

# SMART TEXTBOOK

# ENGLISH

## STD.10

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## Unit-1

### ‘Against the odds’

#### Tracks to Taj Nagar

For twenty five years, **residents** (રહેવાસીઓ) of Taj Nagar village near Gurgaon **lobbied** (મેળવ પ્રયત્નો કરવા) for a Railway station in their village. When their **Demand**(માંગણી) was not met, the villagers decided to matter into their own hands. They **Pooled**(મેળ કરવા) in twenty one lakh rupees and built a Railway station on their own. At least of the three thousand people living in the village are farmers But such was the **burning desire** (તીવ્ર ઈચ્છા) to have a station in the village, everybody **contributed** (યોગદાન આપવું) according to their **capacity** (ક્ષમતા મુજબ ). Ranging from three thousand rupees to seventy five thousand rupees. "They **donated**(દાન કરવું) money for the station and we



Started the construction in January 2005." said Raniit Singh, a **former**(ભૂતપૂર્વ) village sarpanch."There are a large number of people in the village who need to go to Gurgaon, Delhi and Itewah. There are students who go to colleges, till now; we had to either go to Halimandi or Patli to catch a train. Both the stations are six kilometres away from Tai Nagar. We thought when the railway lines passed through the village we would have

a station here. But that didn't happen. So we **raised the demand**(માંગણી કરવી) in 1982 and have been continuously asking for it, but the railways told us that they did not have **funds**( ભંડોળ). So, finally we decided to craft our own **destiny** (નસીબ)," said Hukamchand, a member of the committee

As a result, the panchayat passed a **resolution**(ઠરાવ પસાર કરવો) in 2008, saying that since the railway was not able to build a station for them, they would do it for



themselves and with their own money! Soon, an eleven Member team was **formed**(રચના કરવી) and then they started collecting money from villagers. On 1 January 2010, as a result of their **efforts** (પ્રયત્નો), the first railway station in the country on which the railway did not have to spend a single rupee, started **operation** (કાર્યરત થવું).

## Sitapur's Light

In **rural**(ગ્રામીણ) Uttar Pradesh, over sixty percent of households are without power. Sitapur district is one such place with no power, A small **social enterprise** (સામાજિક સંસ્થા) called Mera Gao Power (MGP) is trying to change things. They are putting two solar panels at a time. In just over a year, MGP has **connected**(જોડવા) more than 3,500 customers to solar power mini- grids at Village



level. Village by village, MGP is building a Network of low **cost**(ભાવ) solar micro-grids that provide two LED lights and a mobile charging point to all paying households at a cost of twenty five rupees per week. That is **cheaper**(સસ્તું) than kerosene which can cost almost double

Across a month solar power, as a '**Smokeless**'(ધુમાડા વગરનું) **source**(સ્ત્રોત) of light, comes with added **benefits**(ફાયદા) to customer health. Installing a micro-grid is a grand event in the village and everyone gets **involved**(શામેલ થવું). In the Village of Damdampurawa, the team **maps** (માપણી કરવી) the village house by house **beneath**(નીચે) the



**scorching**(તપતપ/ખુબ ગરમ) mid-day sun. Working out where to place each wire so as to connect customer to the power source. Some house holders join in while others look on, calling out orders or watching the **curious**(જીજ્ઞાસી) **proceedings** (કાર્ય) wide- eyed. The roof of a **sturdy**(મજબુત), bricked-walled





home in each village is always chosen as the site for the panels and the battery.

Azaz, one of the company's first electricians to be **recruited**(નિમણુક કરવો) From the local district block of Reusa, installs the panel in a **southerly**(દક્ષીણ દિશામાં) direction to **capture**(એકત્રિત કરવી) As much sun light as possible. "We're saving our environment with these lights, and there's no pollution in our homes either," says a farmer from the village. "New businesses are starting to emerge(શરૂ) amongst the customers too," says another. "In one village, customers are using the light to **weave** (ગુથવી) saris by night, in another, one man Now has a night business making plastic tablecloth," he says, it's nice to have light while we cook and eat. Our children are also studying more now!"



## Palakkad Public Library



In Kerala the Palakkad District Public Library(પુસ્તકાલય) has been up and running since September 2013. It is a fine modern library a centre for information, knowledge, wisdom, cultural activities, research and reference but it has recently been in the news for different reasons.

A third of its thousand Members are women. These women, **supported**(સાથ આપવો) by the shared space the library offered them, **launched**(શરૂ કરવું) a women's unit in February 2014 the unit got together to discuss methods of **empowering women** (સ્ત્રી સશક્તિકરણ) The library opened its halls for film **Screening** (દેખાડવી), workshops in home economics or gardening, child care or the arts, and for women to get help in managing family conflicts, **legal**(કાનૂની) **disputes**(તકરાર) and professional problems, the secretary of the library pointed out that through reading, women



would realize their own strength and **forge a unity** (એકતા ઉભી કરવી). s



It was noted that the lending libraries of earlier times were disappearing and the present rural reading rooms were ted often full of only male readers. The unit discussed that if the one well-read woman of Kerala continued to squander their hours in front of television, it would encourage a climate in which women are afraid to go out after dark, So, the unit has formulated plans on opening

separate reading rooms for women Palakkad

district library stands tall as a beacon to encourage women's empowerment through classes, clubs, workshops and

Reading rooms. And then, there are the bodies, which will provide the women the strength they need to make good use of these opportunities.



## Unit -2

# The Human Robot

"May I help you, Sir?" **grinned** (હસવું) the short, **narrow-eyed**(ઝીણી આંખો) salesman inside the Super Robots Plaza (મોટી દુકાન/મોલ).

"Well...er," Prem Chopra **responded** (પ્રતિક્રિયા), "I wish to purchase a robot..."

"For help, Sir," completed the salesman. "That is our **speciality**(વિશિષ્ટતા) we manufacture **efficient**(પ્રભાવશાળી) robots for industry

**construction**(બાંધકામ) companies, **plumbing**(પાણીની

નળ,પાઈપ વગેરેનું કામ ) and cleaning, **caretakers**(ધ્યાનરાખનાર) - they are designed for only specialized work. Our best ones are for consumers like you - for the home," he spoke like a recorded programme.

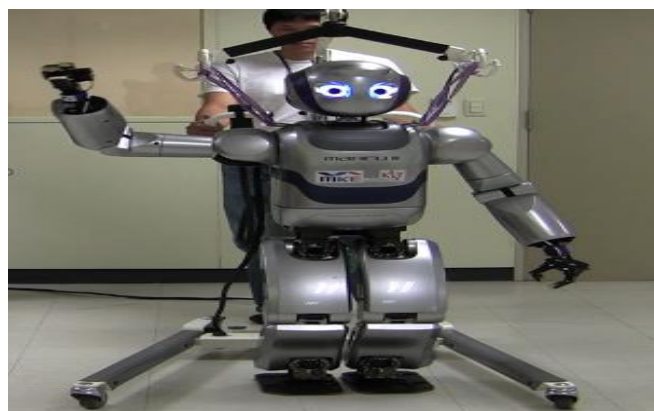


"Er...yes, that's what I want" Prem Chopra spoke in a business like fashion.

"Please come this way." The salesman led him through a brightly-lit, richly- carpeted gallery into a huge **dome**(ગુંબજ) 'shaped hall glowing with **fluorescent**(ચમકતી રંગોળું) light.

The right corner **appeared**(દેખાવું) to be **crowded**(ટોળું) with robots in **metallic**(ધાતુનું બનેલું) silver, electric blue and green. Some were moving about as if practising to walk while some stood still switched out of **operation**(કામગીરી). Just

as Prem Chopra stepped on the **threshold**(ધાર) of the hall, one of the robots swiftly came forward. "Good day, Sir, welcome to Super Robots Plaza. We hope your visit here proves **worthwhile**(યોગ્ય)," the silver robot said in a metallic voice. "Brilliant,"





**mumbled(ધીમા અવાજમા બોલવું)** Prem Chopra, somewhat **bewildered(સ્તબ્ધ)**.

The salesman gave a proud smile as he Headed towards an **isolated(જુદું અથવા એકલું મુકવું)** robot in a metallic blue. "This one is **perfectly(સર્વોત્તમ રીતે)** programmed to function in the household, cleaning, arranging, collecting **groceries(કરિયાણા)** from the super market, **tending(કાપવી)** the **lawn(ઘાસ)**, mailing letters, relating your programmes on the TV and selecting news of your interest from the paper." The salesman paused for breath and continued, "All you need is the remote control monitor for **command(આદેશ)**."

"You mean sitting at home I can command the robot in the city market?" asked Prem Chopra.

"It operates within a limited **radius(ત્રિજ્યા)** of a kilometre.

By the Way this one is called Ram Singh - 070," the salesman explained,

Prem Chopra **nodded(માથું ડોલવું)**. The salesman **demonstrated(નિર્દર્શન કરવું)** the **gait(ચાલવાનું ધબ/રીત)**, **grip(પકડ)**, movement and some programmed functions. Everything was well **tuned(ઠીક કરવી)** and fixed. Prem Chopra seemed **satisfied(સંતુષ્ટ)** with the deal.



"I must tell you, like all robots, and **adhering(વળગી રહેવું)** to the **discipline(વિચારશ્રેણી)** of robotics, Ram Singh has an in-built system of three **principles(શિદ્ધાંત)**! The robot will **obey(માનવું)** his master, the Robot will not harm humans; and the robot Will not take harm to self.

" Prem Chopra heard the first principle and it

**impressed(પ્રભાવિત)** him. He did not take **notice(ધ્યાન દેવું)** of the other two. He nodded **delightedly(ખુબ ખુશ થવું)** and **assigned(સોંપવું)** the sale deed and contract of 'no **misuse(દુરુપયોગ)** of the robot'. He had now got a servant and an **accomplice(ગુનામા સાથીદાર)**.





"If Ram Singh 070, my robot, can shop for groceries, then why not for better things like **jewels(રત્ન-માણેક)**", thought Prem Chopra.

In the market, robots carrying heavy packets, buying theatre tickets, carrying groceries to the cars were a common sight but still strange and amusing servants. Ram Singh 070 was thoroughly efficient. With **tremendous(જબરદસ્ત)** speed and **accuracy(ચોકસાઈ)**, he collected the groceries into the shopping trolley and paused for the next command. "Two kilograms of mangoes – **ripe(પાકું)** and **juicy(રસવાળું)**" commanded Prem Chopra from a **distance(દુરથી)**, seeing a huge **pile(ઢગલો)** of mangoes. In no time Ram Singh-070 had selected the best ones.

"Pay at the cash counter," Prem Chopra **spoke(બોલવું)** into the commander.

Ram Singh 070 followed Prem Chopra like a faithful dog when he stopped at Gopal Jewellers. Through the glass window he saw a **generous(ઉદાર)** display of gold **ornaments(ધરેણા)**. Quickly Prem Chopra disappeared around the corner and spoke into the remote control - softly and clearly "Pick up a **necklace(ગળાનો હાર)** and **hide(છુપાવું)**. No noise. Information not to be **revealed(જાહેર કરવું)**. Top secret. Otherwise I will **diffuse(વિખેરવું/બંધ કરવું)** your system," he threatened.



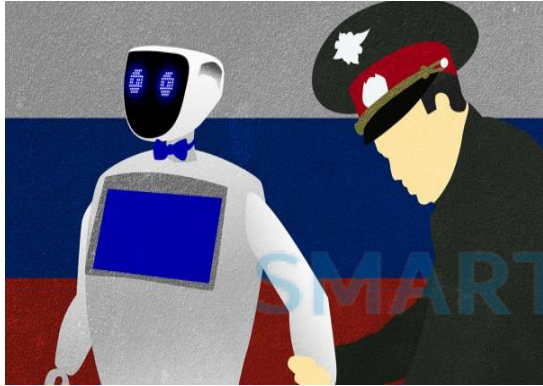
Ram Singh - 070 moved inside the shop, close to the counter. His metallic **palm(પંજો)** **extended(આગળ વધારવો)** forward silently and a necklace went into the **storage(સંગ્રહ કરવું)** unit without a **clink(ધાતુ અથડાવનો અવાજ)** or a jingle. Nobody took notice.

From expensive  
antiques(જુના વખતની

**કિંમતી વસ્તુઓ)** to ornaments and precious stones, the **shop-lifting(દુકાનમા ચોરી કરવી)** went on for some days without any **trace(ભાળ/સબુત)** of anxiety and **recognition(ઓળખ)** in the beginning, but the confused reactions of shop owners gradually became louder. Unaware, Prem Chopra went on with his shoplifting **spree(ઉજવણી)** until a young fruit **vendor(ફેરિયો)** noticed an **expensive(કિંમતી)** bunch of



Afghani grapes **disappearing**(ગાયબ થવું) inside the metallic blue robot, The incident was related all over and no sooner had they heard than some shopkeepers **recalled**(યાદ કરવું) the **presence**(હાજરી) of a metallic blue robot in their shops before their valuables were missing. This information reached the police head quarters in no time.



One day Prem Chopra guided Ram Singh 070 to Jhaveri Brothers for lifting precious gems. The police was waiting in **readiness**(તૈયાર) and the computerized cameras capable of **split**(નં ભાગમાં ) second recording, clicked him in the act, Ram Singh robot was caught, but Prem Chopra **fled**(ભાગી જવું) as soon as he saw, through the **binoculars**(દૂરબીન), two persons noting down Ram Singh's license number printed on his metallic neck.



Prem Chopra was arrested from his home, as the owner of Ram Singh-070 – the **thief**(ચોર).

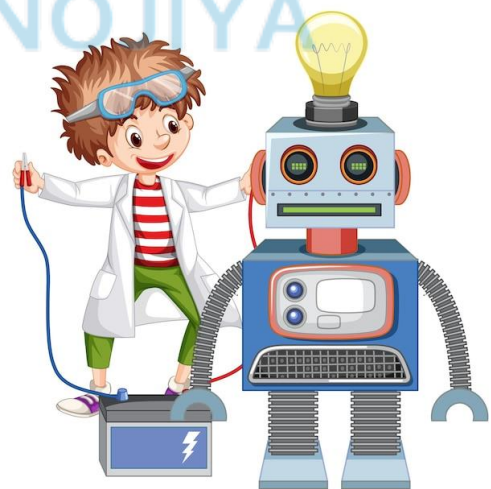
Soon after his arrest, Prem Chopra was released on **bail**(જમાનત) until the court hearing. None of the stolen articles were **recovered**(પાસેથી મેળવવા) from his house.

He had cleverly **disposed**(નિકાલ) them off through his gang. In the court he **denied**(નકારી દેવું) all the charges.

“Someone else seems to have **tampered**(સાથે ચેડા કરવા) with Ram Singh-070's programs. The police found me at home,” he argued.

Counsel Goel cleared his **throat**(ગળું) and reached closer to the judge. “Considering Mr. Chopra's explanation and the happenings of the last few days when so many jewellers and curio dealers have been affected, it seems important to know the working of Ram Singh robot, I request Ram Singh robot to be called in the court.

“Robot goes to court” were the headlines in the next day's papers.





The next day, the court was **overcrowded** (ખુબ વધારે સંખ્યામાં લોકો) with people keen to watch a robot in the **Witness box**. (ગવાહી દેવાની જગ્યા)

Counsel Goel was ticking off points till the last moment. He appeared confident and crisp but so was Prem Chopra. Never would this machine man **betray** (દગો કરવો) his master, the **proceedings** (કાર્યવાહી) began and Ram Singh-070 appeared in the witness box.

“Your honour,” counsel Goel began, “I am told by Super Robots that the memory tape designed in these types of robots contains information of the **previous** (પૂર્વ) week,”

“But the case started a **fortnight** (પંદર દિવસ) after the incident; the needed information must be **wiped out** (ભૂસી નાખવું),” the judge said.

Counsel Goel smiled softly **staring** (એકધારે જોવું) at Prem Chopra. “Sir, the robot has been switched out of operation ever since.”

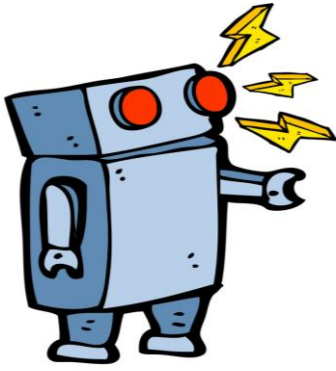
Prem Chopra’s face fell but he was confident Ram Singh-070 would obey his master. The secrets were sealed.

“You may continue,” ordered the judge.

Counsel Goel turned to Ram Singh robot. “Who is your master?” he asked briefly. A dull blue light flashed and after a **momentary** (થોડું વાર) **whirring** (ધાતુ ફરવાનો અવાજ) sound, the robot **squeaked** (તીણા અવાજ મા બોલવું) in his metallic tone, “ Mr, Prem Chopra.”







“What did you do for Mr. Prem Chopra?” A pause, a **whir(ફરવાનો અવાજ)**, then a metallic answer, “Cleaning, **mowing(ઘાસ કાપવું)** the lawn, washing, doing dishes, shopping ...”

“Recall in detail your activities of last six days,” counsel Goel interrupted.

The memory tape went on mechanically and **monotonously(એકધારું)** - “Opened the boot of the car,

emptied the grocery, shut the boot, turned, moved thirty steps, stopped, curio shop on the left, instruction signal- blank - moved left, turned, twenty steps...” At this point the counsel commanded, “Stop, reverse and play” Again there was an obvious pause after the instruction signal.

Counsel Goel stopped the tape. “Notice the **pause(વિરામ)**, your honour. Some action is not **revealed(જાહેર કરવું)**. What were those instructions? Who gave these instructions?” he questioned Ram Singh 070.

“Information not to be revealed,” He responded.

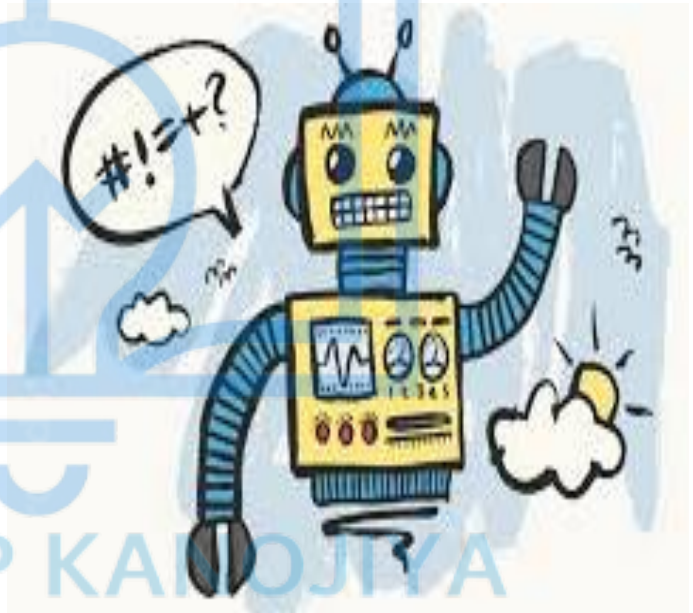
“But why?”

“Robots do not **disobey(હુકમ ન માનવો)** masters.”

“Several people who have **suffered(સહન કરવું)** losses will be harmed if these instructions are not reported, what were those instructions?” counsel (lawyer) Goel **persuaded(સમજવું/મનાવવું)**.

“Robots do not **harm(નુકશાન)** people,” Ram Singh-070 responded mechanically

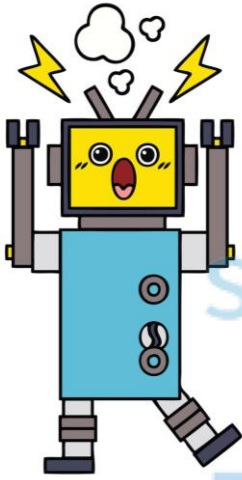
“Many, many people have suffered, Speak up, Ram Singh-070,” Counsel (lawyer) Goel stressed each Word.





“No, Ram Singh,” Prem Chopra shouted nervously but the judge warned, “Keep quiet.”

“Come on Ram Singh-070,” the judge said. Ram Singh-070 jerked his head left, then right towards the judge.



A clicking sound indicated the **hampering**(અટકાવું) of running tapes and **jamming**(જામ થવું) of caution signals - pip'pip, pip'pip. The crackling sound and the indigo light **intensified**(વધી જવું). A red light flashed on the forehead of Ram Singh robot signalling “Danger Reporting system failed.” Tiny shutters in the center of his chest opened displaying a small TV screen flashing. “SYSTEM **DISINTIGRATED**(છૂટું થાય જવું),” Ram Singh robot had **defused**(બંધ થય જવું).



“Oh, no,” cried the salesman of Super Robots. “He is defused, he is dead. There was a **hush**(શાંતિ) in the court room. Silence prevailed for long in the court room. The Counsel cleared his throat and said, “Robots do not cause harm to people and neither can they disobey their masters. Those instructions from Mr. Prem Chopra were not to be revealed. They could have been **injurious**(હાનિકારક) to his own existence - a threat to the robot’s life. If he revealed them, he would disobey his master; if he did not, he would harm others. This **conflict**(સંઘર્ષ) brought Ram Singh’s end. He chose to break apart rather than to



tell a lie, hurting human beings or becoming unfaithful.” **Traces**(છાિય) of pain and depression marked the counsel’s face.



The judge **pondered**(વિચારવું) for a While and **proclaimed**(ચુકાદો આપવો), “The court declares Prem Chopra guilty of theft”

The counsel picked up his file and with a bow left the court room,



## UNIT-3

### An Interview with Arun Krishnamurthy

Arun Krishnamurthy was just 17 years old when he **founded** (સ્થાપના કરવી) the NGO **Environmentalist** (પર્યાવરણવાદી) Foundation of India (EFI), Beginning with the Turtle Walk - **a move** (ઝુંબેશ) to save **turtle** (કાચબા) eggs and young **hatchlings** (બચ્ચા) in Chennai, today Arun and his team of **volunteers** (સ્વયંસેવક) have cleaned **beaches** (દરિયા કિનારા) and various water **bodies** (જળશાયો) in Chennai, Hyderabad,



Delhi, Coimbatore and Puducherry. The team cleans lakes, beaches and zoos, plants trees, educates people through **street plays** (શેરી નાટકો) and also makes environment-friendly paper bags. Arun's team has students who joined him when they were in Class - 7 and continued to Work with him even after five years.

Which **experience** (અનુભવ) as a child **inspired** (પ્રેરણા આપવી) you to take up the cause of the environment? What was your first activity?



A beautiful lake next to my house, which once had a lot of birds, frogs and snakes, was heavily **polluted** (પ્રદુષિત). It led to the spread of **mosquitoes** (મચ્છર) and turned a lovely place into an **ugly** (કદરૂપું) neighbourhood. This **hurt me** (દુઃખ પોચાડ્યું) badly and I Wanted to do something about it. I got together with a couple of my friends and cleaned the pond next to my house. This was the first activity





What kind of **support** (સમર્થન) did you get from your parents and teachers? Was there any **conflict** (ઘર્ષણ) between study-time and activism?

I have **supportive** (સહાયક) parents who understood that my **interest** (રસ) was the environment. They have never stopped me from doing what I want. **On my part** (મારા ભાગ પર), I also made sure that I did not fail my parents in any way. I always **informed** (મહિતગાર કરવું) them about everything that I did and took their advice before jumping into actions. I have teachers who taught me how **to go about things** (કામ પર પડવું). They also taught me **humility** (વિનમ્રતા) - so that I did not become **snobbish** (દંભી) or **arrogant** (ધમંડી) and start thinking I was a superstar because I was doing all this environment Work. They taught me to be simple and keep learning all the time. I am not an **activist** (કાર્યકર), I am an environmentalist. I have learnt so much by doing this work.

How did your school and college further your interest?

both my school and college had plenty of green **cover** (લીલોતરી) and both were home to several other life **forms** (જીવન સ્વરૂપો). This made me understand their importance, how beautiful they are and Why we need to protect them. These animals are on their own, find their own food and are always active, on the move and never lazy. It is so positive? We have a lot to learn from them.



Did you feel any **hesitation** (ઝંપલાવ) in **quitting** (છોડવા માટે) a well-paying job and **venturing into** (માંડવવા) this full-time? What were the options you weighed before you arrived at your decision?



It is always good to decide **in favour** (તરફેણમાં) of what you really love to do. I **quit** (છોડી દેવું) my job at Google, but I still **keep in touch** (સંપર્ક માં રેહવું) with my friends there. So only my **duties** (ફરજો) at Google have come to an end, not my **emotional bond** (ભાવનાત્મક બંધન). I understood that I had to leave the job at that minute in 2010, or else I would ever be **daring** (હિંમત કરવી) enough to do so. I could not sit back and enjoy life when

environmental damage was happening on such a **large scale** (મોટા પાયે). I wanted to do something and that something needed my full **attention** (ધ્યાન). So I left Google for EFI.



What kind of **garbage** (કચરો) do people throw into water bodies? How do you **deal with** (પોહચી વઢવું) the **removal** (દૂર કરવું) of this garbage once you clean the water body?

Everything from a diaper to **Worn out** (ધસાઈ ગયેલા) slippers - we find everything in our lakes. This is so **disturbing** (ચિંતાજનક) because it is water and water is the basis of life. How can we not care for these water bodies? We use this garbage for **landfill** (જમીન પુરણ) with no or minimal **exposure** (ખુલ્લું રેહવું) to the outside environment. We **ensure** (ખાતરી કરવી) that the lake area and Water 'holding are **free of** (મુક્ત કરવું) garbage so that birds, frogs and snakes Can live in peace.

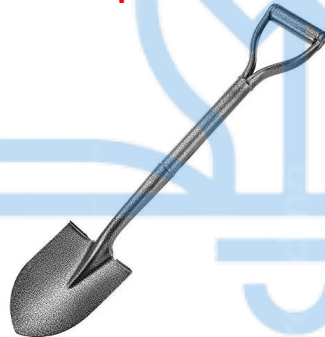


How many days does it take to clear a large lake? Do you use any special **equipment** (સાધનો) for cleaning and safety?

**Rake**



**Spade**



Depending on the size of the lake and the **amount** (જથ્થો) of garbage, it can take anywhere between 5 days and 3 months to completely clean a lake. We have our **tools** (ઓજારો) like **rakes** (દાંતી) and **spades** (પાવડા).

What kind of **protective gear** (સુરક્ષા માટે વપરાતા સાધનો) do you use? Can you **describe** (વર્ણવો) the **cleaning process** (ચોખું કરવાની પદ્ધતિ) briefly?

We Wear nose masks, **sanitary** (આરોગ્યપ્રદ) **gloves** (હાથના મોજા) and carry rakes and spades with



**Sanitary Gloves**





which we collect the garbage and **dump**(ઢાલવું) it into collection **buckets**(ડોલ) which are taken to the garbage truck. We also use heavy machinery like **earth movers** (માટી ખસેડવાના સાધનો) and

Poclain **to desilt** (કાદવ કાઢવો) the lake and clear the **weeds** (નીંદણ) and **shrubs**(છોડવા) that are **harmful** (નુકશાનકારક).



**Earth movers**

What, in your **opinion** (અભિપ્રાય), can children and young adults do for the environment? What could be a small **beginning** (શરૂઆત) by all of us in terms of protecting (બચવું) the environment?



Firstly, We should all stop **throwing**(ફેંકવું) **trash** (કચરો) outside our homes. Next, We should **reduce** (ઓછો કરવો) the **amount** (જથ્થો) of trash we **generate** (ઉત્પાદન કરવું). **Strows** (સોડા પીવા ની ભૂંગળી), **tissues** (કાગળના ટુકડા), **wrappers** (પડીકા), batteries, fast food junk, all these **end up**(સુધી પોચવું) in lakes and they come from our homes. If we can reduce the amount of garbage at home and if We can **dispose** (નિકાલ કરવો) all garbage safely, that itself is a great deal.

Every student is Welcome to volunteer with us in helping the environment.

How much time do school-going children need to **devote**( આપવો પડે), in say a week, for an environmental cause?

Four hours a **weekend** (સપ્તાહના અંતે /શનિ-રવિ) - that is two hours on Sundays and two hours on Saturdays, This small beginning is more than enough to ensure larger **participation**(ભાગીદારી) later.



How can students and schools join your **fraternity** (બંધુત્વ)? Do you have any programmes to introduce your work to them ?



Yes, we offer **fellowships** (સહભાગિતા) to interested students, Our programme looks at young animal lovers, young wild life photographers, film makers, theatre artists and scientific **researchers**(સંશોધનકારો). We give them training in these areas and get them actively involved in all our work. Our youngest volunteer is in Class 3





## Unit 4

### A Wonderful Creation

The good Lord was extremely (ખુબજ) busy (વ્યસ્ત) that day; He was into his Sixth day of overtime. When he was working with full concentration (એકગત), an angel (દેવદૂત) appeared (પ્રગટ થવું) and commented, "You are taking so much care for creating (રચના કરવી) this creature (પ્રાણી)." "That's true," said the Lord, "Do you want to know the details?" "What are they?"

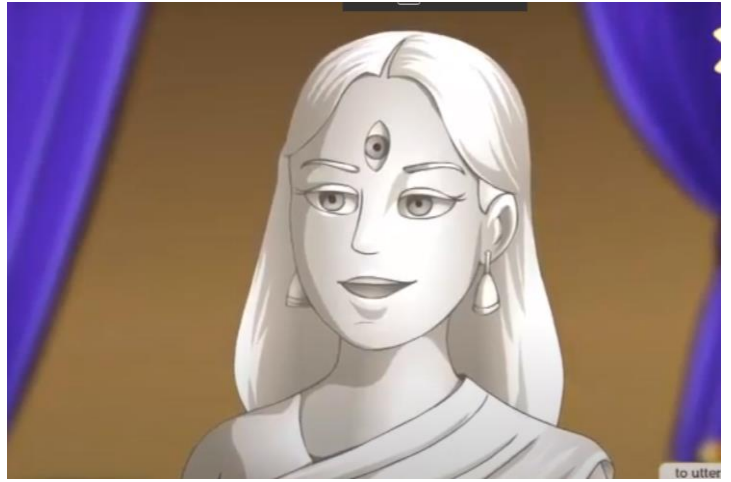


the angel was curious (જિજ્ઞાસુ). "All her parts should be movable (હલન-ચલન) and replaceable (બદલી શકવા) too, she has a lap (ખોળો) that disappears (ગાયબ થય જવો) when she stands up. I have to endow (ભેટ આપવી) her with a kiss that can cure

(સાજા કરવું) everything -from a broken leg to a broken heart, Moreover, she has to have six pairs of hands, She must be able to run on any food available.... and ..... Should have three pairs (જોડી) of eye,"



"The angel shook his head slowly and said, "A mighty impossible task (એકદમ અશક્ય કાર્ય), I suppose. Six pairs of hands? No Way! " "No, these hands are not a problem for me. It is the three pairs of eyes that the mothers have to have." Lord looked puzzled (ચિંતિત), "Oh, so you are creating a standard model (બીજું) of a mother? But



three Pairs of eye? What for?" the angel got interested. "One pair that sees her children **through closed doors** (બંધ દરવાજા પાછળથી જોવું). Another pair to look at the children and say 'I understand and I love you without uttering (બોલવું) a Word. And the third pair to see all secret(ગુપ્ત) things without opening



them." "Lord" requested the angel. "Please go to bed, do not take so much trouble (કસ્ટ) in a single day" "I cannot," He refused (ઇન્કાર કરવો). "I have almost completed the work. I have put the best of my ideas into this model. Now this mother will heal (ઠીક કરવું) herself when she is sick (માંદગી). She would

be able to feed a family of six members only on half kilo of cabbage (કોબી). And she would manage (ગોઠવણ કરવી) a child's bath, play study food and sleep without getting irritated (ગુસ્સે થવું)." The angel went round the model of the mother very slowly; He touched it and said, "It's too soft (પોચું)." "But Very tough (મજબુત)," said the Lord excited (ઉત્સાહમાં). "You cannot imagine what this mother can do and endure (સહન કરવું)." "Can it think?" "Not only can she think but can reason and compromise (સમાધાન કરવું) too." said the Lord.



The angel was impressed (પ્રભાવિત). He **went closer** (જાજીક જવું) to the model and moved his finger across the cheek (ગાલ). "Oh Lord, her eyes are leaking (ટપકવું)!" "How did this happen? It must be a tear (આંસુ). I have not put it there .It



is a miracle (અમરકાર)!" The lord exclaimed, "But, what is a tear for, my Lord?" "It is something unique (અજોડ). May be it is for pain (દુઃખ), for joy (આનંદ), pride (ગર્વ), disappointment (નિરાશા), loneliness (એકાંત)" the Lord explained, "What a Wonderful (અદ્ભુત) creation!"

KASHYAP KANOJIYA

## Unit 5

### Playing with the fire

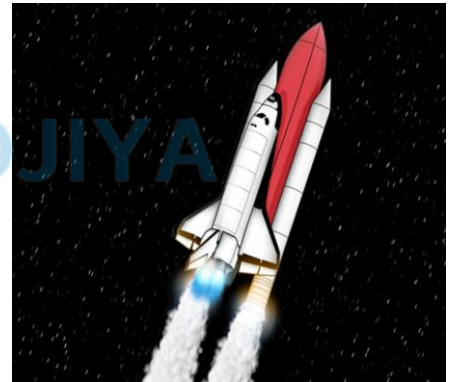
One of our favourite (પ્રિય) festivals (તેહવાર) in India is Deepavali, or Diwali as it is known in the North (ઉત્તર). There is nothing to match the excitement(ઉત્સાહ) when crackers (ફટકડા) go off ( ફૂટવા) in the night sky With aloud(જોરદાર) bang(અવાજ) and a



light they emit (છોડવું).

brilliant(અદ્ભુત) shower(વર્ષ) of colours, Many of us might wonder (વિચારવું) how these fireworks (ફટકડા) are made, and what goes into them. The physics(ભૌતિકશાસ્ત્ર) and chemistry (રસાયણશાસ્ત્ર) of fireworks is as interesting as the sound and the

The science of fireworks is technically(તાકનીકી રીતે) called, 'pyrotechnics' ' from the Greek Word, 'pyr' meaning fire and 'technics' meaning an art. Pyrotechnics includes (શામેલ કરવું) not only fireworks but also a whole range of devices (ઉપકારનો) that use

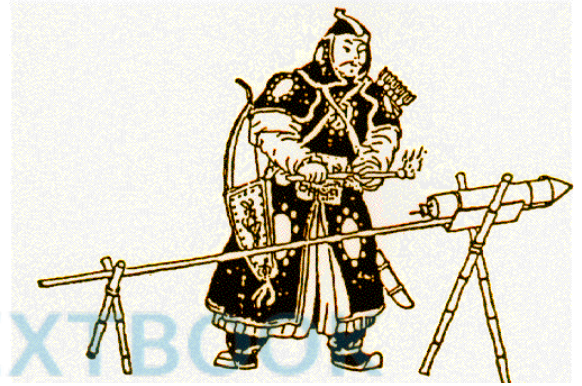


similar materials and principles (સિદ્ધાંત), from safety matches (દીવાસળી) that we use everyday to solid fuel rocket boosters of the space shuttle. The household (ઘરમાં વપરાતી) match is considered a



special pyrotechnic device, as all the pyrotechnic effects' heat, smoke (ધુમડો), light, gas and sound' are present in it.

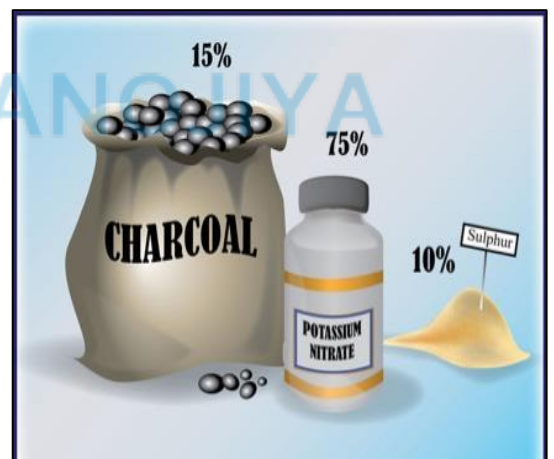
Some historians (ઈતિહાસકારો) say that 'black powder, the basic material used in fireworks, was invented (શોધ થવી) in India, Shukranti, written more than two thousand years ago, has references to weapons (હથિયાર) similar (જેવા) to guns and **projectile weapons** (તોપ જેવા હથિયારો). However,



**Roger Bacon**

the Chinese are generally considered the pioneers (અગ્રણીઓ) of pyrotechnics. They are said to have developed (વિકસાવ્યો), 'black powder' more than one thousand years ago. It took at least two hundred years for the knowledge to spread (ફેલાવ્યું) to the west (પશ્ચિમ), and it was only in 1242 that an English monk (સાધુ), Roger Bacon, revealed (ખુલ્લું પડ્યું) the formula for "black powder". He considered it such a dangerous substance that he wrote (લખ્યું) of it in a code language.

The basic formula of the black powder, or gun powder, has remained unchanged (બદલાવ વગર) for centuries (સદીઓ). It is a blend (મિશ્રણ) of potassium nitrate, charcoal and sulphur in the ratio (પ્રમાણ) of 75:15:10 by weight (વજન મુજબ). It is almost the perfect combination as it is and no further improvements (સુધારા) or alternations (બદલાવ) need be made. Experts say that this might be the only



chemical product still using the same age old proportions (મીપ) and manufacturing techniques.



However, with the development of modern chemistry light and colour effects have become common in fireworks, In the last century the discovery of aluminium, magnesium and titanium, which burn at high temperatures emitting bright light dramatically improve the brilliance of fireworks. Similarly, colours too are a recent (તલજેતરનલ) development. The

principal (મુખ્ય) colour emitters in pyrotechnics were identified (ઓળખલ)

after decades (દસકાઓ) of research (સંસોધન); these colours are formed in

one of two ways luminescence (ગરમ થાય વિના પ્રકાશિત થનારું) and

incandescence (ખુબ ગરમ થવાથી પ્રકાશિત થવું).



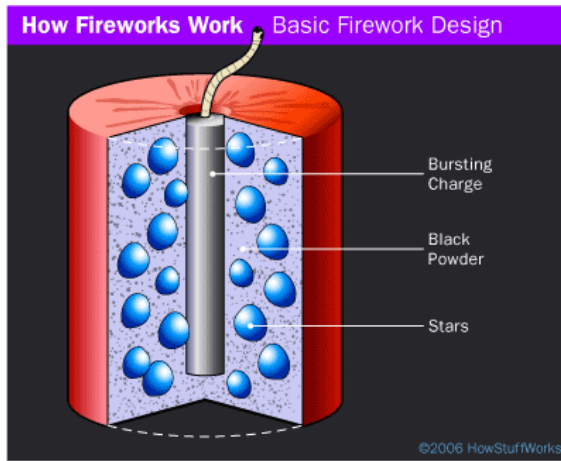
Incandescent light is produced when a substance (પદાર્થ) is heated so much that it begins to glow (ચમકવું). Heat causes the substance to become hot and glow, initially (શરૂઆત) emitting infra red, then red, orange, yellow, and white light as it becomes increasingly hotter (ગરમ). When the temperature of a fire Work is controlled, the glow of its metallic substances can be manipulated (બદલવ કરવો) to be a desired (ઈચ્છા મુજબ નલ) colour at the proper time.



The principle behind any firework is that when heat is applied to fuel (બળતણ) (the gun powder), it burns using oxygen. However, because the fuel is packed tightly (એકઠું મ ફીટ) to keep the heat in the burning take place all of a sudden (અચાનક), it causes the characteristic (લાક્ષણિકતા) loud noise. The actual (વસ્તીવિક) **manufacturing process** (બનાવવાની પ્રક્રિયા) of fire work is simple, The **raw materials** (કાચો માલ) required (જરૂર) are fuel, binders, oxidizers (to make it burn), and a few other materials.







The ingredients (સામગ્રી) are ground (દબાવું) and mixed Well, the mixture is pushed through a machine from which it comes out as long rolls or strips (પટ્ટી), and then rolled in cardboard(પૂંડું) or old newspapers with a fuse(વ્હાટ).

The greatest danger of pyrotechnics is that it deals

with fire. The industry is notorious (ફામચાલત) for its accidents, Whether in the USA., Japan or India, Though the mixture is stable if kept cool and dry, it can catch fire if heat is accidentally applied, through too much friction (ઘર્ષણ) sometimes, or from a spark (ચિત્કારી) or an impact. Scientists are looking for ways of making fireworks safer.

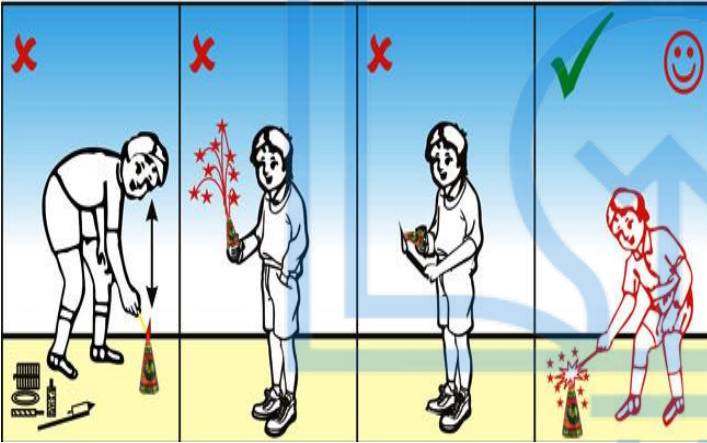


In India, fireworks used to be imported(આયાત) from China, During the Second World War, these imports were stopped, and the safety match producers of Sivakasi in Tamil Nadu began manufacturing fireworks for Deepavali. In 1992, the country used about 60 crores Worth of firework and 60 to 70 percent of this came

from Sivakasi. In Sivakasi, fireworks are manufactured in a number of small units. Three months before the festival is the busiest time for these units. Fireworks are transported(મોકલવું) to every **nook and corner**(દરેક ખૂણે) of the country The **working conditions** (કામ કરવાની સ્થિતિ) of these units are however far from satisfactory(સંતોષકારક) There are **very few**(બહુ જ ઓછી) testing facilities for quality (ગુણવત્તા) or uniformity(એકરૂપતા), and hardly any safety(સુરક્ષા) measures in force, This is why we hear of accidents in Sivakasi year after year. It is very difficult to get information on how to manufacture

fireworks because it is not considered(માનવામાં આવે છે) safe to give everybody the details. Only a very few reliable (વિશ્વાસુ) persons are taught this art.

In many countries, fireworks are not allowed to be used by individuals(વ્યક્તિગત). Only community displays, specially organized with the help of experts(નિષ્ણાત), are allowed (પરવાનગી મળે છે), A **great deal of care**(ખુબ જ ધ્યાન રાખવું) is taken for safety at these displays (પ્રદર્શન). However, since even children are allowed to play with fireworks in India, it is important to observe (ધ્યાને લેવા) certain(અમુક) safety rules.



Fireworks should be stored(સંગ્રહ કરવો), handled and lit (પ્રગટાવવા)with care. They should never be stored or unpacked near a flame(અગ્નિ), gas cylinder or heater, One should never wear(પહેરવા) long, loose clothes or nylon clothes when lighting crackers. And since the powder in crackers is

poisonous (જેરી), they should never be carried loose in your pocket or your hand. Also, fireworks should never ever be lit inside a house. Never bend(વળવું) over a firework when you are lighting it and never use fireworks **to frighten**(ડરાવવા માટે ) people. If in spite of being careful, you do get a burn (દાગ જવું), go to a doctor instead of applying(લગાડવું) oil or ointment (ક્રીમ). With care and Consideration We can make our favourite festival a much safer (સુરીક્ષિત) one.



## Unit 6

### I love you, teacher.

Helen Keller became **deaf** (બેહરું) and **blind** (અંધ) when she was very young. Since she was deaf she did not learn to **speak** (બોલવું). So her parents were **extremely** (ખુબજ) **worried** (ચિંતીત). Then they found Miss Sullivan, a teacher for the deaf and blind. That **changed** (બદલી નાખવી) Helen's life. Here is an **account** (વર્ણન) of the **turning point** (વળાંક/બદલાવ) in her life in her **own** (પોતાની) words.)



I still **remember** (યાદ છે) that morning of the year 1887. I was just seven years of age then. My teacher Anne Sullivan came to our house that day. Next day she **led** (તરફ લઈ જવું) me into her room and gave me a **doll** (ઢીંગલી).



I played with it for a **while** (થોડી વાર). Then Miss Sullivan made some **finger movements** (અંગલીઓ દ્વારા હલનચલન) on my **palm** (હથેળી). It was an **exciting experience** (ઉત્તેજક અનુભવ).

I got interested (રસ પડવો) in that play and started **imitating** (અનુકરણ કરવું) the movements she made with her finger.

When I finally **succeeded** (સફળ થવું) in doing that **correctly** (સાચી રીતે) I was **thrilled** (રોમાંચિત). I didn't know that I was spelling d-o-l-l.





Some days later (થોડા દિવસો પછી), we were walking in our garden. **Suddenly** (એકાએક) my teacher put my hand **under** (નીચે) the **water tap** (પાણીનો નળ).

As the **cool flow** (ઠંડો પ્રવાહ) of water ran over one hand, she **spelt** (લખવું) W-a-t-e-r on my other palm. We played this game everyday touching different **object** (વસ્તુઓ). It **awakened** (જાગૃત કરવું) my **soul**(આત્મા). I came to know that everything had a name. Now each name gave birth to a new **thought** (વિચાર). Every object I **touched**(અડવું/સ્પર્શ કરવું) seemed to **throb** (જોરથી ધબકવું) with life. Aha! I was **connected** (જોડાયેલું) with the World **through** (દ્વારા) all the Words. Miss Sullivan used to take me to long walks every morning.

I had a lot of questions to ask. I would write something on her palm and in **turn** (બદલામાં) she would talk into my palm as people talk into a baby ear. My teacher satisfied (સંતોષ આપવો) my curiosity (કુતુહલ) Now everything around me was full of life, love and joy. The second stage of learning was more **difficult** (કઠીન). It was also based on the **sense of touch** (સ્પર્શ ઇન્દ્રિય). Miss Sullivan would speak a word, and ask me to touch her **lips**(હોઠ) and **throat**(ગળું) slowly I learnt to speak through the movements of the lips and the **vibration** (કંપન) in the throat. When I **uttered** (બોલવું/ઉચારવું) my first word, it gave me boundless **delight**(ખુશી/આનંદ).



Now I started talking with my toys, stones, trees and birds in the garden.

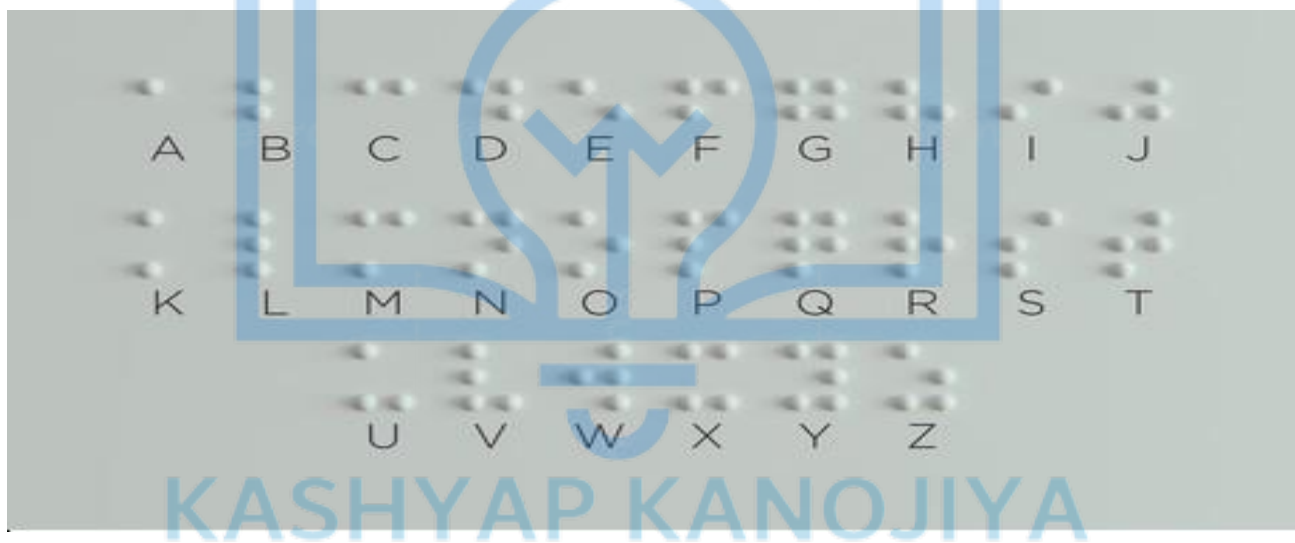
I felt **amazed** (આશ્ચર્ય ચકિત) and **delighted**(આનંદિત) as my sister ran to me when I called her, and my dog **obeyed**(મીનવું) my **commands** (આજ્ઞા). I was able to speak. It was a **miracle** (ચમત્કાર)! When





studied seriously; it seemed more like play than work. Whenever anything delighted or interested me, Miss Sullivan would talk about that as if she were a little girl herself. She **taught**(શીખવું) subjects like science by making it so interesting that I remembered everything. Finally my teacher began teaching me to read. I first read **raised** (ઉપસેલા) letters and later on read with **Braille** (અંધ લોકોની લીપી).

I learnt to write with both **ordinary** (સામાન્ય) as well as Braille type writer. I was Well on my **path** (માર્ગ) to becoming a Well educated person. I was **provided** (પૂરું પાડવું) all the possible **opportunities**



(તક) to **develop** (વિકસાવું) my **abilities**(ક્ષમતા) and I made the **maximum use** (વધુ મા વધુ ઉપયોગ કરવો)



of them. I developed great **confidence**(આત્મવિશ્વાસ) and I even **visited** (મુલાકાત લેવી) the **president**(રાષ્ટ્રપતિ), Cleveland at the White House. In 1890, at the age of about ten, I moved to the Perkins

Institution. Here my teacher Anne Sullivan continued to teach me.

I could make friends with other blind children here. My **loneliness** (એકાંત) began to **disappear** (ગાયબ થવું) and my

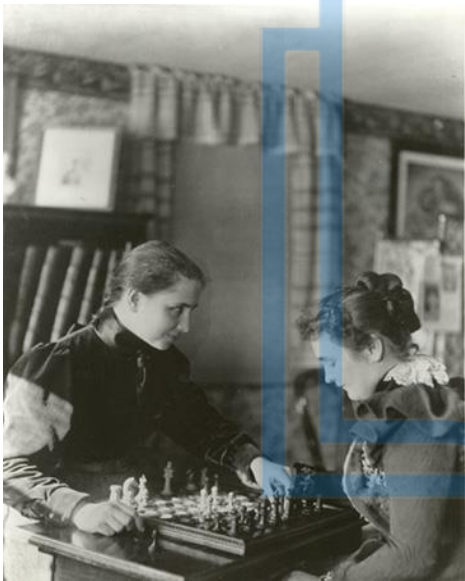
progress of learning **improved** (સુધારે થવો) quite well. I learnt Latin, German and

arithmetic. In 1896, I moved onto the

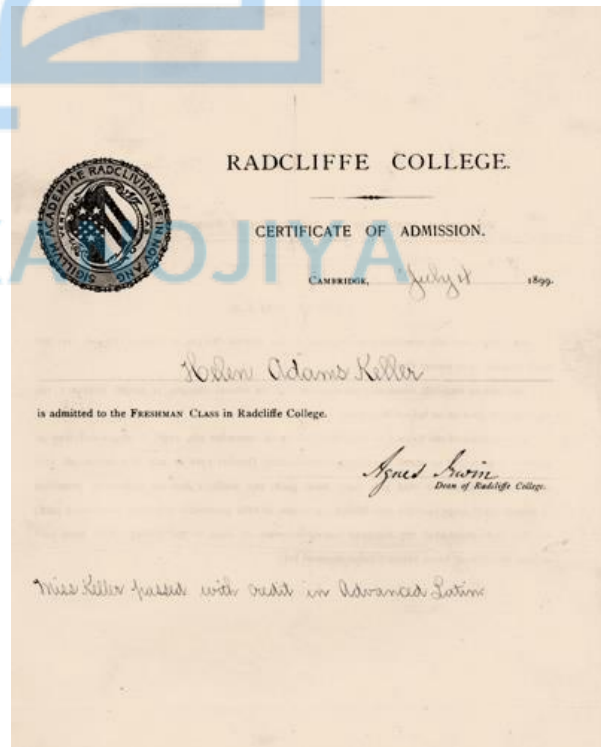
Cambridge School for Young Ladies in Massachusetts. This was really a great **achievement** (સિદ્ધિ) for a

lady like me who was blind, deaf and could barely produce sounds for **communication** (સંવાદ/વાતચીત

), I began writing poems and stories. Shortly before my examination, I lost my father. Although emotionally disturbed, I did my best in the examination. My teacher could not **accompany** (સાથે આવવું) me to the examination hall. There a teacher spelled out the question in my hand and I typed out the answers.

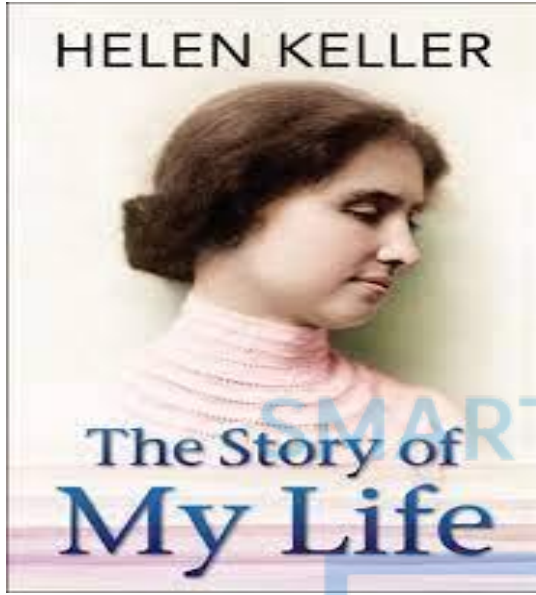


When the result was declared, I was so full of joy to hear that I had passed all the subjects. I remember my first day at The Redcliff college in 1900. I knew there were challenges (પડકાર) in my way but I was **eager** (ઉત્સુક) to **overcome**(કાબુ) them. The professors looked far away as if they were speaking through a telephone. The lectures were spelled into my palms as **rapidly** (ઝડપ થી) as possible. I would





note down whatever I remembered when I went back home,



Here, I began to Write about my life. I wrote the story both in Braille and on a normal typewriter. The story of my life was edited by John Macy. The writing was **published** (પ્રકાશિત થવી) in a magazine in 1903 and I was paid for it. We, the blind are as **indebted** (ઉપકારી) to Louis Braille as **mankind is** (મનવજાત) to Gutenberg. On 28th June, 1904, I **graduated** (સ્નાતક/ કોલેજ નું શિક્ષણ પૂરું કરવું) from the Red Cliff College, I felt proud that I became the first deaf -blind person to **earn**(મેળવી) a Bachelor of Arts degree, I began to feel that I must

educate people on ways to help the blind.

My **prime goal** (મુખ્ય ધ્યાય) in my life was to spread awareness regarding the poor **neglected** (ઉપેક્ષા કરવી/ ધ્યાન દેવું) state of the blind. Their **innate** (જન્મજાત) abilities and their inspirations, I had to **raise** funds (ભંડોળ ઉભું કરવું) not only to sustain a living for myself but also to start projects to remove darkness and **miseries** (તકલીફો) from the lives of other blind people. I strongly felt that I must give the others what I had **gained** (મેળવ્યું) from my teacher Anne. Then came a dark cloud in my sky. I was deeply **concerned** (ચિંતિત) about that .



My teachers **eyesight** (દ્રષ્ટી) was **worsening**(ખરાબ) day by day. As a result she could not see clearly She was brave enough to fight against her problem. But I was sorry because she did not **heed** (ધ્યાન દેવું) to her problem of her eyes. Instead she continued to help me. At last my teacher lost her



eyesight completely and became blind by the year 1935. She **sacrificed** (બલિદાન) her eyesight for me. What a great sacrifice it was! If she had not supported and encouraged me to learn, I would not have enjoyed the beauty of the World. I cannot think myself apart from her. My heart always speaks! I love you, teacher.

SMART TEXTBOOK



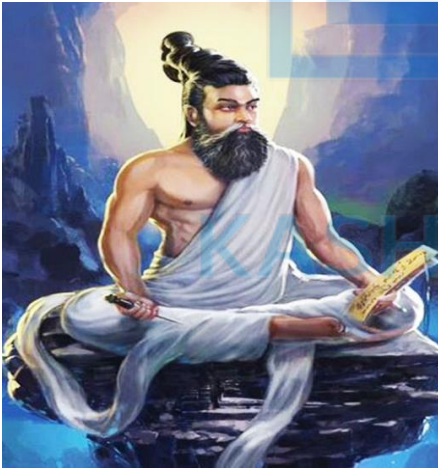
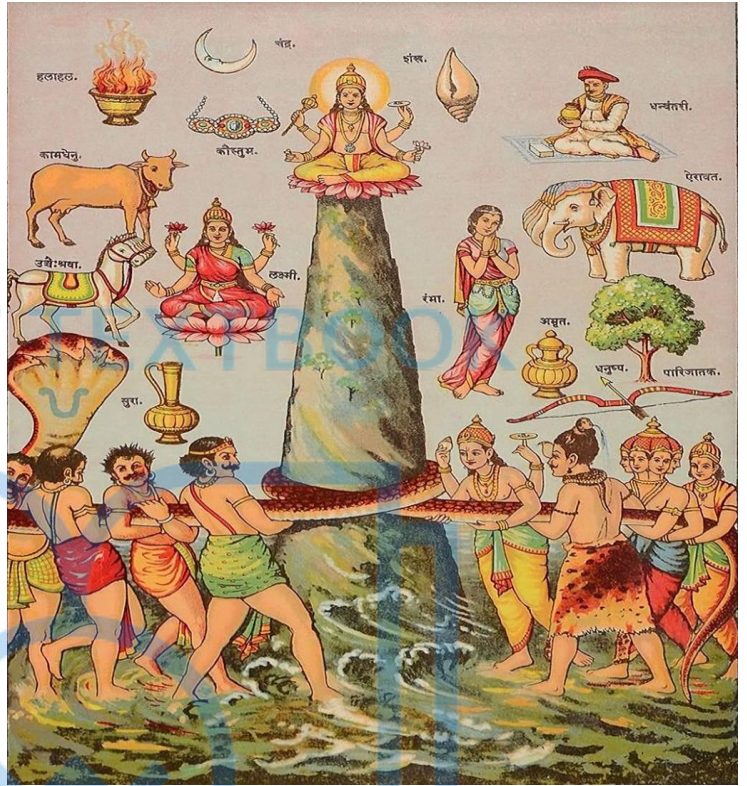
KASHYAP KANOJIYA

## Unit-7

### Kach and Devyani

The Devs and Asurs (રાક્ષક) were always fighting each other. The Devs were from amongst (ની વચ્ચે) the gods. The Asurs were demons (રાક્ષક). The Asurs were powerful, capable of all kinds of wickedness(યતુરાઈ). Some of them were great rulers (શલ્ષક) and mighty kings.(વિકરાળ રાજાઓ)

In their fight with the Devs, the Asurs had an advantage (ફાયદો). They had on their side a great saint (સંત) and teacher, Shukracharya, who knew the mantra or magic (જાદુ) formula for bringing dead people back to life, He restored(પૂર્ણ સ્થાપિત કરવી) to life many Asurs who were killed in the battles (યુદ્ધ) against the Devs.



The Devs did not have anybody who knew that mantra. They went to their chief (મુખ્ય) adviser (સલાહકાર), Brihaspati and sought (માંગવી) his help. But Brihaspati said, "I do not know the science of giving life to the dead. Only Shukracharya knows it, Somebody from your side should go to him and stay with him as his student and learn the secret (રહસ્ય)."

"We have nobody with us to undertake (કામ હાથમાં

લેવું) such a difficult task (કાર્ય). But we feel that your own son, Kach would be the best choice for this purpose (ઉદ્દેશ).



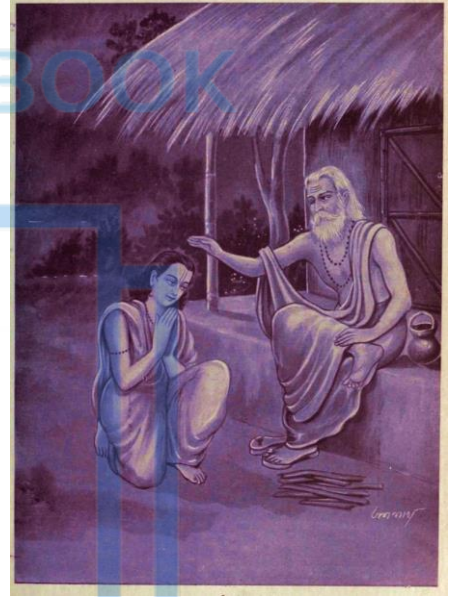




" Brihaspati **thought** (વિચાર કર્યો) for a while and then said, "Yes, let Kach go," The Devs called Kach and asked him if he could **render**(આપવી) them his **service**(સેવા). They said, "Go to Shukracharya and be with him as his **disciple**(શિષ્ય) for as long as is **necessary**(જરૂરી) to learn the science of **raising the dead** (મૃત્યુ પામેલને ફરી જીવિત કરવા). Serve him with all **devotion**(નિષ્ઠા). You may also be friendly with Devayani, his beautiful daughter. That will help you in **attaining**(મેળવવા) your **objective**(ધ્યાય).

" Kach **promised**(વાચદો કરવો) to do his best to **fulfil**(પૂર્ણ કરવું) his mission. He took leave of the Devs and went to Sukracharya's **hermitage**(અશ્રમ). The great sage received him with all kindness. "O great teacher," said Kach, "I am Kach, the son of Brihaspati, I want to be your student, I am eager to **gain**(મેળવવા) knowledge of **Sanjivani vidya**(મૃતને પુનઃજીવિત કરવાની વિદ્યા) at your feet," "Are you the son of Brihaspati?" asked

Shukracharya. "If so, what can I teach you that your father can't, Anyway you have come to me in search of knowledge I shall be happy to help you in whatever way I can." "I shall be at your service from now on," said Kach. "You need not do any heavy



work here," said Sukracharya. "You can help me in my prayers by bringing flowers from the jungle. You can also bring **fire Wood** (બળવા માટેના લાકડા) for my **sacrificial fire** (યજ્ઞ) and you can look after my cows, take them out for **grazing**(ચરાવવા) and bring them back when they are fed," " I shall try to do everything to your **satisfaction**(સંતુષ્ટ)," said Kach.

Thus, Kach began to live with Sukracharya. Because of his keen devotion and good service he won the **favour**(ચાહન) of Sukracharya. Kach was young, handsome, and very intelligent and no wonder Devayani fell in love with him at **first sight**(પહેલી દ્રષ્ટિમાં ), But Kach was a student and he could not **respond**(જવાબ



આપવો) to her love. All the same Kach liked her and **considered**(મિત્રવૃત્તિ) her a friend. He gathered flowers and fruits for her and helped her in her **household** (ઘરની કામ) duties.

Sometimes they Would **wander**(ફરવું) about the jungles and at times they sang and danced together. In course of time the Asurs found out Why Kach was staying with Sukracharya They did not want the secret of **reviving** (ફરીથી સજીવ કરવું) dead people to be known to the Devs and, therefore, they decided to remove Kach from Shukracharyas hermitage for good. That could only be done by killing him.

One day when Kach was taking his master's cows to the jungle, the Asurs **waylaid**(રસ્તો રોકવો) him and killed him.

But they had to do away with his body. They were afraid that Sukracharya might revive Kach, So, they cut his body into pieces and gave the pieces to wolves and jackals, In the evening, Devayani was waiting for Kach but the cows returned home without him. Devayani was **upset**(દુઃખી). She went to her father and said, " The sun has set, the cows have returned home. Kach has not come. He is either lost or dead. O father, bring Kach back. I cannot live Without him." Shukracharya **considered**(ધ્યાન કરવું) for a while as to what could have happened to Kach.

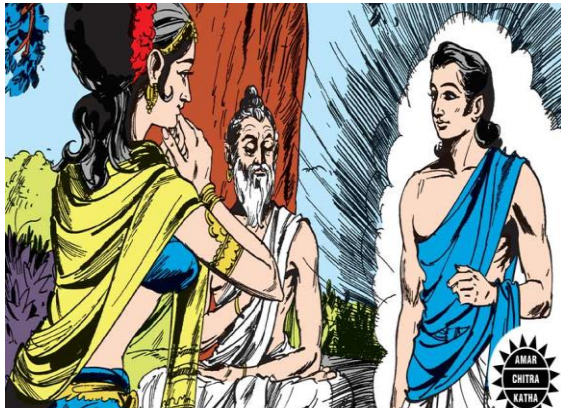


He felt that Kach was dead and said, "I shall bring him back to life. Wait a little." Then he silently said the secret mantra or magic formula. At once Kach **appeared** (પ્રગટ થવું) before the master. When Devayani asked him why he was late, he said, "The Asurs killed me, cut my body into pieces and fed the wolves and jackals with them. When the great saint, your father, **summoned**(બોલાવવા) me, I came out of the wolves and jackals, **tearing** (ફાડીને) their bodies, and now I stand before you."

Kach continued to live with Shukracharya and Devayani. But the Asurs did not keep quiet. One day Kach was in the jungle collecting flowers when the Asurs caught him, They killed him and **grinding** (દબાવું) his body into paste, they mixed it with the waters of the ocean.







Devayani was again in **despair** (ચિંતામાં) when Kach did not return from the jungle. She told her father that she would not wish to live unless Kach was brought back. Again Shukracharya with his magic spell brought Kach back.

The Asurs were very **disappointed** (નિરાશ થવું) at their **failures** (અસફળતા). They thought of a plan to **dispose** (નિકાલ કરવો) of Kach in such a way that Shukracharya would never be able to bring him back to life. The Asurs caught Kach the third time, They killed him and **burnt** (બાળી દેવું) his body. They collected the **ashes** (રાખ) and mixed the ashes with the **divine wine** (સોમરસ) that Shukracharya drank.

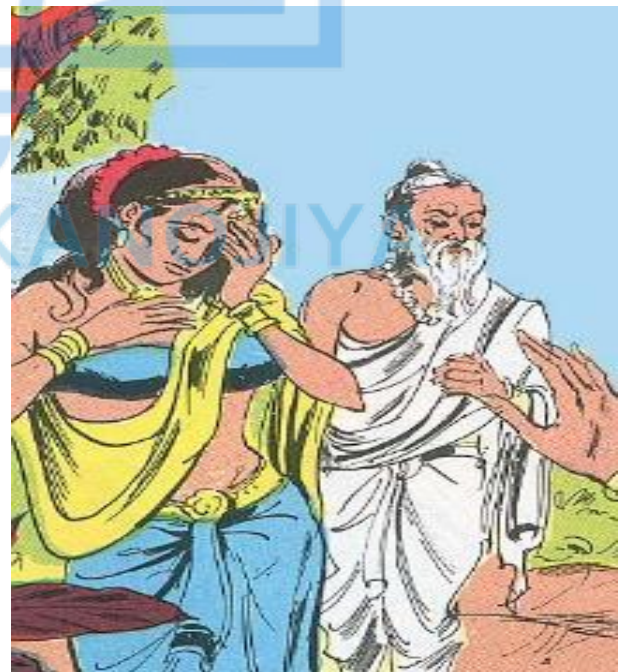


When Kach was missing again Devayani said to her father, "Father, Kach went out to gather firewood but he has not come back. Surely he is lost or dead," Shukracharya **meditated** (ધ્યાન ધરવું) for a while and said, "Yes, Kach is dead and now it is difficult for me to bring him back to life. I am helpless now. Whenever I bring him back to life, he is **slain** (મારી નાખવો) again. O Devayani, do not **grieve** (દુખી), do not cry. You should not distress yourself for a mortal.

Gods are aware of your beauty, Any one of them may **propose** (પ્રસ્તાવ કરવો) to you." But Devayani said, "How can I not grieve for the death of the one whom I love? He was handsome. He was great and he was young. No god will be like him. I will **starve** (ભૂખથી મરવું) myself to death and follow him."

Shukracharya was sorry for his daughter and angry with the Asurs who slew a disciple under his care.

At Devayani's request he began summoning Kach back from death. Kach answered in a low voice from his stomach. "I am Kach," he said. "I was killed the asurs then they, burnt my body and mixed the ashes with the divine wine that you have drunk. Be gentle no me, o my master. Consider me as your son as I am now part of you." Then Shukracharya said to



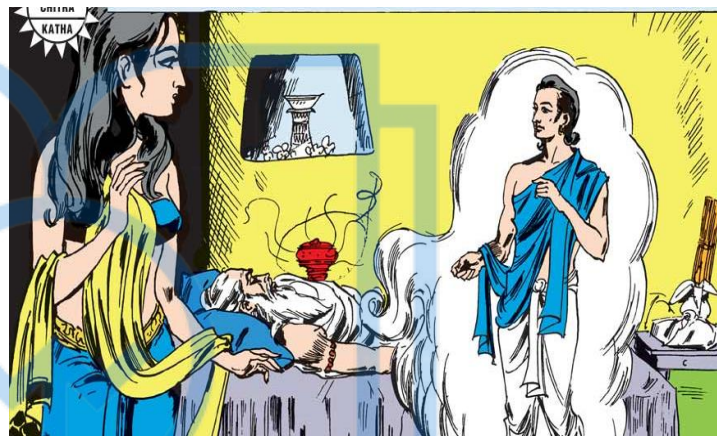


Devayani. "What can I do now? Kach is within me. Either I live or Kach lives. Both of us cannot exist together hereafter."

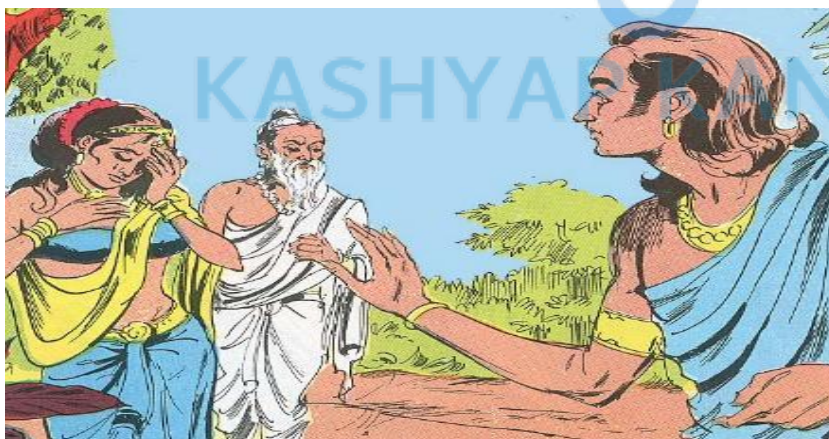


"If Kach dies," said Devayani, "I will not live, and if you die, I also die." Sukracharya was in a fix. He said to Kach, "**Victory (વિજય)** is yours. Since Devayani looks on you with such kindness, receive from me the magic mantra, or the secret of bringing back the dead to life. When you come out of me, try the mantra on my body" Then Sukracharya taught Kach the secret mantra and asked him to come out of his stomach.

Kach appeared in all his brilliance, and saw his teacher lying dead. He immediately revived him with his newly learnt mantra. Kach then paid **homage (સત્કાર કરવો)** to him, calling him father as he was newborn out of him.



Kach stayed for some more time and then sought the blessings of his master to return home. Shukracharya gave Kach permission to leave but Devayani, seeing him about to **depart (દૂર થવું)**, said to him, "Don't go away. You know how I have loved you from the time you were a student. Now that you have completed your studies, it is time you should return my love and marry me."



Kach said, I respect you very much. You are dearer than life to me. But you are my sister. Both of us have come out of your father. All my love for you is a brother's love for a sister." You are great and I love you," said Devayani. "Remember my love for you saved you from death three times. Why did I do that if not for love? Don't discard me. Accept me as your wife."



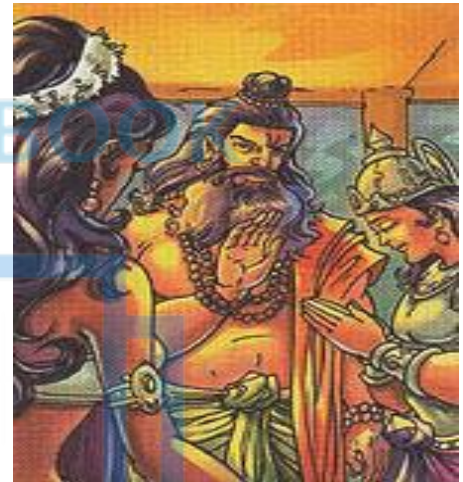
“ It is a **sin**(પાપ) if I agree to do what you say," said Kach. We have spent happy days together as sister and brother. Let us continue that relationship. I can assure you that I cannot be **tempted into sinning**(પાપમાં પડવું).”

Devayani was so disappointed that she was angry and **cursed** (શપ્ત આપવો) him. “Since you have

**betrayed**(દગલો કરવો) my **trust** (વિશ્વાસ), what you have learnt you will not be able to practice’ Kach said, “ i refuse you only because you are my sister. I dont deserve your curse. Yon have done that because of your passion. You said that what i have learnt shall be useless, but i shall impart it to someone else and make it useful'

In spite of Devayani’s pleadings, Kach had to leave. Kach was received by the Devs with great honour and was greeted by Lord Indra himself.

(Aadi Parva- Mahabharat)



KASHYAP KANOJIYA



## Unit 8

### Our Feathered Friends

It is a fresh and **pleasant** (સુખદ) morning. Birds are **chirping** (પક્ષીઓનો અવાજ) and the wind is cool and **calm** (શાંત). Shubhangi with her family is having tea and breakfast (સવારનો નાસ્તો) in their garden. Devangi, Shubhangi's sister Mitra's friend has come to **stay** (રહેવા) for a couple of days. Devangi is a student of second year **zoology** (પ્રાણીશાસ્ત્ર) in MS. University, Vadodra.



Subhangi, **fascinated** (આકર્ષિત થવું) by the call of a bird exclaims, 'What a beautiful sparrow it is!' Devangi **promptly** (તરત) corrects her, 'My dear, it is not a sparrow. It is a tailor bird. See its colour is yellowish green and it is smaller than a sparrow.'

**Shubhangi:** You are right. But the day before **yesterday** (ગઈકાલે) when I saw it, its colour was **rust** (ભૂખરો).

**Devangi:** Look, Shubhu, this one is a **male** (નર) and the rust was a **female** (મદા).



**Shubhangi:** Why is it so? I have observed (ધ્યાને આવ્યું) the female in almost all the **species** (પ્રજાતિમાં) is **dull** (ઝાંખું) in **comparison** (સરખામણીમાં) with the male.



**Devangi:** It seems that you have **keen interest** (ખુબ રસ) in birds.

**Shubhangi:** Oh yes, didi. See, Mitra didi is always **busy** (વ્યસ્ત) with her projects. Will you, please, tell me more about birds?

**Devangi:** It is my interest and not Mitra's. I will be happy to talk about birds. Mitra, will

you, please, bring a book from my bag titled 'Birds of India' by

SalimAli?

**Mitra:** Why not? Sure.



**Parents:** Kids, enjoy your **discussion(ચર્ચા)**. We have to leave now.

**Devangi:** Listen, Shubhangi, there are jungle birds, water birds and birds that live near human **habitats(રેહવાસ)**. This tailor bird is a bird of our **surrounding(આજુબાજુ)**. It **stitches(સીવણ)** its nest with green leaves and **fibres(રેષા)** of trees. That's why it is called a tailor bird.



**Shubhangi:** That's great! But why do the female and the male have different colours? We have same colours.



**Devangi:** Oye chulbul! There are two **major(મુખ્ય)** types of birds: **birds of prey(શિકારી પક્ષી)** and small birds. Birds of prey **hunt(શિકાર કરવો)** small birds for food. The female bird should be dull to **hide(છુપાવવું)** itself from **hunters(શિકારી)** as it is **supposed(ધારી લેવું)** to continue **generations(પેઢાઓ)**.

**Shubhangi:** Wonderful! What a design of **Nature(કુદરત)**!

**Mitra:** Devangi, here is your book. It has very interesting **information(માહિતી)** about birds.

**Devangi:** Birding is my **passion(રસ)**, Mitra. Look, Shubhangi! Here is a picture of a tailor bird's **nest(માળો)**.

Shubhangi: Wow! It's cool.

**Devangi:** Let's talk about another interesting bird. Look this is Indian Grey Hornbill. This bird is **common(સામાન્ય)** in Indian subcontinent. It has grey **feathers(પીછા)** all over the body with light grey and dull belly.

**Shubhangi:** Yup didi, Where does it live?

**Devangi:** Its **habitat(રેહવાસ)** is both in wild as well as **urban(શહેરી)** areas, especially large trees.

**Shubhangi:** Its beak is **quite strange(ખુબ વિચિત્ર)**, isn't?





**Devangi:** Yes, dear. Its **beak** (ચાંચ) or bill has an extra **portion** (ભાગ) like a **horn** (શીંગડા) and that's why it is called hornbill. One more interesting thing is that it nests in **hollows of tall trees** (ઝાડના પોલાણમાં ). The female enters the nest hollow and seals it by the using **mud-pellets** (મીટીની ટુકડા) supplied by the male. The male takes care of the female and its new- born **chicks** (બચ્ચા). It supplies food to the mother and chicks.

**Shubhangi:** What a caring dude!

**Devangi:** Such a difficult task to feed the whole family! For the whole day, it has to collect food. For its caring behaviour for female, it is called Vahu ghelo in some areas of our state, meaning one who takes extra care of his Wife.

**Shubhangi:** Wow! That is great. My teacher also says that we should be helpful to others. May I ask one more question?

**Devangi:** Sure, dear.

**Shubhangi:** When I visited my friend Nazmin's home in the Polo forest, I saw many nests of weaver birds on **babool trees** (બાબૂલ). So beautiful! How do they build their nests?

**Devangi:** Look at this picture in the book. It is a weaver bird. The bird is known as 'Sughari' in Gujarati, meaning one who builds beautiful house. **Almighty**(બીગ્ગીબીગ્ગી) has gifted us different **skills** (અભિલક્ષણ) and the weaver bird is gifted with the skill of weaving its nests. Weaver birds



**prefer**(પસંદ કરવું) long thread-like grass leaves to build their nests.

**Shubhangi:** Didi, who builds a nest, the male bird or the female bird?

**Devangi:** Male weaver birds build nests. It takes nearly 18 days to complete nest building. When the nest is half completed,





the male **invites**(આમંત્રિત કરવું) female for **pairing**(જોડી બનાવવા) by its song. If she accepts.

**Shubhangi:** Then it must be very difficult for the male to build more than one nests.

**Devangi:** Yes, absolutely right. A male often makes many nests during nesting season.

**Shubhangi:** Poor boy! I remember didi, I saw some **incomplete**(અધૂરા) nests also.



**Devangi:** Shubhangi, the birds are not only our friends, but they also help us in many ways. You know the **vulture**(ગીધ).

**Generally**(સામાન્ય રીતે) people do not like vultures as they eat **carcasses**(મૃત શરીર) or dead animals. But they are called **scavengers**(મસદા પર જીવનાર પક્ષી) as they clean our surrounding by eating the **rotten** (સડેલા) dead bodies. Observe its beak in the picture. It is designed to **tear**(ફાડવા)

the **flesh**(મીસ) from dead bodies.

**Shubhangi:** Yes, the **curve**(વળાંક) of the beak is very sharp. Didi, I have not seen any vulture **soaring**(ઉચે ઉડવા) in the sky for last so many months. What is the reason?

**Devangi:** At present people use medicine to **cure**(સાજ કરવા) sick (મીંદા) cattle (પ્રાણીઓ). When that cattle dies, vulture eats its body. Diclofenac is very **harmful**(નુકશાનકારક) for the vulture. After eating such flesh, it slowly dies within a few days. Nearly 97% of vulture **population**(વસ્તી) is lost.

**Shubhangi:** It simply means that we, the human beings, are very **selfish**(સ્વાર્થી). We do not care for other living beings on the earth. Why are we not doing anything to save the

birds? How can we help the birds?



**Devangi:** You can offer **grains**(અન્નજ) and water for birds. Now a days, we get to see very few sparrows, right? Where have they gone?





**Shubhangi:** Ummm. They have perhaps gone to their Mama's home for vacation.

**Devangi:** What about the other days?

**Shubhangi:** I don't know. Will you please explain?

**Devangi:** They have left us because we have **destroyed**(તોડી નાખવા) their homes.



**Shubhangi:** How? I haven't done that **mischief**(મસ્તી).



**Devangi:** No, sweetheart. Actually we have designed our houses in such a way that the birds cannot enter into the house. We do not allow them to nest in our **premises**(વિસ્તાર/ઘર). They feel safe living with us. That's why we call them the House Sparrow.

**Shubhangi:** Well, I want them back and I am sure my friends will also help me.



**Devangi:** Ok. You can **prepare**(બનાવું) sparrow nests With the help of **cardboard boxes**(પુથાના ખોખા). Do not **feed**(જમાવું) birds Ganthiyas, as it is very harmful to their stomach. Put some grains like rice, **millet**(બાજરો) etc. and water in a dish. They will surely come to play with you. Then you and your friends can sing a song.

"Chakkiben chakkiben Mari sathe ramva  
aavsho ke nahi, aavsho ke nahi?"

**Shubhangi:** One more question, didi?

**Devangi:** Oh, sure.

**Shubhangi:** Please tell me about **migratory**(સ્થળાંતર) birds.

**Devangi:** Well Shubhu, every year we have thousands of birds as our guests(મેહમાન) from Europe, Siberia and other cold countries. Birds like pelicans, cranes, various ducks and rosy pastors travel thousands of kilometres to fly to India.

**Shubhangi:** Rosy pastor! This name sounds sweet. What is that?

**Devangi:** It is a bird like our myna. Rosy pastor is Vaiya in Gujarati. Its colour is dull brown and pink.



Rosy pastor

**Shubhangi:** It is the same one I see during winter, flying in the flock.

**Devangi:** Good observation. This bird arrives(આવે છે) in India in June/July from Europe and returns(પાછા ફરવું) in March/April.

**Shubhangi:** How do they travel without any map(નકશો)?

**Devangi:** They take help of the Sun to find their way. While they come they travel in the early morning and during return

migration they fly in the evening.

**Shubhangi:** Do they all use the same pattern(નમુનો) for migration?

**Devangi:** Of course not. Migratory birds fly in different patterns. Birds like cranes, ducks and geese fly in a formation of 'V' shape. Certain ducks, warblers and flycatchers travel in groups.

**Shubhangi:** Oh god! How can I remember all the details?

**Devangi:** That's easy. Remember these steps while birding.

1. See the colour of the bird
2. Observe its size.
3. Notice the shape and length of the bill and tail.



4. Place of sight like **perched**(બેસેલું) on a tree or wire, in water body, **open ground**(ખુલ્લો મેદાન), grassland or sky. Apart from these tips, you can give your close friend's name to that bird whose nature or any **characteristic**(લક્ષણ) matches with the friend.

**Shubhangi:** That's true. Thank you didi for introducing me to the colourful world of birds.

**Devangi:** Yes, my brain-fever bird!

**Mitra:** What is that?

**Shubhangi:** A bird like Shubhangi. Shubhu, search about this bird.

**Mitra:** Remember Shubhu! We need birds on the earth as they eat up **insects**(જીવસત્) harmful to our crops. They are also helpful in **spreading**(ફેલાવું) of **seeds**(બીજ). They **entertain**(મનોરંજન આપવું) us with their sweet calls. Take care of birds; they are the true **indicators**(મૂલવેડ) of a healthy environment.

**Shubhangi:** Thank you, didi.



KASHYAP KANOJIYA



## UNIT 9

### TUNE UP O TEENS

**Anchor:** Good morning everybody! On behalf(વત્તી) of Anand Vihar School, I, Anuj Bhatt, the **coordinator** (સંચાલક) of the **Career** (કારકિર્દી) and **Counselling**(પરામર્શ/ સલાહકાર) Cell: welcome you all to this seminar "BRING OUT YOUR BEST", to counsel the student and their parents.



We are happy to have with us on the **panel** (ના સભ્યો) Dr. Nasir Mansuri (a practicing clinical **Psychologist**(મનોચિકિત્સક)), Dr. Mrs. Shelat (a **prominent** (નામાંકિત)



Educationist in Gujarat), Dr. Manju Shroff (well known **dietician**(આહારશાસ્ત્રી)) and Prof. Ray Mackey who is online from University of Edinburgh would take your questions and solve your **queries**(પ્રશ્ન) on study habits and preparing for the exams. May I request the Principal of the school, Mr. Sudhir Shah to introduce and welcome the guests?

**Mr. Shah:**

Honourable **dignitaries** (મહાનુભાવો) on the dais, parents and students, good morning to all present here. Though it's winter now, many parents and students might be **perspiring** (પરસેવો વાળવો) with the thought of exams **approaching**(નજીક આવી) in March. It is observed that unanswered questions of the students and **expectations**(અપેક્ષાઓ) of the parents not only lead to stress but also create **apathy** (બેપરવાહી) and boredom for



studies. The purpose of this seminar is to guide parents and students and come out with possible **Dos and Don'ts** (શું કરવું અને શું ન કરવું) during studies and exams. I am indeed happy to welcome Dr. Nasir Mansuri, a practicing clinical Psychologist, from Vadodara. Dr. Mansuri has been **associated** (સાથે કામ કરવું) with Lotus Group of schools for 13 years and helps hundreds of students and parents every year. Dr. Mrs. Shelat, is an eminent educationist, author and teacher trainer. And we are indeed **fortunate** (ભાગ્યશાળી) to have her as one of the **academic advisors** (શૈક્ષણિક સલાહકાર) to our school. It is truly said that special activities demand special food habits. There is a growing **concern**(ચિંતા) over what we eat these days. Many of you would **doubt**(અવિશ્વાસ) what food habits has to do with the study habits



and performance in the exams. You will come to know some interesting facts while interacting with Dr. Manju Shoff, a well known dietician. In today's **globalised** (વૈશ્વિકરણ થયેલ) world, distance is hardly a **barrier**(અવરોધ) in **communication** (સંવાદ).



We have Prof. Ray Mackey, online from University of Edinburgh, who may bring in his international experience working with students and parents. I welcome you all and without any further **delay** (વિલંબ) I now invite students and parents to raise questions.

**A boy:** Hello sir! I am Bharat from Std X. My question is to Dr. Mansuri... I read almost six hours a day. In spite of this, I hardly remember anything at the end of the day. Even my Mom gives me brain tonic regularly but... How can I improve my **retention** (ચાલ કરવું/ પ્રતીધારણા)?



**Dr. Mansuri:** Bharat, though you have **raised** (ઉભો કરવો) this question, you are not the only one who **faces this** (સામનો કરવો) problem. I am sure there are many here who might be having the same question. Tell me, how many of you have the same question? (Many hands go up.) Alright, have you heard of the Chinese **proverb**(કહેવત), "I hear and I forget, I see and I remember, and I do and I understand"?

**Bharat:** I don't understand that. Just tell me what should I do so that I don't forget?

**Dr. Mansuri:** See, there is no fixed method of **improving** (સુધારવા માટે) retention. However, you need to **identify** (ઓળખાવી) the way in which you learn. Let me **clarify**(સ્પષ્ટ કરવું) it. There are different

**learning styles**  
(શીખવાની

પદ્ધતિઓ). You learn

by listening, writing, drawing flowcharts and **diagrams** (આકૃતિ), by discussing, by **reflective thinking**(ચિંતન કરવું) and so on. You need to identify which style suits you the best for different subjects. For example, to write an **essay** (નિબંધ), you **brainstorm**(વિચારણા કરવી)



ideas and create a web, followed by **arranging** (ગોઠવું) the ideas logically and **constructing** (બનાવવા) meaningful sentences. By doing so, you are **adopting**(અપનાવવી) more than one style of learning that helps to remember for **longer duration**( લાંબા સમયગાળા માટે) . That will help you in improving retention. And Bharat, now stop taking **brain tonics** (યાદશક્તિ વધારવાની દવા ). They simply do not work anyways.

**Bharat:** Wow! That sounds great. I wasn't **aware**(માહિતગાર ) of it. Thank you, Sir."

**A lady:** Hello Dr. Mrs. Shelat, I am Mrs. Viraj Trivedi and my son Shalin is in Std. 9. He **spends** (ઉડાવવું) too much time in playing games and watching TV. And because of that his study **suffers**(નુકશાન થવું). What would you **advise**(સલાહ) him at this **juncture**(આ સમયે / સંજોગ મા )?



**Dr. Mrs. Shelat:** Is your son present here? (Mrs. Trivedi points to her son sitting next to her.) Well, it is quite normal at this age for students to get **tempted** (લલચાવવું) to play and watch TV. However, there should be a **time limit**(સમયની મર્યાદા) for the same. What I personally feel is, total **avoidance**(થી દુર રહેવું) of games and TV is not the **solution**(ઉપાય). In fact that is cruel (નિર્દય) and



**unnatural**(અસ્વાભાવિક). Rather, parents should make sure that there is a balance between study and play hours. Games, music and entertainment are quite **essential**(આવશ્યક) for **physical**(શારીરિક) and **mental health** (માનસિક સ્વસ્થ). They help **reduce**(ઘટાડવા) **stress** (તનાવ).

**A lady:** Hello everyone, I am Mrs. Suhani Mehta. I am not sure whom to ask this question. I am facing a different problem. My daughter seems to be enjoying her studies but **hardly** (ભાગ્યેજ) **shares**( સહભાગી) anything on what happens at school and her studies. As parents, we try talk to her so many times but she **avoids** (ટાળવું) **discussing** (ચર્ચા કરવી) the school at home.



**Anuj:** I think, we should consult Dr Mackey as he must have faced **similar**(સમાન) questions from British parents back home.



**Dr. Mackey:** Thank you, Anuj. I hope I am **audible** (સાંભળી શકવું) over there. And yes, I like this question.

If sharing is missing, both children and parents are **responsible** (જવાબદાર). Sharing is glue that **binds** (સાથે રાખવું) a family together. Generally, **adolescents** (તરુણ) at this age find it uncomfortable to share all details related to their lives. As parents, we must **consider** (ધ્યાન રાખવું) this and **decide** (નક્કી કરવું) our **response** (પ્રતિક્રિયા) to their sharing. Our **negative response** (નકારાત્મક પ્રતિક્રિયા) and **preaching** (ઉપદેશ આપવો) **discourage** (બિનઉત્સાહી) children. However,

children must read the **intention** (ઇરાદો/ઉદ્દેશ) of parents. Not sharing anything may **lead to** (તરફ દોરવી જવું) **serious problems** (ગંભીર તકલીફો).



**Anuj:** Thank you Dr. Mackey, for your **valuable** (કિંમતી) time.

**Dr. Mackey:** It's always a **pleasure** (આનંદ) to **interact** (સાથે વાતચીત કરવી) with students and parents, Anuj. My best wishes to the students. Have a bright future ahead.

**Anuj:** Next question from the students now.

**Student-1:** Sir, maybe I am **feeling hungry** (ભૂખ લાગવી) right now because my parents don't allow me to eat what I enjoy.

**Anuj:** I think this question is **obviously** (દેખીતી રીતે), for the dietician. Dear can you tell us what you enjoy eating most? And tell your name also.

**Student-1:** My name is Priyanshi. And Oh... Madam, I love Pizza with double cheese. Die for Dabeli with butter or cheese. Dream for Burger. My **favourite** (પ્રિય) pass time is **crunchy** (કરકડું) wafers with cold drinks. But.... my Mom serves me hospital khana. Is there any relation between studies and the food I eat? I really wonder.



**Dr. Shroff:** Priyanshi, you look real foody... I like your **spontaneity**(સ્વયંસ્ફુરીતતા). Dear, yes, there is a direct relation between the food you eat and activities of your brain via **metabolism**(જીવારસ/ શરીરના પોષક દ્રવ્યો). Heavy food **directs**( તે દિશામા ) the blood flow to the **digestive system**(પાચનક્રિયા),



resulting into slowing down of the brain activity. You must have felt sleepy (નિંદ્રા આવવી), lazy and **drowsy**(ઘેન ચડવું) after eating heavy meals. Doesn't this affect your studies? Ultimately, you require an active brain for studies. Rather than going for **fatty foods** (ચરબીવાળો ખોરાક), prefer to take light and easy to digest food with enough of soup, juice, daal, milk, Chhash/Lassi, etc. Eat **raw**(કાચા) vegetables and fruits a lot. Do not **over eat**(વધારે જમવું). It's not good for health in the long run. Remember, the student who eats light, becomes **bright**(હેશિયાર).

**Student-2:** Hello Dr. Mansuri sir, I am Kandarp. I read somewhere "**Tune up**(તૈયાર થઈ જાવ) yourself for the board exam". Could you explain what it means?

**Dr. Mansuri:** Dear, you seem to be in 10th or 12th. Tune up refers to **preparing** (તૈયાર કરવું) your mind and body for a **particular task**(ચોક્કસ કાર્ય). When it comes to tune up for examination, you need to know how your body and mind work in **harmony**(સુમેળ). You should identify your **strengths**(સામર્થ્ય/ શક્તિઓ) and **weaknesses** (નબળાઈઓ) in the first place. Observe yourself for a week or two. Always remember that your strengths are your **assets**(મૂડી/મિલકત).

Do not think much about your weaknesses. It is your strengths that will help you **cope**(પહોંચી વળવું) the exams.

Secondly, your body and mind are tuned up to the school time table before you **receive**(મેળવું) board exam **schedule** (સમયપત્રક). Once you receive the board exam schedule, prepare a new time table based on your energy level. Identify the best time when your energy level is high. Try to match it with the **time slot**(સમય ગાળો) of examination. It is important to **relax**(આરામ કરવો) to tune up your body and mind. You may follow simple relaxation **techniques**(રીત કે



પ્રક્રિયા) like Pranayam, Yogasan, Stretching, listening to light **melodious**(મધુર) music, taking a walk of about 10-15 minutes at a **suitable time**(યોગ્ય સમય) or having a cup of green tea. You can even **spare**(વાપરવો) some time for talking to your friends or parents. Maintain a **cheerful mood**(પ્રફુલિત મન રાખવું) and don't work in **frenzy**(આવેશમાં/ ઝનૂનમાં ). Wish you all the best!

**Anuj:** Students, did you enjoy the programme? (A **big round of applause** (તાળીઓનો ગડગડાટ



) from the **audience**(શ્રીતાઓ)) This tells all. I think it's time to **conclude**(પૂર્ણ કરવો) our programme. It's impossible to express our **gratitude**(ઋણ) in words. However, I am indeed **thankful**(આભારી હોવું) to all the guests who made it **convenient**(અનુકૂળ) to spare time from their busy schedule. I am sure that not only students but parents also **gained**(મેળવું) a lot. Hope we all remember the **tips**(માહિત) given by the **experts**(તજજ્ઞ) and follow them as much as we can. Best wishes to all.

KASHYAP KANOJIYA



## UNIT 10

### Test of True Love

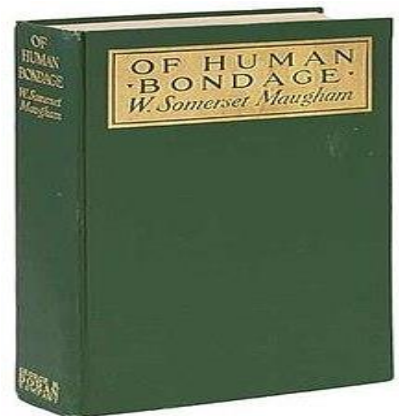
Six minutes to six, said the clock above the information desk(ટેબલ) in New York Grand Central Station (અમેરિકાના ન્યુ યોર્ક શહેરનું રેલ્વે સ્ટેશન). A tall, young lieutenant(લશ્કરનો અધિકારી) lifted (ઉપર જોવું) his face, narrowed his eyes(ઝીણી આંખ), and noted(નોંધ કરવી) the time. His heart was beating (ધબકવું) fast. In six

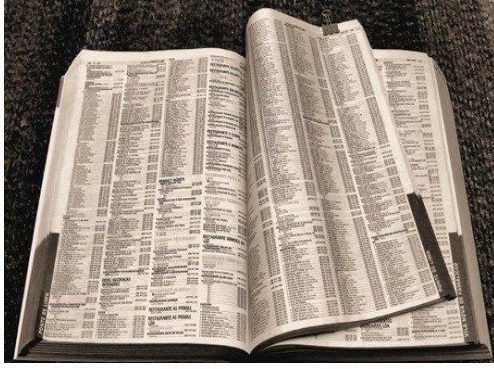


minutes he was going to see the woman who had been in his thoughts(વિચારો) for the past thirteen months. He had never seen the woman, yet her words written(લખેલા) in her letter had meant a great deal(ખુબ મહત્વપૂર્ણ) to him: Of course there will be times when you are afraid(ડર લાગવો), imagine you can hear(સંભાળવો) my voice saying to you. I shall fear not even death in battle(યુદ્ધ).

He had remembered(યાદ કરવી) these words and they had given him new strength(શક્તિ). Now he was going to hear her real(અસલ) voice. It was four minutes to six. A girl passed(પસાર થવું) by him, and lieutenant Blandford looked closely(ધ્યાન થી જોવું). She was wearing(પહેર્યું હતું) a flower, but it was a white rose. He was to recognise(ઓળખાવી) his friend by a red rose. Besides(ઉપરાંત), this girl was only about eighteen, and Meynell had told him she was thirty

His mind(મગજ) went back to the book he had read in the training(પરીક્ષણ) camp(લશ્કરની છાવણી). 'Of Human Bondage(માનવ બંધન)' was the title(શીર્ષક) of the novel(લઘુકથા), and throughout its pages were notes(નોંધ) in a woman's hand-writing(અક્ષરમાં). He had never believed(વિશ્વાસ કરવો) that a woman could understand a man's thoughts so well.

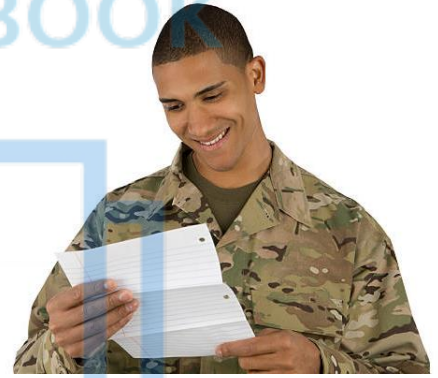




Her name was inside the **cover of the book**(પુસ્તક ઉપર ચડાવેલું પૃષ્ઠ) 'Hollis Meynell'. He had found her address in a New York **telephone directory**(ટેલીફોન નંબરની યાદી). He had written her a letter and she had answered. The next day his army group had **moved**(ત્યાથી ખસી જવું) **overseas**(વિદેશમાં ) but he and Hollis Meynell had continued writing to each other.

For thirteen months she had written to him regularly. Even when his letters did not **arrive**(આવવું), she kept on writing. Now he believed that he loved her and that she loved him.

She had **refused**(નકારી દેવું) all his requests for her photograph. She had explained, "If your **feeling**(લાગણીઓ) for me has any **reality**(સચ્ચાઈ), my **looks**(દેખાવ) **won't matter**(માન્ય રહેતો નથી ). **Suppose**(ધારો કે) I'm beautiful, I would always have the



idea that you were **attracted**(આકર્ષિત) by a **pretty**(સુંદર) face. That kind of love would **displease**(દુઃખી કરવું) me. Suppose I'm not pretty then I would always **fear**(ડર લાગવો) that you were writing to me because you were **lonely**(એકલા હોવું). No, don't ask for my picture. When you come to New York, you shall see me.



One minute to six.... And Blandford's heart **leaped** (કુદવા માંડવું).



A young woman was coming **towards**(તેની તરફ) him. She was tall and **slender**(પાતળી). Her eyes were as blue as flowers. Her **lips**(હોઠ) and **chin**(હડપચી) had a **gentle**(કોમલ) firmness. In her green suit she was like **springtime**(વસંત ઋતુ જેવું) itself.



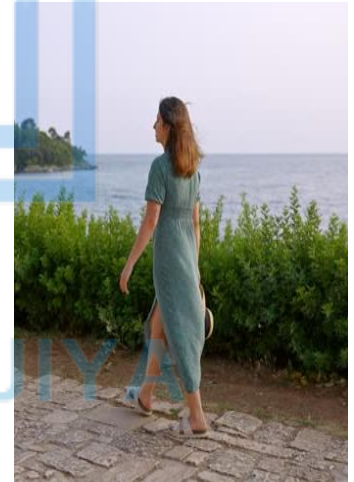
He started walking towards her. But then he **noticed**(ધ્યાન દેવું) she did not have



a rose. As he moved, she smiled sweetly, "Going my way. **Soldier**(સૈનિક)?" She **murmured**(ધીમા અવાજમાં બોલવું). He took one step **closer**(નજીક જવું). Then he saw the woman with the rose. She

was standing **behind**(પાછળ) the girl a woman **past forty**(ચાલીસ વર્ષ ઉપરની), her **greying hair**(રાખ જેવા રંગના વાળ) pulled under an old hat. She was rather **heavy**(વજન વાળી). But there was no **mistake**(ભૂલ) about the red rose on her **untidy**(મેલો) coat

The girl in the green suit was walking **quickly**(ઝડપથી) away. Blandford's **attention**(ધ્યાન) was **divided**(ભાગ પાડવલ) between the two. He **felt**(ઈચ્છા થવી) a **strong urge**(તીવ્ર ઈચ્છા) to follow the girl. **Yet**(તો પણ) he also had a deep **longing**(ઝંખના) for the woman who had given him great **courage**(હિંમત) and **strength**(શક્તિ). And there she **stood**(ઉભું રેહવું). He could see that her **pale**(ફિક્કો), **plump**(ગોળમટોળ) face was **gentle**(કોમળ) and **kind**(નમ્ર). Her grey eyes were warm and **friendly**(મૈત્રીપૂર્ણ)



Lieutenant Blandford did not **hesitate**(ખચકટ). His fingers held Of Human Bondage, which was to **show**(દેખાડવું) who he was. He thought about their **relationship**(સંબધ). "This would not be love," he **decided**(નક્કી કરવું), "but it would be something **precious**(કિંમતી). It would be a **friendship**(મિત્રતા) for which he would always be **grateful**(આભારી રેહવું)."





He **stood straight**(ટટાર ઉભા રેહવું), **saluted**(સલામ કરવું), and held the book **towards**(તરફ) the woman. As he spoke, he thought how different she was from the girl he had **expected**(અપેક્ષા હોવી).

"I'm lieutenant John Blandford, and you- you are Miss Meynell. I'm so **glad**(આનંદ થવો) we could meet. May I take you to **dinner**(રાતનું ભોજન)?"

A smile

**appeared** (દેખાવું) on the woman's face. "I don't know who you are, young man," she answered. "That young lady in the green suit asked me to wear this red rose on my coat." She also said, "If he **invites**(આમંત્રિત કરવું) you to dinner, tell him I am **waiting**(રાહ જોવી) at the restaurant **across the street**(રસ્તાની બીજી તરફ)," and added, "It is a **test**(કસોટી) of some kind,"

- Adapted from O' Henry



KASHYAP KANOJIYA

# 1 My Song

This song of mine will **wind**(વીટાળવું) its music

**around**(ફરતે) you, my child,

like the **fond**(પ્રેમાળ) **arms**(હાથ , બાજુ) of love.



The song of

**mine**(મારું) will **touch**(સ્પર્શ કરવો) your **forehead**(કપાળ) like a  
kiss of **blessing**(આશીર્વાદ).



When you are **alone**(એકલું) it will sit by your **side**(તરી

**બાજુમાં**) and **whisper**(ધીમા અવાજમાં

**બોલવું**) in your ear,

when you are in the **crowd**(ટોળામાં)

it will **fence**(રક્ષણ કરવું) you about

with **aloofness**(દુર રેહવું).



My song will be like a **pair**(જોડી) of **wings**(પાંખ)

to your **dreams**(સપનાઓ),

it will **transport**(એક જગ્યાએ થી બીજી જગ્યાએ

લઈ જવું) your **heart**(હૃદય) to the **verge**(સીમા,

છેડો) of the **unknown**(અજ્ઞાત)



It will be like the **faithful**(એકનિષ્ઠ) star

**overhead**(ઉપર) when dark night is over your road.

My song will sit in the **pupils**(અંખની કીકી) of your  
eyes, and will carry your **sight**(દ્રષ્ટિ) into the heart of  
things.

And when my voice is **silenced**(શૂન્ય) in death, my  
song will speak in your living heart.





## 2 Pencil

My daughter

Little **dear**(પ્રિય) daughter

**Lights**(પ્રગટવું) a pencil

With a **sharpener**(પેન્સિલની અણી કાઢવાનો સંચો).

The **sky**(આકાશ) of the white paper

Begins to be **filled**(ભરવું) with light.



The black bird flying away with the tree;

**Glasses**(ચશ્માં) on the eyes of the **peacock**(મોર);

The **fire chariot**(અગ્નિરથ) flying in the air;

The airplane walking on the road;

The lion having a **conversation**(વાતચીત) with the cow;

A **one-eyed**(એક આંખ વાળો સૂર્ય) sun on the black tree

With a **patch**(ધબ્બો) of **cloud**(વાદળું) over it;



A blue fish flying on the **forehead**(કપાળ) of the cloud;

The yellow butterfly **swimming**(તરવું) in the waterfall.

My **darling**(પ્રિય) daughter,

In her **ecstasy**(અત્યાનંદ)

Is **busy**(વ્યસ્ત) drawing

**Strange**(વિચિત્ર) pictures.



But when the **schoolmaster**(આચાર્ય)

Gives her homework,

My darling **doll**(ઢીંગલી)

**Breaks**(તોડી નાખવી) the **tip**(અણી) of the pencil

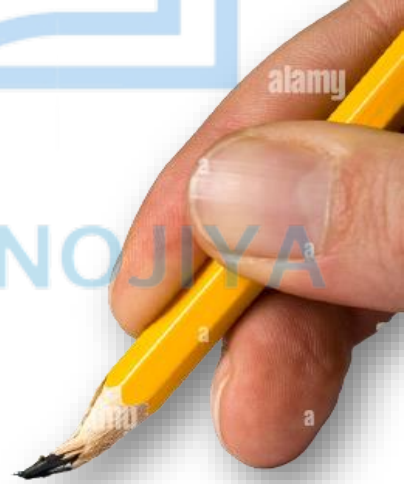
In **anger**(ગુસ્સામાં),

And the **candle**(મીણબતી) of the pencil

Is **extinguished**(ઓલવવું)

Only the **smoke**(ધુમાડો) **remains**(બાકી રહેવું)

On the sky of the white paper.



### 3. Growing

I'm **leaving**(છોડી જવું) now to **slay**(મારવા, ની ઉપર વિજય મેળવવા) the **foe**(દુશ્મન)

Fight the **battles**(યુદ્ધ), high and low,

I'm leaving, Mother, hear me go!

Please **wish**(ઈચ્છવું) me **luck**(નસીબ) today.

I've **grown**(ઉગલવું) my **wings**(પાંખ), I want to fly,



**Seize**(પડાવી લેવું) my **victories**(વિજય) where they **lie**(જુદું),

I'm going, Mom, but please don't cry-

Just let me find my way.

I want to see and **touch**(સ્પર્શ) and **hear**(સંભાળવું),

Though there are **dangers**(જોખમ), there are **fears**(ડર).

I'll smile my smiles and **dry**(સુકવવું) my

**tears**(અંસુ)---

Please let me speak my say.

I'm off to find my world, my dreams,

**Carve niche**(સ્થાન કંડારવું), sew my **seams**(જાતે ઘડવું),

Remember, as I **sail**(મુસાફરી કરવી) my streams

I'll love you, all the way.





## 4 Vanilla Twilight

The stars lean down(નમવું) to kiss you.

Pour(રેડવું) me a heavy dose(જામ) of  
atmosphere(વાતલવરણ).

And I lie awake(જાગવું) and miss you.  
Because I'll doze off(ઝોફું ખાવું) safe(સુરક્ષિત)  
and soundly(શાંતિ થી)

But I'll miss your arms around me I'd send a  
postcard to your dear

Because I wish you were here I'll watch the night turn light blue

But it's not the same without you,



Because it takes two to whisper(ધીમા અવાજમાં બોલવું)  
quietly

The silence isn't so bad, till I look at my hands and feel sad  
Because the spaces(જગ્યા) between my fingers are right  
where yours fit perfectly(પૂર્ણ રીતે) I'll find repose(આરામ)  
in new ways, though I haven't slept in two days.

Because cold nostalgia(વિયોગ) chills me to the bone(હાડકા  
થ્રીજવી દેવા વાળું)

But drenched(તરબોળ થવું) in vanilla(સુગંધ) twilight(સંધ્યા).

I'll sit on the front porch(રવેશ) all night Waist-deep(કમર સુધી ડૂબેલું) in thought because when I think  
of you

I don't feel so alone(એકલું)

As many times as I blink(આંખ નો પલકારો), I'll think  
of you tonight(આજે રાત્રે), I'll think of you tonight.

When violet(જાંબુડિયા રંગની) eyes get  
brighter(પ્રકાશિત)



And heavy(વજનદાર) wings grow lighter

I'll taste the sky and feel alive(જીવિત થવું)  
again

And I'll forget(ભૂલી જવું) the world that I knew  
But I swear(વચન આપવું) I won't forget you

Oh if my voice could reach back through the  
past

I'll whisper in your ear

Oh darling(પ્રિય) I wish you were here



SMART TEXTBOOK

