, इशारा करते हुए। **Punctual**—regular, नियमित। **Bump**—to hit somebody by accident, अचानक टकराना। **Withdrew**—moved back, पीछे हटा।

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Nervous—confused and worried, परेशान। **Muffed**—to miss an opportunity to do well, मौका खो देना। **Stout**—(here) (fat) strong, तगड़ा। **Bothered**—cared, परवाह की। **Abruptly**—at once, suddenly, अचानक। **Hubbub**—noise, शोर। **Resumed**—started again, दोबारा शुरू हो गया। **Probably**—perhaps, शायद। **Recalled**—remembered, याद किया।

PAGE 61

Smash hits—(here) great hits, achieved great success, जबर्दस्त कामयाब। **In a row**—one by one, एक के बाद एक। **Clay cup**—cup made of clay, मिट्टी का बना प्याला। **Scribbled**—wrote carelessly, लापरवाही से लिखा। **Throbbing**—strong beating, धड़कना। **Gigantic**—huge, विशाल। **Hoax**—fraud, धोखा। **Meek**—timid, दबू। **Pulling his leg**—befooling, पागल बनाना/टांग खींचना। **Drag**—pushed (by force), धकेला। **Laughing stock**—ridiculous हास्यास्पद। **Audible**—that can be heard, जो सुनायी दे सके।

PAGE 62

Spot—place, स्थान। **Executive**—organiser, व्यवस्थापक, प्रबंधक। **Embezzlement**—stealing money from your employer, मालिक का पैसा चुराना। **Charges**—(here) goes straight, सीधा जाता है। **Collided**—crashed into each other, टकरा गया। **Pay no attention**—doesn't notice, ध्यान न देना। **Reflects**—(here) shows, दिखाती है। **Extreme**—very much, बहुत अधिक। **Preoccupation**—already busy, पहले से व्यस्त। **Crucial**—very important, महत्वपूर्ण। **Glanced**—looked carelessly, सरसरी नज़र से देखा। **Crumpled**—crushed into folds, कुचला हुआ, मुड़ा-तुड़ा। **Stifling**—suffocating, दमघोंटू।

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Stuff and nonsense—hopeless things, बेकार की चीज़। **Pompous**—elaborate and showy, दिखावा/तड़क-भड़क वाला। **Trivial**—small, छोटा। **Faint**—dim, धुंधली। **Stirred up**—rose, उठी। **Mellow**—soft and pleasant, नरम और सुहावनी। **Beneath**—below, नीचे। **Dignity**—honour/status, सम्मान/गरिमा/पद। **Squeeze**—extract by pressing, निचोड़कर निकालना। **Involves**—contains, रखता है। **Mentor**—an experienced adviser, तजुर्वेकार सलाहकार। **Audience**—Spectator, दर्शक। **Access**—(here) reach/understanding, पहुँच/समझ। **Essence**—(here) extracted meaning, सार/निचोड़। **Obeisance**—respect, सम्मान। **Devoid**—deprived/without, के बिना। **Summarily**—at once, एकदम। **Exclamation**—a short sound spoken suddenly to express an emotion, विस्मयादिबोधक। **Inflection**—rise or fall of a man's voice, आवाज़ का उतार और चढ़ाव। **Astonishing**—surprising, हैरानजनक। **Despair**—disappointment, निराशा। **Provoked**—(here) incited, प्रेरित किया। **High-pitched**—high volume/tone, ऊँची आवाज़। **Thesis**—(here) research work, शोध कार्य। **Monosyllabic**—of one syllable, एक स्वर का। **Disheartened**—discouraged, हतोत्साहित हुआ। **Make a mark**—leave one's impression, छाप छोड़ना। **Impatient**—restless, बेसब्र।

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Sneak off—go away silently, चुपके से खिसक जाना। **Tiptoe**—walk on toes without making a noise, चुपचाप पंजों पर चलना। **Enunciating**—pronouncing, उच्चारण करते हुए। **Syllable**—sound of one syllable in a word, अक्षर-समूह में एक स्वरध्वनि। **Twisted**—bent, distorted, विकृत/मुड़े-तुड़े। **Crouch**—in a bending position, झुक या दुबककर। **Got over**—won/controlled, काबू पा ली थी। **Apathy**—indifference, उदासीनता, विराग। **Keen**—sharp, तीखी। **Anticipation**—hoping for something, प्रतीक्षा। **Suppressed**—repressed, दबायी हुई। **Excitement**—enthusiasm, उत्तेजना/जोश। **Cue**—sign, संकेत। **Ignore**—avoid, ध्यान नहीं देता। **Strides**—walks in steps, कदम रखता है। **Register**—(here) express, प्रकट करना। **Patch**—a small part, छोटा-सा टुकड़ा।

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Snappy—(here) fashionable, फैशनप्रिय, प्रचलित। **Come off**—fall down, नीचे गिरना। **Perspicacity**—ability to understand quickly, समझ शक्ति। **Bystanders**—passers-by, गुजरने/देखने वाले।

PAGE 66

Wham—sudden sound (of hitting), एकदम से टकराने की आवाज़। **Banged**—collided with, टकरा गया। **Excruciating**—deep pain, गहरी पीड़ा। **Supreme**—highest, सर्वोत्तम। **Anguish**—deep pain, वेदना/गहरी पीड़ा। **Irritation**—feeling of annoyance, झल्लाहट। **Elbowed**—pushing with elbows, कोहनी से ढकलते हुए। **Heaved a sigh of relief**—breathed in peace, to feel relaxed, चैन की सांस ली। **Swept over**—covered/dominated, ढक लिया/छा गया। **Blunted his sensibility**—reduced his sharpness or reduced his acting talent, धार कम कर दी या उसकी अभिनय प्रतिभा कम नहीं हुई। **Intense**—deep, गहरी। **Odd**—strange, विचित्र।

REFERENCE TO CONTEXT

Read the extracts given below and answer the questions that follow:

1. The way he described the character—fiftyish, short, bald-headed—it reminded me of you. So I gave him your address and asked him to get in touch with you directly. I hope you won't turn him away. They'll pay you, of course. (Page 56)

Questions

- (a) Name the speaker of these lines.
- (b) What was the speaker reminded of and why?
- (c) What is the opposite of the word 'long' in the passage?

Answers

- (a) The speaker is Nishikanto Ghosh, a neighbour of Patol Babu.
 - (b) The fiftyish, short, bald-headed character reminded Nishikanto of Patol Babu as he resembled the character.
 - (c) short
2. Patol Babu hadn't expected such news at the start of the day. That an offer to act in a film could come to a 52-year-old nonentity like him was beyond his wildest dreams. (Page 56)

Questions

- (a) Did Patol Babu expect such a news?

- (b) Why was the news beyond his wildest dreams?
- (c) What is the synonym for 'hoped' in the passage?

Answers

- (a) No, Patol Babu hadn't expected such a good news at the start of the day.
 - (b) Patol Babu was a 52-year old nonentity and an offer to act in a film was beyond his wildest dreams.
 - (c) expected
- 3.** Babu had a real passion for the stage; in fact, it verged on obsession. In *Jatras*, in amateur theatricals, in plays put up by the club in his neighbourhood, Patol Babu was always in demand. His name had appeared in handbills on countless occasions. Once it appeared in bold type near the top: 'Sitalakanto Ray (Patol Babu) in the role of Parasar'. Indeed, there was a time when people bought tickets especially to see him. (Page 56)

Questions

- (a) When did Patol Babu have a real passion for the stage?
- (b) When was Patol Babu in great demand?
- (c) What is the opposite of the word 'disappeared' in the passage?

Answers

- (a) When Patol Babu lived in Kanchrapara, he had a real passion for the stage.
 - (b) Patol Babu was in great demand in 'Jatras', amateur theatricals and plays put up by the local club.
 - (c) appeared
- 4.** It was quite smooth sailing for some years, and Patol Babu was in his boss's good books. In 1943, when he was just toying with the idea of starting a club in his neighbourhood, sudden retrenchment in his office due to the war cost him his nine-year-old job. (Pages 56-57)

Questions

- (a) When and for how long it was 'smooth sailing' for Patol Babu?
- (b) Why and how did Patol lose his job?
- (c) What is the opposite of the word 'bad' in the passage?

Answers

- (a) Patol Babu led a very smooth and comfortable life for nine years when he worked as a clerk with Hudson and Kimberley.
 - (b) Patol Babu lost his job as he was retrenched due to the war.
 - (c) good
- 5.** Then, for ten years, starting as an insurance salesman, Patol Babu tried every means of earning a livelihood without ever succeeding in improving his lot. (Page 57)

Questions

- (a) What did Patol do to earn a living after he was retrenched?
- (b) Did he succeed in his mission?
- (c) What is the synonym for 'fate' in the passage?

Answers

- (a) Patol Babu struggled to earn a living after he was retrenched. He ran a shop, did a job in a Bengali company and finally, became an insurance agent. He tried everything but in vain.

(b) In spite of trying every means of livelihood, Patol Babu did not succeed in changing his fate.

(c) lot

6. 'Oh yes, sorry. The part is that of a—a pedestrian. An absent-minded, short-tempered pedestrian. (Page 58)

Questions

- (a) Who is the speaker of these lines?
- (b) What does the speaker feel sorry for?
- (c) What is Patol Babu's part in the film?

Answers

- (a) Naresh Dutt, who is in the production department of films, is the speaker here.
- (b) The speaker feels sorry for not telling Patol Babu his role in the film.
- (c) Patol Babu is to play a short-tempered pedestrian in the film.

7. Remember? This is only the first step on the ladder, my dear better-half! Yes—the first step that would—God willing—mark the rise to fame and fortune of your beloved husband! (Page 58)

Questions

- (a) What is the first step on the ladder for Patol Babu?
- (b) Who is the speaker talking to?
- (c) What is the opposite of 'defame' in the passage?

Answers

- (a) The small role Patol Babu has got in a film can be the first step on the ladder for him.
- (b) The speaker is talking to his wife.
- (c) fame

8. 'Counting your chickens again before they're hatched, are you? No wonder you could never make a go of it.' (Page 58)

Questions

- (a) Who is speaking and to whom?
- (b) Explain : "Counting your chickens again before they're hatched, are you?"
- (c) Find the opposite of 'discounting' in the passage.

Answers

- (a) Patol Babu's wife is talking to her husband.
- (b) She says that Patol Babu was only counting his chickens before their birth. It means that he was calculating the result prematurely.
- (c) counting

9. I was with Hudson and Kimberley for nine years and wasn't late for a single day.' (Page 59)

Questions

- (a) Who is the speaker and who is he talking to?
- (b) Where did the speaker work for nine years?
- (c) What does the speaker want to prove?

Answers

- (a) The speaker is Patol Babu and he is talking to Naresh Dutt.

(b) Patol Babu worked with Hudson and Kimberley in Calcutta for nine years.

(c) The speaker wants to impress Naresh Dutt with his punctuality.

10. Patol Babu suddenly felt a little nervous. Should he ask somebody? There was Naresh Dutt there; should he go and remind him? It didn't matter if the part was small, but, if he had to make the most of it, he had to learn his lines beforehand. How small he would feel if he muffed in the presence of so many people! The last time he acted on stage was twenty years ago. (Page 60)

Questions

(a) Why was Patol Babu nervous?

(b) What did Patol want to remind and to whom?

(c) What is the synonym for 'confused' in the passage?

Answers

(a) Patol Babu was nervous because he had not yet received the dialogue he was to speak during the shooting.

(b) Patol wanted to remind Naresh Dutt that he had not yet received his lines to be spoken during the shooting.

(c) nervous

11. A young fellow in a short-sleeved shirt turned towards Naresh Dutt. 'This gentleman wants his lines. Why don't you write them down on a piece of paper and give it to him?' (Page 61)

Questions

(a) Who is the young fellow?

(b) Who is "this gentleman" being referred to here?

(c) What is the opposite of 'up' in the passage?

Answers

(a) The young fellow is Sosanko working in the film unit.

(b) "This gentleman" is Patol Babu.

(c) down

12. Were these people pulling his leg? Was the whole thing a gigantic hoax? A meek, harmless man like him, and they had to drag him into the middle of the city to make a laughing stock out of him. How could anyone be so cruel? (Page 61)

Questions

(a) Who were 'those people' that Patol thought to be pulling his leg?

(b) What did Patol think the whole thing to be?

(c) What is the opposite of 'harmful' in the passage?

Answers

(a) The people were connected with films. They were trying to pull Patol Babu's leg.

(b) Patol Babu thought that the whole thing connected with the shooting was a huge hoax.

(c) harmless

13. 'What are you saying, Grandpa? You think that's nothing? Why, this is a regular speaking part! A speaking part in a Baren Mullick film—do you realise what that means? Why, you're the luckiest of actors. Do you know that till now more than a hundred persons have appeared in this film who have had nothing to say?' (Page 62)

Questions

- (a) Who is the 'grandpa' and what is his complaint?
- (b) What does a speaking part in a Baren Mullick film mean?
- (c) What is the opposite of 'everything' in the passage?

Answers

- (a) Sosanko calls Patol Babu 'Grandpa'. Patol is complaining that they were making him a stock of laughter by giving just a monosyllabic word "Oh!" to utter in the film.
- (b) A 'speaking' part in a Baren Mullick's film means a great thing.
- (c) nothing

14. Patol Babu went slowly back to the paan shop. Standing in the shade, he glanced down at the paper in his hand, cast a quick look around to see if anyone was watching, crumpled the paper into a ball and threw it into the roadside drain. (Page 62)

Questions

- (a) Why did Patol Babu go back slowly to the paan shop?
- (b) Why did he cast a quick look around?
- (c) What is the antonym of the word 'slow' in the passage?

Answers

- (a) Sosanko asked Patol Babu to move over where he was standing—near the paan shop.
- (b) He cast a quick glance around to see if anyone was watching him.
- (c) quick

15. Why waste a Sunday morning in the company of these useless people, and be made to look foolish on top of that? (Page 62)

Questions

- (a) Where did the speaker not want to waste a Sunday morning?
- (b) Who were those 'useless' people?
- (c) How were 'they' making a fool of him?

Answers

- (a) The speaker didn't want to waste a Sunday morning by being present at Faraday House during the shooting.
- (b) Those 'useless' people were all the people associated with the making and shooting of that film.
- (c) They were making a fool of him by giving just one word "Oh!" to be spoken in the whole film.

16. A faint memory was stirred up in Patol Babu's mind. Some priceless words of advice given in a deep, mellow voice: 'Remember one thing, Patol; however small a part you're offered, never consider it beneath your dignity to accept it. As an artist your aim should be to make the most of your opportunity, and squeeze the last drop of meaning out of your lines. A play involves the work of many and it is the combined effort of many that makes a success of the play. (Page 63)

Questions

- (a) Whose faint memory was stirred up in Patol Babu's mind?
- (b) What were the priceless words of advice?
- (c) What is the synonym of the word 'chance' in the passage?

Answers

- (a) A faint memory of his guru Pakrashi and his words stirred up in Patol Babu's mind.
- (b) The priceless words of his guru were that no role is small and blow the dignity of the actor. Every role that is offered must be accepted.
- (c) opportunity

17. There was something else which Mr Pakrashi used to say. 'Each word spoken in a play is like a fruit in a tree. Not everyone in the audience has access to it. But you, the actor, must know how to pluck it, get at its essence, and serve it up to the audience for their edification.'
(Page 63)

Questions

- (a) Who was Pakrashi?
- (b) What is each word in a play like?
- (c) What is the synonym of the word 'reach' in the passage?

Answers

- (a) Pakrashi was Patol Babu's mentor or guru.
- (b) Each word in a play is like a fruit in a tree.
- (c) access

18. Was it really true that there was nothing in the part he had been given today? He had only one word to say—'Oh!', but was that word so devoid of meaning as to be dismissed summarily?
(Page 63)

Questions

- (a) What was the part given to the speaker?
- (b) Did Patol think that there was nothing in the part?
- (c) What is the word for 'at once completely' in the passage?

Answers

- (a) Patol Babu was given the role of a short tempered pedestrian. He was to utter only one word "Oh!" in the film.
- (b) Now Patol didn't think that his part was insignificant.
- (c) summarily

19. "Oh, oh, oh, oh, oh"—Patol Babu began giving the exclamation a different inflection each time he uttered it. After doing it for a number of times he made an astonishing discovery. The same exclamation, when spoken in different ways, carried different shades of meaning.
(Page 63)

Questions

- (a) What did Patol Babu start doing?
- (b) What was the astonishing mystery revealed to him?
- (c) What is the opposite of 'same' in the passage?

Answers

- (a) Patol Babu started giving the exclamation "Oh!" a different inflection each time she spoke it.
- (b) The astonishing mystery was that every time "Oh" was sounded differently it conveyed different meanings.
- (c) different

- 20.** Patol Babu suddenly felt that he could write a whole thesis on that one monosyllabic exclamation. Why had he felt so disheartened when this single word contained a gold-mine of meaning? The true actor could make a mark with this one single syllable. (Page 63)

Questions

- (a) What was that one monosyllabic exclamation?
- (b) Why did he feel disheartened? Does he still feel so?
- (c) What is the opposite of 'heartened' in the passage?

Answers

- (a) That one monosyllabic word was "Oh!".
 - (b) Earlier Patol Babu felt disheartened as he was to utter only "Oh!" But now he doesn't feel so. Now he thinks that "Oh!" contains a gold-mine of meaning.
 - (c) disheartened
- 21.** Patol Babu was called in exactly half an hour. Now he had completely got over his apathy. All he felt now was a keen anticipation and suppressed excitement. It was the feeling he used to feel twenty years ago just before he stepped on to the stage. (Page 64)

Questions

- (a) Why was Patol Babu called?
- (b) What happened to Patol Babu's earlier apathy?
- (c) What is the word for 'indifference' in the passage?

Answers

- (a) Patol Babu was called to give his performance.
 - (b) Patol Babu's earlier indifference had gone.
 - (c) apathy
- 22.** Patol Babu had a quick glance in a mirror which the man was holding. True enough, the moustache suited him very well. Patol Babu inwardly commended the director's perspicacity. (Page 65)

Questions

- (a) Why did Patol Babu cast a quick glance in the mirror?
- (b) How did the moustache suit Patol Babu?
- (c) What is the word for 'praised' in the passage?

Answers

- (a) Patol Babu cast a quick glance in the mirror to see if he was looking perfect for a performance.
 - (b) The moustache really suited Patol Babu's face.
 - (c) commended
- 23.** But the next moment, by a supreme effort of will, Patol Babu pulled himself together, and mixing fifty parts of anguish with twenty-five of surprise and twenty-five of irritation, cried 'Oh!' and, after a brief pause, resumed his walk. (Page 66)

Questions

- (a) Why did Patol Babu have to pull himself?
- (b) How did he utter the word "Oh!"?
- (c) What is the synonym for the word 'pain' in the passage?

Answers

- (a) Patol Babu had to pull himself as he was hurt when he collided with the hero.
- (b) He uttered the word “Oh!” by mixing 50 parts of anguish, 25 of surprise and 25 of irritation.
- (c) anguish

24. He had done his job well. All these years of struggle hadn’t blunted his sensibility. Gogon Pakrashi would have been pleased with his performance. But all the labour and imagination he had put into this one shot—were these people able to appreciate that? He doubted it. (Page 66)

Questions

- (a) Did all these years of struggle affect Patol’s sensibility?
- (b) How would his guru have reacted at his performance?
- (c) What is the opposite of ‘pleased’ in the passage?

Answers

- (a) All these years of struggle did not blunt or reduce his sensibility.
- (b) His guru Pakrashi would have been pleased at his performance.
- (c) displeased

25. It is true that he needed money very badly, but what was twenty rupees when measured against the intense satisfaction of a small job done with perfection and dedication? (Page 66)

Questions

- (a) Why did Patol Babu need money?
- (b) What was money when measured against his satisfaction?
- (c) What is the opposite for ‘against’ in the passage?

Answers

- (a) Patol Babu had been struggling to make a living all those years and he needed money for smooth sailing.
- (b) Money was quite insignificant when measured against the intense satisfaction that he got after doing his performance so well.
- (c) for

26. Ten minutes or so later Naresh Dutt went looking for Patol Babu near the paan shop and found that he was not there. ‘That’s odd—the man hadn’t been paid yet. What a strange fellow!’ (Page 66)

Questions

- (a) Why was Naresh Dutt looking Patol Babu for?
- (b) Did he find him?
- (c) What is the synonym for the word ‘strange’?

Answers

- (a) Naresh Dutt was looking for Patol Babu so that he might receive his payment.
- (b) No, he didn’t find him at the paan shop.
- (c) odd

QUESTIONS FROM TEXTBOOK SOLVED

Q1. With your partner answer the following questions :

What are your strengths?

Strengths	Why do you feel so?

What is your dream career?

I want to become a

- Is there any correlation between your strengths and aspirations?
- Do you think you can achieve your dreams? Give reasons.

Ans.

Strengths	Why do you feel so?
Diligence	I can study for ten hours a day.
Dedication	I forget everything when I am at work.
Confidence	I am sure to get more than 90% marks.
Perfection	I can't tolerate a mediocre performance.

I want to become a *college lecturer*.

- There is a definite correlation between my strengths and aspirations. Diligence, dedication, confidence and perfection are the strengths of a college teacher.
- There is no reason why I shouldn't achieve my dreams. If dreams are backed with diligence, dedication, confidence and perfection, everything can be achieved. I am working with my aim in sight and God willing, I will achieve it. One day, I will be teaching at a college in Delhi University.

Q3. Answer the following questions briefly:

- (a) What was the news that Nishikanto Ghosh gave Patol Babu?
- (b) How did Patol Babu react? Why?
- (c) Why had Patol Babu lost his first job in Calcutta?
- (d) How does Patol Babu reconcile to the dialogue given to him?
- (e) Who was Mr. Pakrashi? How do his words help Patol Babu in enacting his role?
- (f) How do we know that Patol Babu was a meticulous man?
- (g) Why did Mr. Mullick turn down Patol Babu's request for a rehearsal?
- (h) What were the special touches that Patol Babu gave to his role to make it more authentic?

Ans. (a) Nishikanto Ghosh had brought a good news for Patol Babu. His youngest brother-in-law Naresh Dutt was in film business. He was looking for an actor for a scene in a film. The character he described was a fiftyish, short, bald-headed man. It reminded Nishikanto of Patol Babu. He asked his brother-in-law to get in touch with him. Of course, they would pay him for the role.

- (b) The offer was a great opportunity for Patol Babu. The amount was not that important but the opportunity certainly was. It was beyond the wildest dreams of a 52-year-old nonentity like him. He saw no reason why he should say no. But he desired to meet his brother-in-law first and find out some more details.
- (c) In 1943, Hudson and Kimberley offered Patol a clerical post with a higher pay. He accepted it and came to Calcutta with his wife. The World War II had its disastrous effect on industries. Sudden retrenchment in his office due to the war cost him nine-year-old job.
- (d) Patol Babu was to utter a single word, "Oh!" Patol Babu felt that those people were pulling his leg. The whole thing was a 'gigantic hoax'. He asked, "Just 'Oh?'" Then a faint memory of his mentor Pakrashi stirred up his mind. He remembered Pakrashi's words. However small a part one is offered, he should never consider it beneath his dignity to accept it. In the end, Patol Babu reconciled to the dialogue given to him.
- (e) Gogon Pakrashi was Patol Babu's mentor. He was a wonderful actor without a trace of vanity in him. He was a saintly man and 'an actor in a million'. He always gave an advice to his juniors. However small a part an actor is offered, he should never consider it beneath his dignity to accept it. An artist must always make the most of his opportunity. He should squeeze the last drop of meaning out of his lines. Naturally, his words helped Patol Babu in enacting his role.
- (f) Patol Babu was indeed a meticulous man. He paid careful attention to every detail. He was thorough in his approach. He spoke the same exclamation 'Oh' in different ways—the short "Oh", the long drawn "Oh", "Oh" shouted and "Oh" whispered. He also spoke the high pitched "Oh" and the low pitched "Oh". He could write a thesis on that one monosyllabic exclamation.
- (g) After the collision takes place with the hero, Patol Babu was to register his pain by saying "Oh". Patol Babu suggested a rehearsal but Barren Mullick shook his head impatiently. The scene was to be shot in sunlight. There was a large patch of cloud approaching the sun. Hence, there was no time for a rehearsal.
- (h) Patol Babu gave some special touches to his role to make it more authentic. An idea came to him. If the collision took place while he had his eyes on the newspaper, the effect would be greater. So a newspaper was arranged for him. After the collision, mixing 50 parts of anguish with 25 of surprise and 25 of irritation, he cried "Oh". All these special touches made his role more authentic.

Q4. Discuss the following questions in detail and write the answers in your notebooks:

- (a) 'I hope the part calls for some dialogue?' Who says this? Why does he/she ask this question?
- (b) 'Were these people pulling his legs? Was the whole thing a gigantic hoax? A meek, harmless man like him, and they had to drag him into the middle of the city to make a laughing stock out of him. How could anyone be so cruel?' Why does Patol Babu have these thoughts?
- (c) Patol Babu is an amateur actor for whom walk-on part in a movie turns into an ultimate challenge. Discuss.
- (d) Do you agree with the statement that Patol Babu is a practical man who comes to terms with whatever life has to offer? Give reasons for your answer.

- (e) Why does Patol Babu walk away before he can be paid for his role? What does this reveal about his character?
- (f) Do you think making a movie is an easy job? Discuss with reference to the story.

Ans. (a) Nishikanto Babu's youngest brother-in-law, Naresh Dutt was in the film production. He came to Patol Babu's house. He told Patol that his part was that of a pedestrian. An absent-minded, short-tempered pedestrian. He asked him to reach at 8.30 sharp at Faraday House. Patol Babu suddenly thought of a crucial question. He hoped the part called for some dialogue. Naresh Dutt replied that it was a 'speaking' part. Of course, there was dialogue and he would be given his lines as soon as he showed up next day.

Patol Babu was happy that he was getting a God sent opportunity of acting in a film. It didn't matter if the part was small. But if he had to make the most of it. He had to learn his lines before hand.

- (b) Patol Babu had waited for long to know the 'lines' he was to utter in his role. At last, he realised that he had to know his 'lines' from Naresh Dutt. He couldn't contain himself and asked, "If you let me have my lines now". Naresh Dutt took Patol to a man Sosanko and asked him to write down his lines on a piece of paper. Sosanko tore off a page and wrote something on it carelessly.

He handed it over to Patol Babu. Patol glanced at the paper and found a single word written on it 'Oh'. It was a mono-syllabic word. Actually, it was not even a complete word. It was just a sound.

Patol Babu felt a sudden throbbing in his head. He wished he could take off his jacket. The heat was unbearable. He thought: "Were these people pulling his leg?" It seemed that "the whole thing was a gigantic hoax. He was a meek and harmless man. They had dragged him into the middle of the city to make a laughing stock of him. How could anyone be so cruel? He realised that he was merely wasting his Sunday morning standing there. He realised that things were far better on the stage.

- (c) Patol Babu is an amateur actor. The walk-on part in a movie is a great challenge for him. But Patol Babu accepts this challenge and gives a sterling performance to every body's satisfaction.

Acting had become a thing of remote past for Patol Babu. At one time he had a real passion for the stage. As an amateur actor he used to take an active part in jatras, theatrical and the plays of a local club. But acting in a movie is a different thing. But Patol Babu prepares himself for his new job. His role is very small. He is to act as a short-tempered pedestrian in a scene. When he knows from Sosanko that he has to utter only a monosyllabic word "Oh!", he feels cheated and humiliated. He considers that 'those people' are pulling his leg. However, the priceless words of his guru Pakrashji make him prepare for the job. He realises that however small a role be he should not reject the offer. Patol Babu now accepts the challenge with new interest, hope and excitement. The previous apathy is gone. He gives the exclamation "Oh!" a different inflection each time. He makes an astonishing discovery. The same exclamation spoken in different ways, carries different meanings. He pulls himself by a supreme effort. 'Mixing 50 parts of anguish, 25 of surprise and 25 of irritation, he utters "Oh!" And what a wonderful performance! He feels satisfied. All those years of struggle have not blunted his sensibility.

- (d) In a way, the statement is partly true. No doubt, he has to struggle very hard to earn a living. It is also true that all his toil and trouble couldn't change his fate. He is practical only up to an extent. He can come to terms with whatever life has to offer. But he has a streak of idealism too. He is not practical in the sense of a worldly wise man. He puts in all his skills and imagination in one single shot. He also gives a sterling performance. But he goes away satisfied without accepting his payment.

Life has not been very kind to Patol Babu. While he was in Kanchrapara, he had a job in a railway factory. He came to Calcutta as a clerk with Hudson and Kimberley. For nine years, he enjoyed a peaceful and comfortable life. However, he was retrenched due to the war.

Patol Babu is a fighter. He tries every means of earning a living. But he fails to earn money. His lot remains the same. He opens a variety shop for five years. He does a job in a Bengali firm for some time. He works as an insurance agent for ten years. And now one of his cousins has promised him a job in a small establishment.

No doubt, Patol accepts whatever life has to offer him but he is more of a dreamer than a realist. He accepts a very small role of a pedestrian in a film. But as his wife rightly says, he starts counting his chickens before they are hatched. It is too early but he dreams of rising to fame and fortune. Only an idealist can put his heart and soul in such a role and walk away without being paid.

- (e) Patol Babu walks away before he can be paid for his role. The role is very small but in it he puts all his skills and imagination. He gives a wonderful performance. Everyone is satisfied. Sosanko calls it a "jolly good" performance of a great actor. However, Patol Babu doesn't stay for being paid for the role. Only a great idealist who works not for money but for the satisfaction of his artistic soul, can do such a thing.

Patol Babu values artistic satisfaction far above than monetary considerations. He has done his job well. He is satisfied that "all these years of struggle hadn't blunted his sensibility." As for payment, he thinks how much will they pay? 'Ten, fifteen, twenty rupees?' It is true that he needs money very badly but what is money before satisfaction? What is the sum of twenty rupees when measured against the intense satisfaction which an artist gets after doing even a small job with perfection and dedication? Thinking this, Patol Babu walks away without being paid.

- (f) Certainly, making a movie is not an easy job. If we study Ray's story, we can realise how long and tedious is the job of film making. Making of a film involves different units. The production unit is incharge of the production. Here we find Naresh Dutt taking the trouble of visiting Patol Babu's house even for signing such a small role. Then we have financiers who finance the film. The director is the soul of a film. He directs all the shooting activities under his supervision. Here we see the director Baren Mullick taking all toils and troubles to make scenes more authentic and impressive. He accepts Patol Babu's suggestion of holding a newspaper in his hand. He also puts a butterfly moustache on Patol Babu's face to make his character more convincing. Even the make-up men like Kesto have their own importance in film-making. Then there is a shooting unit in which young people like Sosanko and Jyoti work. All these people work in unison to make every shot perfect. Every one, including the hero Chanchal Kumar, is on his toes waiting for the shout "Action!" of the director.

Q5. Here are some lines from the lesson. What do they tell us about Patol Babu's character? You may take help from the words given in the table below or find some of your own from the dictionary. The first one has been done for you.

passionate actor	diligent	unassuming	talented
genial	mercenary	short-tempered	introvert
meticulous	modest	humble	arrogant

- (a) That an offer to act in a film could come to a 52-year-old nonentity like him was beyond his wildest dreams **unassuming; modest.**
- (b) Indeed, there was a time when people bought tickets especially to see him.... .
- (c) 'I was with Hudson and Kimberley for nine years and wasn't late for a single day.'
- (d) It didn't matter if the part was small, but, if he had to make the most of it, he had to learn his lines beforehand. How small he would feel if he muffed in the presence of so many people..... .
- (e) Patol Babu cleared his throat and started enunciating the syllable in various ways. Along with that he worked out how he would react physically when the collision took place—how his features would be twisted in pain, how he would fling out his arms, how his body would crouch to express pain and surprise—all these he performed in various ways in front of a large glass window..... .
- (f) It is true that he needed money very badly, but what was twenty rupees when measured against the intense satisfaction of a small job done with perfection and dedication?..... .

- Ans.** (a) That an offer to act in a film could come to a 52-year-old nonentity like him was beyond his wildest dreams..... . unassuming; modest.
- (b) Indeed, there was a time when people bought tickets especially to see him popular actor.
- (c) 'I was with Hudson and Kimberley for nine years and wasn't late for a single day.' punctual.
- (d) It didn't matter if the part was small, but, if he had to make the most of it, he had to learn his lines beforehand. How small he would feel if he muffed in the presence of so many people. diligent.
- (e) Patol Babu cleared his throat and started enunciating the syllable in various ways. Along with that he worked out how he would react physically when the collision took place—how his features would be twisted in pain, how he would fling out his arms, how his body would crouch to express pain and surprise—all these he performed in various ways in front of a large glass window. meticulous.
- (f) It is true that he needed money very badly, but what was twenty rupees when measured against the intense satisfaction of a small job done with perfection and dedication? passionate actor.

Q6. Here are some lines from the lesson. Match the meanings of the underlined words with their meanings listed below.

- (a) Then he had a job in a Bengali firm which he **gave up** in disgust when his boss began to treat him in too high-handed a fashion

stimulate the imagination

- (b) A faint memory was **stirred up** in Patol Babu's mind. to surrender or relinquish
- (c) At first he opened a variety store which he had to **wind up** after five years. staged
- (d) In *Jatras*, in amateur theatricals, in plays **put up** by the club in his neighbourhood, Patol Babu was always in demand to gain control over one's actions
- (e) Patol Babu was about to step forward when he was **pulled up** short by a voice shouting 'Silence!' shut down
- (f) Patol Babu **pulled himself together**. stopped

Ans. Words

Meanings

- (a) *gave up* to surrender or relinquish
- (b) *stirred up* stimulate the imagination
- (c) *wind up* shut down
- (d) *put up* staged
- (e) *pulled up* stopped
- (f) *pulled himself together* to gain control over one's actions

Q7. After Patol Babu returns home he recounts his experience in front of the camera to his wife. In pairs write out the exchange in the form of a dialogue and enact it before the class. You may start like this...

Patol Babu's wife : So what happened at the shooting today? Did you get to do your role?

Patol Babu : Oh, Yes, I had the time of my life

Ans. Patol Babu's Wife : How did it all start?

Patol Babu : Well, I reached exactly at 8.30 am. There was a big crowd at Faraday House. Oh God! Someone was shouting in quick succession "Start sound!", "Running!" "Camera!" "Rolling!" and "Action!"

Patol Babu's wife : Who was he? Why was he doing such things?

Patol Babu : He was Baren Mullick, the director. He was guiding all others what to do. Then there were cameramen. Make-up men like Kesto who put a moustache on my face. In the production section we had Naresh Dutt. You know that fellow is our Nishikanto Babu's youngest brother-in-law. Sosanko and Jyoti were also there.

Patol Babu's wife : OK. Leave others. How did you perform your role? Who is the hero of the film?

Patol Babu : Sosanko wrote the word "Oh!" that I had to utter. I was playing the role of a short tempered pedestrian who had a collision with the hero. First I thought that they were pulling my leg and making me a stock of laughter. Just one word to utter "Oh!" and nothing else. I thought of coming home back. But

then I remembered the priceless words of my guru. No role is small if done perfectly. I put all my heart and soul in that shot. Mixing 50 parts anguish, 25 surprise and 25 irritation, I cried “Oh!” It was a superb performance. Everyone praised it and I was satisfied.

Patol Babu’s wife : That’s wonderful. But what about money? Didn’t they pay you?

Patol Babu : They wanted to..... but.....

Patol Babu’s wife : But..... but what? Don’t say that you refused, did you?

Patol Babu : Twenty rupees! What is this sum if measured against the satisfaction I had? You’re right. We need money badly. But I am satisfied that I did my small job with perfection and dedication.

Q8. Patol Babu impresses everyone at the shoot with his acting talent in spite of having a one word dialogue. In groups of four enact the word ‘Oh’ in different ways to show the following emotions:

- | | | | |
|-------------|----------|------------------|------------|
| • happiness | • sorrow | • excitement | • fear |
| • sarcasm | • pain | • disappointment | • surprise |

Each group will then enact one of these emotions to the rest of the class using the word ‘Oh’. The other groups will try to guess which emotion is being expressed.

Ans. Class room Activity.

WRITING TASK

Q9. Patol Babu writes a letter to Nishikanto Ghosh to thank him for being instrumental in his getting a role in a film. He also shares his experience at the film shoot including the excitement and deep satisfaction that he derived from the same. Write the letter in about 200 words.

Ans. 12, Park Street

Kolkata

19 March, 20xx

Dear Ghosh Babu

Thank you very much for providing such a great opportunity in getting a role in a film. A 52-year-old nonentity couldn’t have asked for more. It was beyond even my wildest dreams.

Your youngest brother-in-law Naresh Dutt is really very resourceful. God bless him! He asked me to reach Faraday House the next day at 8.30 am. And you know my nature. I was there just on time.

Ghosh Babu, I had never seen the shooting of a film before. There was a big crowd at Faraday House. O God! Film making is hell of a tedious thing. In reality shooting of a film is quite a boring business. Do you know Baron Mullick, the famous director? He was shouting in succession “Running!” “Camera!” “Light!” and finally, “Action!” All others danced to his tune. I was playing the small role of short-tempered pedestrian. He was to have a collision with the hero of the film, Chanchal Kumar. I was to utter only one word “Oh!” crying in pain. First I thought they were pulling my leg. Just one word “Oh!” and nothing else. I would have returned home had the priceless words of my guru Pakrashri not stirred my soul. I realised that an actor can leave his mark even in a small role. Only thing is that this should be performed with complete dedication and perfection. So I put all my heart and

soul, my skills and imagination in that one shot. The result was just wonderful. I was completely satisfied and so were others. I came home without being paid. I needed money badly but what are the sum of 20 rupees measured against the satisfaction I had? I had done my small job with perfection and dedication.

Yours sincerely
Patol

LISTENING TASK

Q10. Listen to the passage on character actors and complete the exercise as directed.

1. Supporting roles are those roles that do not affect the plot or the subject of the film (True/False)
2. People become character actors chiefly because (Tick the right choices)
(a) they like doing supporting roles (b) there are limited leading roles
(c) it is easier to act in a supporting role (d) they can't find any other work
3. 'star quality' refers to things like..... (Tick the right choice)
(a) good looks and acting talent (b) good looks and the right weight
(c) good looks and the right height (d) good looks, height and right weight
4. After the age of forty the actors most likely to get less work are (Tick the right choice)
(a) character actors (b) the male lead
(c) the female actors (d) the female lead
5. The chief advantages of being a character actor is that..... (Tick the right choice)
(a) they are never blamed if a film fails
(b) they can act for as long as they like
(c) they do not have to take care of their looks
(d) they do not need to be skilled at horsemanship or swimming

- Ans. 1.** False **2.** (b) there are limited leading roles
3. (a) good looks and acting talent **4.** (d) the female lead
5. (a) they can act for as long as they like.

MORE QUESTIONS SOLVED

I. SHORT ANSWER TYPE QUESTIONS (30-40 words)

Q1. Who was Nishikanto Ghosh and what offer did he bring for Patol Babu?

Ans. Nishikanto Ghosh was Patol Babu's neighbour. He lived three houses away from Patol Babu in Nepal Bhattacharji Lane in Calcutta. Nishikanto's youngest brother-in-law was in film production department. He needed a person who could do the role of a fiftyish, short and bald-headed character for a scene in a film. Nishikanto Ghosh recommended Patol Babu's name for that role. He came to Patol Babu's house with that offer.

Q2. How did Patol Babu react to the offer for a role in a film? [V. Imp.]

Ans. Patol Babu had not expected such a good news at the start of the day. It was even beyond his wildest dream. After all, what more a 52-year-old nonentity like Patol could expect? Nishikanto Babu knew that Patol had done some acting on the stage

at one time. He wanted a definite answer. Patol Babu saw no reason why he should say no. Only he wanted to know more details about the role from Nishikanto's brother-in-law.

Q3. Describe Patol Babu's old association with the stage and theatricals.

Ans. At one time Patol Babu had a real passion for the stage. He took quite an active part in 'jattras', in amateur theatricals, in plays put up by the club in his neighbourhood. Patol Babu was always in demand. His name frequently appeared in handbills. Indeed there was a time when people bought tickets especially to see him.

Q4. Why did Patol Babu come to Calcutta and why did he lose a job? [V. Imp.]

Ans. Patol Babu used to live in Kanchrapara. He had a job in the railway factory there. In 1934, he was offered higher pay in a clerical post with Hudson and Kimberley in Calcutta. He was lucky to find a flat. He gave up his factory job and came to Calcutta with his wife. He led a comfortable life for nine years. He was in his boss's good books. In 1943, he was retrenched and lost his job due to the war.

Q5. What did Patol Babu try to earn a living and what was the result? [Imp.]

Ans. Ever since he lost his job, Patol Babu struggled to earn a living. He opened a variety store but had to wind it up in five years. Then he had a job in a Bengali firm. But he had to resign it due to the behaviour of his boss. He remained an insurance agent for ten years. Of late, his cousin had promised him a job in a small iron scrap firm. Patol Babu tried every means of livelihood without succeeding in improving his lot.

Q6. Describe the role Patol Babu had to play for a scene in the film as told by Naresh Dutt to him at his house.

Ans. Naresh Dutt visited Patol Babu's house to take his acceptance of the role. When Patol agreed, Naresh Dutt told him that shooting would start next morning at Faraday House. He was to play the part of a pedestrian—an absent minded, short tempered pedestrian. The hero was to come out of his car and collide with that pedestrian. Hurt pedestrian was to utter "Oh!" This was all he was to do in the scene.

Q7. How did Patol Babu break the news of his playing a role in a film to his wife and what was his reaction? [V. Imp.]

Ans. Patol Babu broke the news that he was playing a small role in a film. No doubt, the role was small but it was only the first step on the ladder. God willing, he would rise to fame and fortune. His wife didn't see much hope. She thought that he 'could never make a go of it.' She thought that he was counting his chickens again before they were hatched.

Q8. Describe the scene at Faraday House as Patol Babu saw it. [V. Imp.]

Ans. When Patol walked to Faraday House he saw a big crowd outside the building. There was a bus which carried equipment on its roof. On the edge of the pavement there was an instrument on three legs around which there was a group of busy people. There were some non-Bengalis in the crowd. The Director Baren Mullick was shouting : "Camera!", "Action" or "Cut" etc.

Q9. How did Sitalakanto Ray (Patol) experience his first meeting with Naresh Dutt at Faraday House?

Ans. Naresh Dutt was standing at the entrance of Faraday House. He gestured towards him and called, "This way, Atul Babu!" He had got Patol's name wrong. Patol Babu didn't mind it. They had only a brief meeting before. Patol Babu reminded Naresh Dutt that his name was Sitalakanto Ray. But he was better known as Patol. Naresh Dutt praised him for his punctuality. Patol Babu claimed that he wasn't late for a single day in nine years when he was with Hudson and Kimberley.

Q10. Why did Sitalakanto Ghosh or Patol Babu feel a little nervous without having his lines given to him? [Imp.]

Ans. Patol Babu knew nothing about his dialogue. There was not much time left, and he didn't know what he was supposed to say or do. He grew a little nervous. He thought of going to Naresh Dutt and reminding him. It didn't matter if the part was small but he could do it nicely only if he had learnt his lines before hand. Otherwise he would feel very small if he failed to give a good performance.

Q11. Who was Chanchal Kumar? How was he related to the collision scene in the film?

Ans. Chanchal Kumar was the hero of the film in which Patol Babu was doing a scene. As an actor he was coming up very fast. He was playing the lead role in four films at the moment. In that particular scene Chanchal was to walk towards the entrance after coming out of his car. Then he was to have a collision with a 'short tempered' pedestrian. Patol Babu was playing the role of that pedestrian. He was only to cry "Oh!" in pain.

Q12. Describe the 'collision scene' in which Patol Babu was to play as 'a short tempered pedestrian.' [Imp.]

Ans. The hero Chanchal Kumar was to come out of his car. He was to walk towards the entrance of Faraday House. When he moved just five steps he was to have a sudden collision with a pedestrian. Patol Babu was playing the role of that 'short-tempered' pedestrian. Due to collision, the pedestrian was hurt. The hero took no notice of that but the pedestrian cried in pain, "Oh!"

Q13. Who gave Patol Babu his 'lines' and how did he react after receiving it?

Ans. After a long wait, Patol Babu did get his 'lines'. Naresh Dutt asked a young man Sosanko to write down his lines on a piece of paper and give it to Patol Babu. Sosanko wrote something carelessly on a piece of paper and handed it to Patol Babu. Patol Babu opened and read it. He was shocked that he had to utter only one word "Oh!" in the scene. He felt cheated. He thought that the whole thing was gigantic hoax.

Q14. Why did Patol Babu feel that those people were pulling his leg and the whole thing was 'a gigantic hoax'? [V. Imp.]

Ans. Much was done about nothing. Patol Babu was just to utter one word "Oh!" in the whole scene. It was not even a complete word. It was just a sound. He felt a sudden throbbing in his head. He felt that those people were trying to pull his leg. The whole business of shooting seemed to be a big hoax. They were dragging a meek and harmless person into the middle of the city only to make a laughing stock of him. Their act was cruel and inhuman.

Q15. How did Sosanko try to console Patol Babu? How was a speaking part in a Baren Mullick thing meant a great thing? Was he consoled?

Ans. Sosanko realised that Patol Babu was displeased as he had to utter just one word 'Oh!' in the scene. He reminded Patol that a regular 'speaking part' in a Baren Mullick film meant a great achievement. Patol Babu was very lucky to have a 'speaking' part. There were hundreds who just walked past the camera without speaking even a word. Even the hero Chanchal Kumar had no lines to speak that day.

Q16. Why did Patol Babu feel that things were much better on the stage? [V. Imp.]

Ans. The atmosphere at the Faraday House shooting left Patol Babu totally disgusted. By giving just to utter one word "Oh!" in the film, they were making him a stock of laughter. He didn't think wasting a Sunday morning worth while in the company of those useless people. He called the whole business "Stuff and nonsense!"

They had to put up that 'pompous show for something so trivial.' He realised that things were much better on the stage where he played leading roles in many plays.

Q17. How did the memory of his mentor and guru Pakrashi stir up in Patol Babu's mind? How did his advice affect him? [V. Imp.]

Ans. A faint memory of his guru and mentor Gogan Pakrashi stirred up in Patol Babu's mind. He remembered Pakrashi's priceless words. "However small a part you're offered, never consider beneath your dignity to accept it." An artist should make the most of his opportunity. He should squeeze the last drop of meaning out of his lines. Each word spoken in a play is like a fruit in a tree. Patol bowed his head in obeisance to follow his mentor's advice.

Q18. How did Patol begin giving the exclamation on "Oh!" a different inflection (rise and fall) and with what effect?

Or

Why did Patol Babu feel that a single word contained a gold-mine of meaning?

Ans. Patol Babu remembered the advice of his guru Pakrashi. He started giving the exclamation "Oh!" a different inflection each time he uttered it. He made an astonishing discovery. The same exclamation, when spoken in different ways, carried different shades of meaning. When a man is hurt he says "Oh!" in a different way and when he is in despair he utters "Oh!" differently. He felt that single word "Oh!" contained a gold-mine of meaning. He could write a whole thesis on that exclamation. A true actor can make a mark even with that one single syllable "Oh!"

Q19. How had Patol Babu completely got over his apathy? [Imp.]

Ans. The words of his guru Pakrashi made him feel that no role was too small to be turned down. An actor could make his mark even by uttering a single word. Patol Babu was now thoroughly prepared for the scene. By now he had completely got over his apathy and indifference. He was excited and full of hope as he used to be on the stage twenty years ago. The priceless words of Guru Pakrashi had changed his attitude and vision towards things completely.

Q20. What idea had occurred to Patol Babu while rehearsing? Did the director approve that?

Ans. An idea had occurred to Patol Babu while rehearsing. If he had a newspaper in his hand the scene would look more authentic. If the collision took place while he had eyes on the paper, the scene would look more real. Baren Mullick reacted favourably. He asked a bystander to give the newspaper he was carrying to Patol Babu.

Q21. Why did Baren Mullick think of giving the pedestrian a moustache and how did Patol feel when he saw himself in a mirror?

Ans. The director, Baren Mullick asked his make-up man Kesto to give the pedestrian a butterfly moustache. That would make the scene more interesting and authentic. Patol Babu had a quick glance in a mirror. True enough, the moustache suited him very well. Patol Babu was highly pleased and commended the director's ability to understand his characters quickly and accurately.

Q22. How did Patol Babu utter the syllable "Oh!" and with what effect?

Ans. The collision scene was to be shot. The director shouted "Action!" The hero's head had banged against his forehead so hard that he was out of senses for a few seconds. However, by a supreme effort of will, Patol Babu pulled himself together. Mixing 50 parts of anguish, 25 of surprise and 25 of irritation he cried "Oh!" The

scene was complete. Patol had put all his skill and imagination in that one shot. The result was really marvellous.

Q23. “Was that right?” asked Patol Babu. How did the team react to the scene? [Imp.]

Ans. Patol Babu had put all his skill and imagination in that one shot. When the shot was over, he asked “Was that right?” “Jolly good!” replied Sosanko. He called Patol Babu ‘quite an actor.’ Jyoti came to him and asked sympathetically if he had hurt his head. Even the hero, Chanchal Kumar started massaging his head and said, “You timed so well that I nearly passed out!”

Q24. ‘All these years of struggle had not blunted his sensibility.’ Justify this statement by giving examples from the text. [V. Imp.]

Ans. Even in a very small role Patol Babu left his mark and impressed all the members of the unit. All those years he had struggled to earn a living. But the long struggle had not blunted his sensibility. He was just to utter a word “Oh!” But mixing 50 parts anguish, twenty five surprise and twenty five irritation he cried “Oh!” The result was perfect. And why not? After all he had put all his skill and imagination in that one shot.

Q25. Why did Patol Babu go away without even receiving his payment?

Ans. Patol Babu was highly relieved and satisfied. He had done his job perfectly well. All those long years of struggle had not blunted his sensibility. Money? He might get 20 rupees. It was true that he needed money very badly. But what was that sum of 20 rupees when measured against his satisfaction? He had done his small job with perfection and devotion. So he came home without receiving his payment.

Q26. Why did Naresh Kumar call Patol Babu ‘a strange fellow’? [V. Imp.]

Ans. After the shot was taken, ten minutes later Naresh Dutt went looking for Patol Babu. He came to the paan shop where he was standing before. But he was not there. Naresh Dutt was surprised “That’s odd—the man hadn’t been paid yet.” He could utter only this in surprise. “What a strange fellow!”

Q27. What message or lesson does the story “Patol Babu, Film Star” leave for the readers? [V. Imp.]

Ans. Satyajit Ray leaves a definite message for the readers in his story ‘Patol Babu, Film Star’. Even a very small job if done with perfection and dedication can bring intense satisfaction to the man who performs it. Patol Babu had to utter just a monosyllabic word “Oh!”. But he put all his skill and imagination in that one single shot. The other message is that money is insignificant when measured against the intense satisfaction an artist gets after doing his job with perfection and dedication.

Q28. Justify the title ‘Patol Babu, Film Star’? Is that title ironical?

Ans. Satyajit Ray aptly titles the story ‘Patol Babu, Film Star.’ Patol Babu had uttered just one monosyllabic word “Oh!” in a very small scene in a film. Still the author calls him ‘Film Star.’ Is Patol Babu really a ‘Film Star’ like the hero Chanchal Kumar? Apparently, it sounds ironical. However, Ray justifies it because Patol Babu left his mark even in a small role. He was a perfect ‘actor’ no less than any ‘star’.

II. VALUE-BASED LONG ANSWER QUESTIONS (80-100 Words)

Q1. Idealism and perfection were the dominating virtues in Patol Babu’s character. Give a complete character sketch of Patol Babu highlighting his struggles for earning a living and his experience of the shooting at Faraday House.

[V. Imp.]

Ans. Patol Babu was a multi-faceted character. He accepted whatever life offered to him. He had his moments of joy and peace when he was in Kanchrapara. He was in great demand as a stage actor. He played a leading role in 'jatras', theatricals and local plays. People used to buy tickets only to see him. Patol was lucky to get a clerical job with Hudson and Berkley with enhanced pay. However, after nine years of service he was retrenched due to the war. Then he started his struggles to earn a living. He opened a variety store but failed. He got a job in a Bengali firm but left it due to the high handedness of the boss. For ten years he remained an insurance agent. He did everything to earn a living but didn't succeed in improving his lot.

Patol Babu was a fighter. He didn't succeed but never gave in. He accepted life as it unfolded before him. At the age of 52, his neighbour Nishikanto Ghosh brought an offer of acting in a film. Patol Babu accepted to do a small role of a short-tempered pedestrian. He was disgusted to know that he was to utter only one word "Oh!" in the scene. But he remembered the priceless words of his guru Pakrashi. He realised that a true actor can leave his mark even in a small role if he performs it with perfection and dedication.

Patol Babu was an idealist and perfectionist. Just to utter a mono-syllabic word he made endless attempts to give the best effect. His performance was flawless and perfect. He was satisfied and left the place without being paid. He needed money badly. But what was money when measured against his intense satisfaction he had in doing his small job with perfection and dedication?

Q2. Living had never been easy for Patol Babu. He tried every means of earning a living but never succeeded in improving his lot. But still he accepted life as it unfolded to him. Justify your answer by giving examples from the text.

Ans. It is true that Patol Babu tried every means of earning a livelihood but never succeeded. In spite of all his struggles he could not improve his lot. He did have some period of relative peace and comfort. In Kanchrapara, he had a job in the railway factory. In 1934, he was offered higher pay in a clerical post with Hudson and Kimberley. He was even lucky to get a flat. In Kanchrapara, he was in great demand as a stage actor. He excelled as an amateur actor and people bought tickets only to see him. But in 1943, life took a turn for worse for Patol Babu. After 9 years of service, he was retrenched due to the war.

From 1943 onwards, life was a big challenge for Patol Babu. Actually, he had to struggle for a living. He opened a variety store but closed it after 5 years. He got a job in a Bengali firm because his boss behaved in a high-handed fashion. He was an insurance salesman for ten years. Of late, he was promised a job by one of his cousins in a small establishment.

Patol Babu was a bit of a dreamer. When at the age of 52, he was offered a very small role in a film, he was excited and hopeful. No doubt, he needed money badly, but this idealist could walk away home without receiving payment for his role. He was satisfied that he had done his small job with perfection and dedication.

Q3. Why did Patol Babu feel that 'the whole thing was just a gigantic hoax?' "However small a part you're offered, never consider beneath your dignity to accept it." How did these priceless words of his guru Pakrashi help overcome his apathy to give a wonderful performance later? [V. Imp.]

Ans. Patol Babu was given a very small role of a short tempered pedestrian. He didn't mind that. He was interested in knowing the 'lines' he was to speak in that role. When he came to know that he was just to utter a mono-syllabic word "Oh!", he was totally disgusted. "Oh!" was not even a complete word, it was just a sound. Patol felt cheated. He thought that all those film people were trying to pull his leg.

They were trying to make him a stock of laughter publically. He found them quite cruel and felt that things were far better on the stage.

When he thought of the stage, a faint memory was stirred up in Patol Babu's mind. He remembered the priceless words of his guru and mentor Pakrashhi. "However small a part you're offered, never consider it beneath your dignity to accept it." As an artist his aim should be to make the most of his opportunity. He must squeeze the last drop of meaning out of his lines. "Each word spoken in a play is like a fruit in a tree."

The memory of his guru made him humble and see things in a different light. Was "Oh" so devoid of meaning as to be dismissed summarily? Then Patol Babu made an astonishing discovery. The same exclamation "Oh!" when spoken in different ways, carried different shades of meaning. It was a gold-mine of meaning. Mixing 50 parts of anguish, 25 parts of surprise and 25 parts of irritation, he cried "Oh!" And what a wonderful performance it was. He put all his skill and imagination in that one shot. Finally, he was satisfied that he performed his small role with perfection and dedication. He didn't wait to be paid as he was more than rewarded.

Q4. Satisfaction, dedication and perfection was more important to Patol Babu than money. Naresh Dutt writes in his diary how he went to Patol Babu's house to offer him a role and his excitement to accept it. Finally, he couldn't understand why that strange man walked away home unpaid. Reproduce that diary entry in about 80-100 words.

Ans. 25th March, 20xx

Calcutta.

It was a pleasure to meet that elderly gentleman named Patol Babu. My brother-in-law, Nishikanto Ghosh had recommended him for a small role in our film. It was the character of fiftyish, short and a bald-headed man. I went to Patol Babu's house and found him more than eager to accept that small role. I explained that he was to play the role of a short-tempered pedestrian in a scene. I asked to come for shooting at Faraday House at 8:30 am next day.

Patol Babu was very punctual. He found me and pressed me to give him his "lines" for the role for rehearsals. I asked Sosanko to write down his lines and hand over to him. He did the same. I could see signs of unrest and dissatisfaction over his face. He felt cheated to know that he was to speak just a monosyllabic word "Oh!" in the role. Anyway, I left him there and was busy in the shooting again.

Oh God, what a performance it was! The collision scene was shot really well. I can recollect how Patol Babu's forehead was hurt when he had collided with the hero. He worked with complete dedication and attained perfection. He seemed to be satisfied and so were we. I told him that in ten minutes they would arrange for his payment. After ten minutes or so I went to the *paan* shop and looked for him. He was not there. He went away home without being paid. I couldn't believe it. I could only utter "What a strange fellow!"

Q5. What was money when measured against the tremendous satisfaction one gets after doing even a little job with perfection? Patol Babu writes a letter to his friend describing his experience at the film shooting and his walking away home without being paid. Reproduce that letter here in about 80-100 words.

[Imp.]

Ans. 12, Park Street
Calcutta

5th September, 20xx

Dear Amlendu

I think you have not forgotten those golden days that we spent together on the stage at Kanchrapara. I still remember them with a sigh. Anyway, after more than twenty years and at the age of 52, one fine morning I had a pleasant surprise. Nishikanto Ghosh's brother-in-law came with an offer of acting in a scene in his film. It was beyond even my wildest dreams. What could a 52 years nonentity expect more? I accepted the offer with thanks and promised him to be at Faraday House at 8:30 am. next day for shooting.

Amlendu, filmy world is not as glorious as it appears to be. Actually I found the shooting hell of a boring business. Cameramen, make-up men, spot boys running around and repeating the same thing again and again! I heard the director shouting "Camera!" "Light!" and finally "Action!" When I came to know that I was to utter only a monosyllabic word "Oh!", I was dismayed. It was even not a complete word but a sound. I thought of running back home. I felt humiliated. They were making me a stock of laughter. But the priceless words of my guru Pakrashi changed my attitude towards things.

I realised that a true actor can leave his mark even in a very small role. Only he should put his heart and soul in it. So when my turn came, by mixing 50 parts of anguish, 25 parts of surprise and 25 of irritation, I cried "Oh!" It was a great performance. I felt satisfied. I didn't wait to be paid. What was a small sum of twenty rupees when measured against the immense satisfaction that I had? I had done by small role with perfection and dedication.

Yours sincerely

Patol

TEST YOUR SKILLS

I. REFERENCE TO CONTEXT

Read the extracts given below and answer the questions that follow:

1. 'That's true,' said Patol Babu. 'I really don't see why I should say no. But let's talk to your brother-in-law first and find out some details. What's his name?'

Questions

- (a) Why does Patol Babu say "That's true"?
 - (b) What does Patol Babu say about the offer?
 - (c) Why does Patol want to talk to Nishikanto's brother-in-law?
2. Buying provisions in the market, Patol Babu mixed up his wife's orders and bought red chillies instead of onion seeds. And he quite forgot about the aubergines. This was not surprising.

Questions

- (a) What does Patol Babu do in the market?
 - (b) How does he mix up his wife's orders?
 - (c) Was it surprising to see Patol Babu behaving like this?
3. That was when he used to live in Kanchrapara. He had a job in the railway factory there. In 1934, he was offered higher pay in a clerical post with Hudson and Kimberley, in Calcutta, and was also lucky to find a flat in Nepal Bhattacharji Lane.

Questions

- (a) What did Patol Babu do to earn a living in Kanchrapara?
 - (b) What was he offered with Hudson and Kimberley?
 - (c) Why was Patol Babu so lucky?
4. And acting? That has become a thing of the remote past; something which he recalls at times with a sigh. Having a good memory, Patol Babu still remembers lines from some of his better parts, 'Listen, O listen to the thunderous twang of the mighty bow.'

Questions

- (a) Why has acting become a thing of the remote past for Patol Babu?
 - (b) How does he recall his stage-days?
 - (c) Why can Patol Babu still remember lines from the parts he played on the stage?
5. Fine. I wouldn't have come to you for just a walk-on part. For that we pick people from the street. Of course there's dialogue and you'll be given your lines as soon as you show up tomorrow.'

Questions

- (a) Why does the speaker say 'fine'?
 - (b) What do they do for just a walk-on-part?
 - (c) What does the speaker say about the dialogue?
6. I was with Hudson and Kimberley for nine years and wasn't late for a single day.

Questions

- (a) Who is the speaker?
 - (b) What did the speaker do with Hudson and Kimberley?
 - (c) What do these words show about the speaker?
7. Some didn't even walk; they just stood in one spot. There were others whose faces didn't register at all. Even today--look at all those people standing by the lamp-post; they all appear in today's scene but have nothing to say. Even our hero Chanchal Kumar has no lines to speak today. You are the only one who has--see?'

Questions

- (a) Who is the speaker and who is he talking to?
 - (b) Did all those persons who appear that day were given speaking roles?
 - (c) Did the hero speak in that scene?
8. It was Mr. Pakrashi who gave the advice. Gogon Pakrashi, Patol Babu's mentor. A wonderful actor, without a trace of vanity in him; a saintly person, and an actor in a million.

Questions

- (a) Who was Mr. Pakrashi?
- (b) What kind of man and actor was Pakrashi?
- (c) What was the advice given by Pakrashi to Patol Babu?

II. SHORT ANSWER TYPE QUESTIONS

1. Who was Nishikanto Ghosh and what relation did he have with Naresh Dutt?
2. Why was Patol Babu so happy to get that offer?
3. Describe the small role that Patol Babu was to play in the film.
4. Did Patol Babu's wife believe in the rosy picture that her husband was painting about his future? If not, why?

5. How did Patol Babu mix up his wife's order in the market? Give examples from the text.
6. Why was Patol Babu in great demand in his earlier days?
7. Describe Patol Babu's life in Kanchrapara. Why did he leave the place?
8. Give three examples from the text to show that Patol Babu really struggled to change his lot but failed.
9. Why did Naresh Dutt ask Patol Babu if he had a jacket which buttoned up to the neck?
10. How did Patol Babu break the good news to his wife and with what result?
11. What did Patol Babu see when he reached Faraday House?
12. What was Patol Babu persistently trying to ask Naresh Dutt and what reply did he get?
13. Describe Chanchal Kumar, the hero of the film in brief.
14. Who gave Patol Babu his lines and how did Patol react after reading that piece of paper?
15. Why did Patol Babu feel that all the people involved in the shooting were pulling his legs only to make him a stock of laughter for others?
16. What did Sosanko say about getting a role in Baren Mullick's film? Could he convince Patol Babu?
17. Why did Patol Babu feel that there was no use of wasting his Sunday morning at Faraday House?
18. What was the advice of Patol Babu's mentor and guru Pakrashhi?
19. What astonishing discovery did Patol Babu make and with what effects?
20. How did he pronounce "Oh!" in different ways with different effects.
21. Why did Patol Babu want to have a newspaper in his hand during the shooting of that scene? Did the director allow it?
22. How did Patol Babu finally give his performance?
23. How did Patol Babu feel after finishing his performance?
24. Why didn't Patol Babu stay there to get paid?

III. VALUE-BASED LONG ANSWER QUESTIONS

1. Draw a complete character sketch of Patol Babu as Satyajit Ray has drawn in 'Patol Babu, Film Star'.
2. Describe in detail Patol Babu's experience during the shooting at Faraday House?
3. Describe how Patol Babu felt cheated by 'those people' who were shooting at Faraday House? What helped him to overcome his apathy and give a perfect and dedicated performance?
4. Naresh Dutt writes a letter to his brother-in-law Nishikanto Ghosh describing Patol Babu's wonderful performance and his subsequent going away without being paid. Reproduce that letter here in 100 words.
5. Patol Babu makes a diary entry describing how the priceless words of his mentor Pakrashhi help him giving such a perfect performance. Also he describes his decision of going away without being paid. Reproduce diary entry here in about 100 words in your own language.