

COMPREHENSIVELY REVISED

**SCHOLAR
SERIES**

For Federal & KPK Boards

ENGLISH

GRAMMAR & COMPOSITION

11

With Complete
Coverage of Text

WRITTEN BY
M. M. Quraishi
Younus Shukeeb
Shazia Noor Thaheem

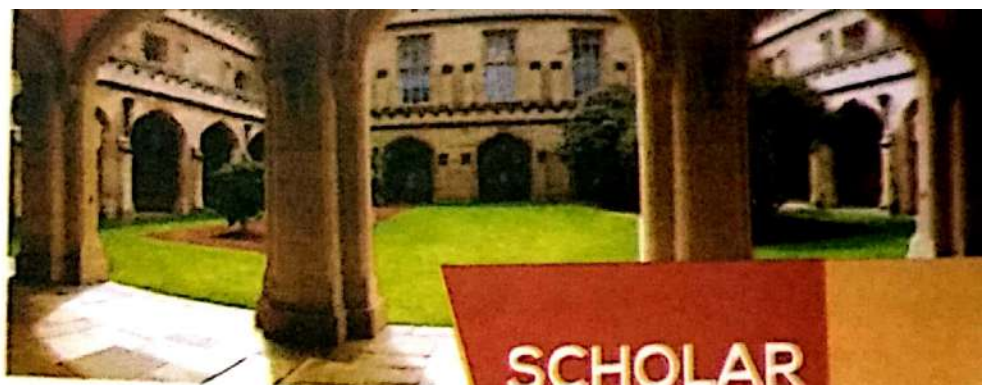
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Muhammad Azam
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PUBLICATIONS**

SALIENT FEATURES OF SUPPLEMENT

- Summaries of lessons and poems with urdu translation
- Themes of poems with urdu translation
- Paraphrasing of poems
- Explanation of poems with reference to the context
- Urdu translation of lessons and poems
- Grammar explained for solving grammar portion of exercises



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& KPK Boards

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**SCHOLAR
PUBLICATIONS**

Preface

By Allah Almighty's grace "Scholar's English Grammar and Composition with supplement of Textbooks" for the students of Intermediate-I (Federal Board) has been published. Thanks to Almighty Allah, Who enabled us to present this book.

It is our humble effort to provide students the best to get maximum marks. This book has been written not only to meet the students' requirements to attempt successfully in the examination hall but also to improve their competence in English. We have tried our level best to be precise the material by using the simple and lucid language. All that is necessary has been included in the book; nothing more, nothing less and nothing else. The answers of the questions of up-to-date papers have also been given in this book.

We express our sincere gratefulness to all those Professors, students, friends and well-wishers, who have encouraged us by their constructive suggestions and appreciations. The book has little claim to perfection and valuable suggestions, sincere proposals, and fair criticism for the improvement are invited (both from the honourable Professors and devoted students) and would be duly incorporated in the next edition.

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**SCHOLAR
SERIES**

FEDERAL
ENGLISH

(Text Book)

Grade - 11

UNIT

1

Responsibilities Of Youth

(Excerpts from the speech of Quaid-e-Azam delivered at the Dhaka University Convocation on 24th March, 1948)

نوجوانوں کی ذمہ داریاں

(قائد اعظم کی ڈھاکہ یونیورسٹی میں ۲۴ مارچ ۱۹۴۸ء کو جلسہ تقسیم اسناد میں کی گئی تقریر سے اقتباسات)

By the end of the unit, the students will be able to:

- Have general idea of the text.
- Infer theme / main idea.
- Apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
 - Scan to answer short questions.
 - Read silently with comprehension and extract the main idea and supporting detail.
 - Use critical thinking to respond orally and in writing to the text (post-reading) to give a personal opinion and justify stance related to viewpoints/ideas and issues in the text read.
- Explore the causes and consequences of a problem or an issue and propose various solutions.
- Evaluate the material read.
- Incorporate evidence (facts, quotations, etc.), examples (analogies, anecdotes, etc.) or a different point of view (elaborating an idea/opinion) to support each key idea.
- Use appropriate transitional devices to connect ideas within and between paragraphs.
- Demonstrate heightened awareness of conventions and dynamics of group discussion and interaction to present and explain one's point of view clearly.
- Recognize silent letters in words and pronounce them with development accuracy.
- Recognize pronounce and represent primary and secondary stress in words with the help of a dictionary.
- Demonstrate the use of collective, countable, and uncountable material and abstract nouns.



SUMMARY

The Quaid-e-Azam delivered this speech in a convocation ceremony at Dakha University. Here is a summary of his speech.

The Quaid-e-Azam congratulates students on receiving their degrees. He reminds them that they are now citizens of an independent state. Being citizens of an independent country does not mean that they can behave as they please. The interests of other people and the state come first. They are now citizens of an independent state. They have been successful in their efforts to achieve freedom. It is more challenging to run a government than to go to jail or fight for freedom.

Our enemies have been unsuccessful in their desire to prevent the establishment of Pakistan. They have turned their attention to finding ways and means to weaken and destroy us. Thousands of men, women, and children were killed, and millions were uprooted from their homes. Many arrived as refugees in the Punjab. The rehabilitation and settlement of refugees was a huge task. It might have destroyed even a well-established State. However, those who had hoped to kill Pakistan at its very beginning by these means were disappointed. Pakistan has not only survived, but it has also emerged stronger than ever.

The students should be vigilant and watch out for subversive agents who attempt to undermine the nation's solidarity. They should learn to judge who are true, honest, and unselfish servants of the state.

Under British Raj, after doing B.A. or M.A., everyone wanted to enter government service. That was the need of colonial rulers. Now circumstances have changed. A government servant earns less than a taxi driver. Therefore, students should look for jobs in private sectors like banking, commerce, law, trade, etc. The state needs technically qualified people. They should look forward to joining technical services because new industries, new banks, new insurance companies, and new commercial firms are establishing, and they need technically qualified people. There is no shame in doing manual work and labor. They will be more prosperous in these fields rather than working in government. These are the opportunities to have and I want you now to think on these lines.

قائد اعظم نے یہ تقریر ڈھاکہ یونیورسٹی میں جلسہ تقسیم اسٹوڈنٹ کی تقریب میں کی۔ ان کی تقریر کا خلاصہ درج ذیل ہے۔

قائد اعظم طلباء کو ڈگریاں حاصل کرنے پر مبارکباد پیش کرتے ہیں۔ وہ انہیں یاد دلاتے ہیں کہ اب وہ ایک آزاد ریاست کے شہری ہیں۔ اس کا مطلب یہ نہیں ہے کہ وہ اپنی مرضی کے مطابق جو چاہیں کر سکتے ہیں۔ دوسرے لوگوں اور ریاست کے مفادات پہلے آتے ہیں۔ اب وہ ایک آزاد ریاست کے شہری ہیں۔ وہ آزادی کے حصول کے لئے اپنی کوششوں میں کامیاب رہے ہیں۔ حکومت چلانا، جیل جانے یا آزادی کی جنگ لڑنے سے زیادہ مشکل ہے۔

ہمارے دشمن قیام پاکستان کو روکنے کی خواہش میں ناکام رہے ہیں۔ انہوں نے ہمیں کمزور کرنے اور تباہ کرنے کے طریقے اور ذرائع ڈھونڈنے کی طرف اپنی توجہ مبذول کر لی ہے۔ ہزاروں مرد، خواتین اور بچے ہلاک ہوئے اور لاکھوں گھروں سے بے گھر کر دیا گیا۔ بہت سے لوگ مہاجرین کے گھاب میں پہنچے۔ مہاجرین کی بحالی اور آباد کاری ایک بہت بڑا کام تھا۔ (سب کچھ) ایک اچھی طرح سے قائم ریاست کو بھی تباہ کر سکتا ہے۔ لیکن وہ لوگ جنہوں نے اپنے آغاز میں ہی ان طریقوں سے پاکستان کو ختم کرنے کی امید کی تھی مایوس ہوئے۔ پاکستان نہ صرف قائم ہے بلکہ وہ پہلے سے کہیں زیادہ مضبوط ابھر کر سامنے آیا ہے۔

آپ کو چوکنار ہونا چاہئے اور ان تخریبی ایجنٹوں پر نگاہ رکھنی چاہئے جو ملک کی یکجہتی کو خراب کرنے کی کوشش کرتے ہیں۔ یہ فیصلہ کرنا سیکھیں کہ ریاست کے بچے، دیانت دار اور بے لوث خدمت گار کون ہیں۔ برطانوی راج کے تحت، پی اے یا ایم اے کرنے کے بعد، ہر کوئی سرکاری ملازمت میں داخل ہونا چاہتا تھا۔ یہی استعماری حکمرانوں کی ضرورت تھی۔ اب حالات بدل چکے ہیں۔ ایک سرکاری ملازم کیسی ڈرائیور سے کم کماتا ہے۔ لہذا آپ کو کئی شعبوں جیسے بینکنگ، تجارت، قانون، تجارت، وغیرہ میں ملازمتیں تلاش کرنی چاہئیں۔ ریاست کو تکنیکی طور پر اہل افراد کی ضرورت ہے۔ آپ کو تکنیکی خدمات میں شامل ہونا چاہئے کیونکہ فنی صنعتیں، بجلی، انشورنس کمپنیاں، اور نئی تجارتی فرمیں قائم ہو رہی ہیں اور ان کو تکنیکی طور پر اہل افراد کی ضرورت ہے۔ ہاتھ سے کام اور مزدوری کرنے میں کوئی شرم نہیں ہے۔ حکومت میں کام کرنے کے بجائے آپ ان شعبوں میں زیادہ خوشحال ہوں گے۔ یہ مواقع ہیں اور میں چاہتا ہوں کہ اب آپ ان خطوط پر سوچیں۔



TEXT WITH URDU TRANSLATION

"Mr. Chancellor, Ladies and Gentlemen, When I was approached by the Vice-Chancellor with a request to deliver the Convocation Address, I made it clear to him that there were so many calls on me that I could not possibly prepare a formal Convocation Address on an academic level with regard to the great subjects with which University deals, such as arts, history, philosophy, science, law and so on. I did, however, promise to say a few words to the students on this occasion, and it is in fulfillment of that promise that I will address you now.

"مسٹر چانسلر، خواتین اور حضرات، جب وائس چانسلر نے مجھ تک رسائی کی اور جلسہ تقسیم اسناد میں خطاب کی درخواست کی تو میں نے انھیں واضح کیا کہ مجھے بہت ساری مصروفیات تھیں اور میں ممکنہ طور پر جلسہ تقسیم اسناد کے لیے ایک رسمی خطبہ تیار نہیں کر سکتا جو علمی سطح پر یونیورسٹی میں پڑھائے جانے والے مضامین جیسے آرٹس، تاریخ، فلسفہ، سائنس، قانون اور اسی طرح کے دوسرے مضامین سے مطابقت رکھتا ہو۔ تاہم میں نے اس موقع پر طلباء سے کچھ الفاظ کہنے کا وعدہ کیا تھا، اور یہ اس وعدے کی تکمیل ہے کہ میں اب آپ سے خطاب کروں گا۔

Words	اردو معانی	Meanings/Synonyms
approach	رسائی	contact, communicate, talk
deliver	دینا	give, present, impart, produce
formal	رسمی	proper, ceremonial, prescribed
call on	ملاقات کرنا	visit, appointment, official visit

First of all, let me thank the Vice-Chancellor for the flattering terms in which he referred to me. Mr. Vice-Chancellor, whatever I am, and whatever I have been able to do, I have done it merely as a measure of duty which is incumbent upon every Mussalman to serve his people honestly and selflessly.

سب سے پہلے میں وائس چانسلر کا تعریفی انداز میں مجھے مخاطب کرنے کا شکریہ ادا کرتا ہوں۔ جناب وائس چانسلر، میں جو بھی ہوں، اور جو کچھ بھی میں کرنے میں کامیاب ہوا ہوں، میں نے اسے محض اس فرض کی ادائیگی کے طور پر کیا ہے جو ہر مسلمان پر فرض ہے کہ وہ اپنے لوگوں کی ایمانداری سے بے لوث خدمت کرے۔

flattering	تعریفی	pleasing, praising, complimentary, gratifying
refer to	حوالہ دینا	mention, talk about, state, allude to
merely	محض	only, simply, plainly
incumbent	فرض، لازمی	obligatory, binding, compulsory, unavoidable

In addressing you I am not here speaking to you as Head of the State, but as a friend, and as one who has always held you in affection. Many of you have today got your diplomas and degrees and I congratulate you. Just as you have won the laurels in your University and qualified yourselves, so I wish you all success in the wider and larger world that you will enter. Many of you have come to the end of your scholastic career and stand at the threshold of life. Unlike your predecessors, you fortunately leave this University to enter life under a sovereign, Independent State of your own. It is necessary that you and your other fellow students fully understand the implications of the revolutionary change that took place on the birth of Pakistan. We have broken the

آپ کو مخاطب کرتے ہوئے میں یہاں آپ سے ریاست کے سربراہ کی حیثیت سے نہیں، بلکہ ایک دوست کی حیثیت سے، اور ایک ایسے شخص کی حیثیت سے بات کر رہا ہوں جس نے آپ کو ہمیشہ عزیز رکھا ہے۔ آپ میں سے بہت سے لوگوں نے آج ڈپلومے اور ڈگریاں حاصل کی ہیں اور میں آپ کو مبارکباد پیش کرتا ہوں۔ جس طرح آپ نے اپنی یونیورسٹی میں اعزاز حاصل کیا ہے اور اپنے آپ کو اہل بنایا ہے، اسی طرح میری خواہش ہے کہ آپ اس بڑی اور وسیع تر دنیا میں کامیابی حاصل کریں جس میں آپ داخل ہو رہے ہیں۔ آپ میں سے بہت سے لوگ اپنے تعلیمی کیریئر کے اختتام پر پہنچ چکے ہیں اور زندگی کی دلیلیز پر کھڑے ہیں۔ اپنے پیش رو (طالب علموں) کے برعکس، آپ خوش قسمت ہیں کہ آپ یونیورسٹی سے رخصت ہو کر اپنی خود مختار، آزاد ریاست کے تحت عملی زندگی میں داخل ہو رہے ہیں۔ اس لیے یہ ضروری ہے کہ آپ اور آپ کے دوسرے ساتھی طلباء پاکستان کی ولادت پر ہونے والی انقلابی تبدیلی کے مضمرات

shackles of slavery; we are now a free people. Our state is our own state. Our Government is our own Government, of the people, responsible to the people of the state and working for the good of the state. Freedom, however, does not mean license. It does not mean that you can now behave just as you please and do what you like, irrespective of the interests of other people or of the state.

کو پوری طرح سے سمجھیں۔ ہم نے غلامی کی بیڑیاں توڑ دیں ہیں؛ اب ہم آزاد قوم ہیں۔ ہماری ریاست ہماری اپنی ریاست ہے۔ ہماری حکومت ہماری اپنی حکومت ہے، عوام کی، ریاست کے عوام کو جوابدہ اور ریاست کی بھلائی کے لئے کام کرتی ہوئی۔ آزادی کا مطلب اجازت نامہ نہیں ہے۔ اس کا مطلب یہ نہیں ہے کہ آپ دوسرے لوگوں یا ریاست کے مفادات کی پرواہ کیے بغیر جو مرضی ہو وہ کریں اور جو پسند ہو وہ کریں۔

affection	محبت، پیار	love, liking, fondness, friendliness
laurels	اعزاز	achievements, honors, glories
scholastic	علمی، تعلیمی	academic, scholarly, learned, intellectual
threshold	دہلیز	verge, brink, edge, beginning
predecessor	پیشرو	ancestor, forerunner, forefather
sovereign	خود مختار	independent, free, autonomous, self-governing
implications	مضمرات	consequences, repercussions, effects, outcomes
shackles	زنجیریں	chains, restraints, fetters
responsible	جوابدہ	accountable, answerable
license	اجازت	permit, freedom, liberty, permission

A great responsibility rests on you and, on the contrary, now more than ever, it is necessary for us to work as a united and disciplined nation. What is now required of us all is constructive spirit and not the militant spirit of the days when we were fighting for our freedom. It is far more difficult to construct than to have a militant spirit for the attainment of freedom. It is easier to go to jail or fight for freedom than to run a Government. Let me tell you something of the difficulties that we have overcome and of the dangers that still lie ahead. Thwarted in their desire to prevent the establishment of Pakistan, our enemies turned their attention to finding ways and means to weaken and destroy us. Thus, hardly had the new state come into being when came the Punjab and Delhi holocaust. Thousands of men, women and children were mercilessly butchered and millions were uprooted from their homes. Over fifty lakhs of these arrived in the Punjab within a matter of weeks. The care and rehabilitation of these unfortunate refugees, stricken in body and in soul, presented problems, which might well have destroyed many a well-established State. But those of our enemies who had hoped to kill Pakistan at its very inception by these means were disappointed. Not only has Pakistan survived the shock of that upheaval, but also it has emerged stronger, more chastened and better equipped than ever.

ایک بہت بڑی ذمہ داری آپ پر عائد ہوتی ہے اور، اس کے برعکس، اب پہلے سے کہیں زیادہ ہمارے لیے ضروری ہے کہ ہم متحد اور نظم و ضبط والی قوم کی حیثیت سے کام کریں۔ ہم سب کو اب جس کی ضرورت ہے وہ تعمیری جذبہ ہے نہ کہ ان دنوں کی عسکریت پسندی جب ہم اپنی آزادی کی جنگ لڑ رہے تھے۔ تعمیر، آزادی کے حصول کے لئے عسکریت پسندی کے جذبے سے کہیں زیادہ مشکل ہے۔ حکومت چلانے کے بجائے جیل جانا یا آزادی کی جنگ لڑنا آسان ہے۔ میں آپ کو ان مشکلات کے بارے میں کچھ بتاتا ہوں جن پر ہم نے قابو پا لیا ہے اور ان خطرات سے جواب بھی درپیش ہیں۔ قیام پاکستان کو روکنے کی خواہش میں ناکام رہنے کے بعد، ہمارے دشمنوں نے ہمیں کمزور اور تباہ کرنے کے طریقے تھے اور ذرائع ڈھونڈنے کی طرف توجہ مبذول کر لی ہے۔ چنانچہ، ابھی نئی ریاست وجود میں آئی ہی تھی کہ پنجاب اور دہلی میں قتل عام ہوا۔ ہزاروں مرد، خواتین اور بچے بے رحمی سے قتل کیے گئے اور لاکھوں کو اپنے گھروں سے بے گھر کر دیا گیا۔ ان میں سے پچاس لاکھ سے زیادہ افراد چند ہفتوں میں ہی پنجاب آ گئے۔ جسمانی اور نفسیاتی طور پر مضروب ان بد قسمت مہاجرین کی دیکھ بھال اور بحالی وہ مسائل پیش آئے جو اچھی طرح سے قائم ریاستوں بھی کو تباہ کر سکتے تھے۔ لیکن ہمارے دشمنوں کو جنہوں نے شروع ہی میں ان ذرائع سے پاکستان کو ختم کرنے کی امید کی تھی، مایوسی ہوئی۔ پاکستان نہ صرف اس الجھل کے صدمے سے بچا نکلا، بلکہ یہ مضبوط ہو کر ابھرا، زیادہ عاجز اور زیادہ (مہارت سے) لیس۔

contrary	برعکس	opposing, conflicting, differing, contesting
militant	عسکریت پسند	aggressive, revolutionary, rebellious, radical
attainment	حصول	achievement, realization, fulfilment, completion
thwarted	ناکام ہونا	stopped, foiled, prevented, impeded, frustrated
holocaust	قتل عام	mass murder, carnage, massacre, genocide
mercilessly	بے رحمی سے	cruelly, ruthlessly, callously, cold-bloodedly
butchered	قتل کر دیے گئے	slain, murdered, killed, massacred, slaughtered
uprooted	اکھاڑ دیے گئے	evacuated, relocated, exiled, displaced
rehabilitation	آباد کاری	restoration, recovery, re-establishment, restitution
inception	آغاز	start, commencement, initiation, establishment
upheaval	ہلچل	turmoil, disorder, commotion, disturbance
chastened	سداکارا ہوا	disciplined, orderly, well-organized, prepared

There followed in rapid succession other difficulties, such as withholding by India of our cash balances, of our share of military equipment and lately, the institution of an almost complete economic blockade of your Province. I have no doubt that all right-thinking men in the Indian Dominion deplore these happenings and I am sure the attitude of the mind that has been responsible for them will change, but it is essential that you should take note of these developments. They stress the importance of continued vigilance on our part... Your main occupation should be in fairness to yourselves, in fairness to your parents and indeed in fairness to the State, to devote your attention solely to your studies. It is only thus that you can equip yourselves for the battle of life that lies ahead of you. Only thus will you be an asset and a source of strength and of pride to your State. Only thus, can you assist it in solving the great social and economic problems that confront it and enable it to reach its destined goal among the most progressive and strongest nations of the world.

اس کے بعد یکے بعد دیگرے دوسری مشکلات آئیں، جیسے بھارت نے ہمارے (مجھے کا) نقد روک لیا، ہمارے حصے کا فوجی ساز و سامان روک لیا، اور حال ہی میں، آپ کے صوبے کی تقریباً مکمل معاشی ناکہ بندی کر دی۔ مجھے اس میں کوئی شک نہیں ہے کہ ریاست بھارت میں رہنے والے تمام درست سوچ رکھنے والے افراد ان واقعات کو برا سمجھتے ہیں اور مجھے یقین ہے کہ ان واقعات کے ذمہ دار افراد کا رویہ بدلے گا، لیکن یہ ضروری ہے کہ آپ ان پیش رفتوں کی طرف متوجہ ہوں۔ وہ (واقعات) ہماری طرف سے مسلسل چوکس رہنے کی اہمیت پر زور دیتے ہیں... آپ کی بنیادی توجہ اپنے آپ کے ساتھ انصاف کرتے ہوئے، اپنے والدین کے ساتھ انصاف کرتے ہوئے اور درحقیقت ریاست کے ساتھ انصاف کرتے ہوئے، اپنی توجہ تعلیم صرف تعلیم پر مرکوز رکھنا ہے۔ یہ صرف اسی طرح ممکن ہے کہ آپ زندگی کی اس جنگ کے لیے اپنے آپ کو تیار کریں جو آپ کے سامنے آ رہی ہے۔ صرف اس طرح آپ اپنی ریاست کے لیے ایک اثاثہ، اور طاقت کا منبع، اور فخر ہوں گے۔ صرف اس طرح آپ اس کو درپیش بڑے معاشرتی اور معاشی مسائل کو حل کرنے میں اس کی مدد کر سکتے ہیں اور اسے دنیا کی سب سے ترقی پسند اور مضبوط ترین قوم بننے کے مقصد تک پہنچنے کے قابل بنا سکتے ہیں۔

succession	تسلسل، یکے بعد دیگرے	sequence, arrangement, system
withholding	روک لینا	refusing, denying, keep back, refuse to give
institution	عمل میں لانا	introduction, establishment, creation, setting up
blockade	ناکہ بندی	obstruct, impede, deter, deny access, hinder, thwart
deplore	برا سمجھنا	lament, regret, be sorry, be disappointed, grieve over

vigilance	گمرانی	watchfulness, attentiveness, alertness, awareness
occupation	پیشہ	profession, career, vocation, job
destined	مقدر	fated, preordained, decided, meant, designed

My young friends, I would, therefore, like to tell you a few points about which you should be vigilant and beware. Firstly, beware of the fifth columnists among ourselves. Secondly, guard against and weed out selfish people who only wish to exploit you so that they may swim. Thirdly, learn to judge who are really true and really honest and unselfish servants of the State who wish to serve the people with heart and soul and support them...

میرے نوجوان دوستو، چنانچہ، میں آپ کو کچھ نکات بتانا چاہوں گا جس کے بارے میں آپ کو محتاط اور آگاہ رہنا چاہئے۔ سب سے پہلے، اپنے درمیان وطن دشمنوں سے محتاط رہو۔ دوم، خود غرض لوگوں سے بچو اور ان کو نکل باہر کرو جو آپ کا صرف اس لیے استحصال کرنا چاہتے ہیں تاکہ وہ اس سے فائدہ اٹھا سکیں۔ تیسرا، ان افراد کو پہچانتا سیکھو اور ان کی مدد کرو جو ریاست کے سچے، انتہائی ایماندار اور بے لوث خدمت گار ہیں، جو قوم کی دل و جان سے خدمت کرنا چاہتے ہیں...

vigilant	چوکنا ہونا	alert, cautious, attentive, watchful
beware	آگاہ رہنا	be careful, be cautious, pay attention, be watchful
weed out	ختم کرنا	get rid of, eliminate, discard
exploit	استحصال کرنا	make use of, take advantage of

There is another matter that I would like to refer to. My young friends, hitherto, you have been following the rut. You get your degrees and when you are thrown out of this University in thousands, all that you think and hanker for is Government service. As your Vice-Chancellor has rightly stated the main object of the old system of education and the system of Government existing, hitherto, was really to have well-trained, well-equipped clerks. Of course, some of them went higher and found their level, but the whole idea was to get well-qualified clerks. Civil Service was mainly staffed by the Britons and the Indian element was introduced later on and it went up progressively. Well, the whole principle was to create a mentality, a psychology, and a state of mind that an average man, when he passed his B.A. or M.A. was to look for some job in Government. If he had it, he thought he had reached his height. I know and you all know what has been really the result of this.

ایک اور معاملہ ہے جس کا میں حوالہ دینا چاہتا ہوں۔ میرے نوجوان دوستو، اب تک آپ ایک ہی طرز پر عمل پیرا ہیں۔ آپ اپنی ڈگریاں حاصل کرتے ہیں اور جب آپ اس یونیورسٹی سے ہزاروں کی تعداد میں فارغ التحصیل ہوتے ہیں تو وہ سب کچھ جو آپ سوچتے اور جسکی خواہش رکھتے ہیں وہ سرکاری ملازمت ہوتی ہے۔ جیسا کہ آپ کے وائس چانسلر نے بجا طور فرمایا ہے کہ پرانے نظام تعلیم اور اب تک حکومت کے نظام کا اصل مقصد اچھی طرح سے تربیت یافتہ، اچھی طرح سے لیس، کلرک بنانا تھا۔ یقیناً، ان میں سے کچھ نے بلندی حاصل کی اور اپنی (ذہنی و علمی) سطح تک پہنچے، لیکن سارا خیال یہ تھا کہ اچھی طرح سے اہل کلرک حاصل ہوں۔ سول سروس میں بنیادی طور پر برطانوی بھرتی کیے جاتے تھے اور ہندوستانی عنصر کو بعد میں متعارف کرایا گیا تھا اور یہ ترقی کے ساتھ بڑھتا رہا۔ ٹھیک ہے، سارا مقصد ایک نفسیات، ایک ذہنی کیفیت پیدا کرنا تھا کہ ایک اوسط آدمی، جب وہ بی اے یا ایم اے پاس کر لے تو وہ سرکاری نوکری تلاش کرے۔ اگر وہ اس کو حاصل کر لے تو وہ سوچتا تھا کہ اس نے (عملی زندگی میں) معراج حاصل کر لی ہے۔ میں جانتا ہوں اور آپ سب جانتے ہو کہ اس کا حقیقی نتیجہ کیا تھا۔

rut	پہاڑا رواج	routine, custom, practice
hanker	شدت سے چاہنا	yearn, want, crave, desire, aspire
progressively	تدریجی طور پر	gradually, with time, little by little, step by step

Our experience has shown that an M.A. earns less than a taxi driver, and most of the so-called Government servants are living in a more miserable manner than many menial servants who are employed by well to do people. Now I want you to get out of that rut and that mentality and

ہمارے تجربے سے ظاہر ہوتا ہے کہ ایک ایم اے (پاس) ایک ٹیکسی ڈرائیور سے کم کماتا ہے، اور زیادہ تر نام نہاد سرکاری ملازمین ان بہت سارے غیر ہنرمند افراد کی نسبت زیادہ ناخوشگوار انداز میں زندگی گزار رہے ہیں جو خوشحال افراد کے پاس ملازمت کرتے ہیں۔ اب میں چاہتا ہوں کہ آپ اس یکسانیت اور ذہنیت

specially now that we are in free Pakistan. Government cannot absorb thousand — impossible. But in the competition to get Government service most of you will be demoralized. Government can take only a certain number and the rest cannot settle down to anything else and being disgruntled are always ready to be exploited by persons who have their own axes to grind. Now I want that you must divert your mind, your attention, your aims and ambition to other channels and other avenues and fields that are open to you and will increasingly become so. There is no shame in doing manual work and labour.

سے نکل جائیں اور خاص طور پر اب جبکہ ہم آزاد پاکستان میں ہیں۔ حکومت ہزاروں افراد کو ملازمت نہیں دے سکتی۔ ناممکن۔ لیکن سرکاری ملازمت حاصل کرنے کے مقابلے میں آپ میں سے بیشتر مایوسی کا شکار ہو جائیں گے۔ حکومت صرف ایک مخصوص تعداد لے سکتی ہے، اور باقی کسی اور چیز پر قناعت نہیں کریں گے اور غیر مطمئن ہونے کی وجہ سے ہمیشہ ان افراد کے ہاتھوں اپنا استحصال کر دیتے ہیں جو صرف اپنا مقصد حاصل کرنا چاہتے ہیں۔ اب میں چاہتا ہوں کہ آپ کو اپنے ذہن، اپنی توجہ، اپنے مقاصد کو دیگر شعبوں اور میدانوں کی طرف مرکوز کریں جو آپ کے لئے کھلے ہیں اور تیزی سے کھلتے رہیں گے۔ ہاتھ سے کام کرنے اور مزدوری کرنے میں کوئی شرم نہیں ہے۔

miserable	ناخوشگوار	depressed, gloomy, dejected, unhappy
menial	غیر ہنرمند، کمتر	unskilled, humble, low, untrained
absorb	جذب کرنا	take up, attract, take in, assimilate
demoralized	افسردگی کا شکار	disheartened, discouraged, depressed, dejected
disgruntled	پرہیز، ادا اس	discontented, dissatisfied, unhappy, angry
ax to grind	اپنا فائدہ حاصل کرنا	have a selfish reason for doing something

There is an immense scope in technical education for we want technically qualified people very badly. You can learn banking, commerce, trade, law, etc., which provide so many opportunities now. Already you find that new industries are being started, new banks, new insurance companies, new commercial firms are opening and they will grow as you go on. Now these are avenues and fields open to you. Think of them and divert your attention to them, and believe me, you will there benefit yourselves more than by merely going in for Government service and remaining there, in what I should say, a circle of clerkship, working there from morning till evening, in most dingy and uncomfortable conditions.

فنی تعلیم میں بہت گنجائش موجود ہے اور ہمیں فنی تعلیم میں تربیت یافتہ افراد کی سخت ضرورت ہے۔ آپ بینکاری، حرفت، تجارت، قانون، وغیرہ سیکھ سکتے ہیں جو اب بہت سارے مواقع فراہم کرتے ہیں۔ آپ کو معلوم ہی ہے کہ نئی صنعتیں شروع کی جا رہی ہیں، نئے بینک، نئی انشورنس کمپنیاں، نئی تجارتی کمپنیاں کھل رہی ہیں اور جب آپ آگے بڑھتے جائیں گے تو وہ ترقی کرتی جائیں گی۔ اب یہ راستے اور میدان آپ کے لئے کھلے ہیں۔ ان کے بارے میں سوچو اور اپنی توجہ انکی طرف مبذول کرو، اور مجھ پر یقین کرو، محض سرکاری ملازمت میں جا کر اور وہاں رہنے کی نسبت اس میں آپ کو کہیں زیادہ فائدہ ہوگا، جس کے بارے میں مجھے کہنا چاہئے، کلرکی کا دائرہ، صبح سے شام تک وہاں کام کرنا، انتہائی افسوس ناک اور غیر آرام دہ حالات میں۔

immense	بہت زیادہ	huge, vast, great, enormous
avenues	مواقع	opportunities, ways, chances, openings
divert	موزنا	redirect, switch, shift, change
dingy	گندہ	dirty, unclean, foul, filthy

You will be far more happy and far more prosperous with far more opportunities to rise if you take to commerce and industry and will thus be helping not only yourselves but also your State. I can give you one instance. I know a young man who was in Government service. Four years ago he went into a banking corporation on two hundred rupees, because he had studied the subject of banking and today he is Manager in one of their firms and drawing fifteen hundred

اگر آپ صنعت و حرفت میں کام کرتے ہیں تو آپ کہیں زیادہ خوش اور خوشحال ہوں گے اور (آپ کے پاس) ترقی کے مواقع بھی کہیں زیادہ ہوں گے اور اس طرح نہ صرف اپنی بلکہ ریاست کی بھی مدد کریں گے۔ میں آپ کو ایک مثال دے سکتا ہوں۔ میں ایک نوجوان کو جانتا ہوں جو سرکاری ملازمت میں تھا۔ چار سال پہلے وہ دو سو روپے پر ایک بینکنگ کارپوریشن میں چلا گیا، کیونکہ اس نے بینکاری کا مضمون پڑھا تھا اور آج وہ ان میں سے ایک فرم میں مینجر ہے اور صرف چار سالوں میں پندرہ سو روپے ماہانہ لے رہا ہے۔ یہ وہ

rupees a month in just four years. These are the opportunities to have and I do impress upon you now to think in these terms...."

مواقع ہیں جنہیں حاصل کرتا ہے اور میں آپ پر زور دیتا ہوں کہ اس طرح سے سوچیں۔"

prosperous	خوشحال	rich, well-off, wealthy, successful
opportunities	مواقع	chances, openings, prospects, occasions

Glossary:

Word	Meaning
butchered	kill (a person or people) indiscriminately or brutally.
chastened	have a restraining or moderating effect on.
convocation (n)	a large formal assembly of people.
dingy	gloomy and drab.
disgruntled	angry or dissatisfied.
exploit	make full use of and derive benefit from (a resource).
fifth columnists	a fifth column is any group of people who undermine a larger group from within, usually in favour of an enemy group or nation.
hanker	feel a strong desire for or to do something.
holocaust	destruction or slaughter on a mass scale, especially caused by fire or unclear war.
incumbent (n)	necessary for (someone) as a duty or responsibility.
instance	in example or single occurrence of something.
laurels (n)	bestow an award or praise on (someone) in recognition of an achievement.
rut	a long deep track made by the repeated passage of the wheels of vehicles.
shackles	a pair of fetters connected together by a chain, used to fasten a prisoner's wrists or ankles together.
thwarted	prevent (someone) from accomplishing something.
upheaval	a violent or sudden change or disruption to something.
weed out	remove unwanted plants from (an area of ground); remove something unwanted.

READING COMPREHENSION

Answer the following questions.

Q1. Why does the Quaid stress on youth to be continuously vigilant?

Ans. The Quaid-e-Azam has stressed on the youth to be continuously vigilant of the enemies of Pakistan because they have been unsuccessful in their effort to prevent the establishment of Pakistan. Now they have turned their focus to weaken and destroy it. In this quest, they have killed thousands of men, women, and children and uprooted millions from their homes. The Quaid has also advised students to look out for subversive agents who attempt to undermine the nation's solidarity. He further advises them to learn to judge who are true, honest, and unselfish servants of the state.

Q2. What, according to the Quaid, is the prime responsibility of youth?

Ans. According to the Quaid, the prime responsibility of the youth is to devote their attention to their studies. It is education that will help them in the battle of life. Furthermore, it will make them an asset and a source of strength and pride to the state.

With education, they can assist their nation in solving the great social and economic problems that it confronts. Moreover, he has also emphasized the youth to work as a united and disciplined nation. They should work with a constructive spirit and not the militant spirit of the days when they were fighting for freedom. Only thus, they can make Pakistan the most progressive and strongest nations of the world.

Q3. Having read the text of the Quaid's speech, what traits of character the Quaid wants to see in the educated youth?

Ans. The Quaid wanted the educated youth to care for the interests of other people and the state. Firstly, they should beware of the fifth columnists. Secondly, they should guard against and weed out selfish people who wish to exploit them. Thirdly, they should learn to judge who are true, honest, and unselfish servants of the state. Furthermore, the educated youth must not look for Government jobs only; instead they should look for other avenues also. Lastly, he wanted educated youth to pay attention to technical education and never be ashamed of doing manual work and labor.

Q4. What advice does the Quaid give to the youth about the choice of career?

Ans. The Quaid advises the youth that they should not look for only Government jobs as the government servant is never able to earn a handsome living in comparison to persons in other jobs. Therefore, young people should look for jobs in private sectors such as banking, commerce, law, trade, etc. Furthermore, he has stressed the fact that the state needs technically qualified people. Therefore, they should look forward to joining other avenues and fields. New industries, banks, insurance companies, and commercial firms were being established in the newly born country, and technically qualified people were needed to run them. By joining these fields, they would become more prosperous. That is why the Quaid strongly advised them to choose technical fields.

Q5. Compare and contrast the youth of today with the ideal youth of Quaid-e-Azam, as described in his speech.

Ans. In his speech delivered at Dhaka University Convocation, the Quaid expressed the qualities he wanted to see in the youth. He wanted the youth to guard the interests of other people and the state, beware of the enemies of the nation, and weed out selfish people so that they would not exploit them. They should also learn to judge who are true, honest, and unselfish servants of the state. They must not look for Government jobs only; rather, they should pay attention to technical education and serve the state in the fields of banking, commerce, law, trade, etc. Unfortunately, the youth of today is far away from the ideal youth of the Quaid. The youth still prefer Government jobs and are indifferent to the affairs of the state. They are easily exploited on the bases of their ethnic, linguistic, religious, or sectarian affiliations. Hence, they have been unable to judge who are true, honest, and unselfish servants of the state. That is why the country has not been able to become a progressive and strong nation.

Q6. Having read the text of 'Responsibilities of Youth,' what, in your view, could be the possible role of youth in crisis management of the country?

Ans. In his speech, the Quaid refers to the crises faced by the state at its birth, such as the rehabilitation of thousands of refugees, withholding of cash balances by India, not giving the due share of military equipment, and economic blockade. States usually face such crises. In the face of these crises and for their management, the youth should devote their attention solely to their studies as their education will help them to learn how to manage such calamities and succeed in the battle of life. Only through education, they would be able to solve such social and economic crises. Also, it is necessary for them to work as a united and disciplined people and should also work with a constructive spirit.

Q7. The Quaid says, "Not only has Pakistan survived the shock of that upheaval...than ever." Which upheaval is he talking about?

Ans. In his address, the Quaid is talking about the acts of violence that happened at the creation of Pakistan, such as the Punjab and Delhi holocaust. Thousands of men, women, and children were mercilessly killed and millions were uprooted from their homes. As a result, over fifty lakh refugees arrived in the Punjab. The care and rehabilitation of these refugees was a huge task. By these coward means, the enemy wanted to weaken and destroy Pakistan at its creation. However, Pakistan survived the shock of this upheaval, and it emerged stronger and better equipped.

Q8. Interpret and analyze the following statements from the speech:

- "beware of the fifth columnist among ourselves."
- "guard against and weed out selfish who only wish to exploit you so that they may swim."
- "Hitherto, you have been following the rut.... All you think and hanker for is government service... Now I want you to get out of that rut and that mentality, especially now that we are in free Pakistan."

Ans.

- A fifth columnist is a person who acts against the interest of a state, usually in favor of an enemy state. A fifth columnist exploits differences that exist amongst people. These differences may be ethnic, linguistic, religious, or sectarian. They use

these differences to weaken a state. The Quaid warns students to beware of such people.

- B. The Quaid is warning against those people who may use ethnic, linguistic, religious, or sectarian affiliations of people to create differences among them. The interest of the state is that all people, irrespective of their ethnic, linguistic, religious, or sectarian affiliations, should live in harmony.
- C. The Quaid is referring to the old system of education and the system of Government. Its purpose was to produce men of average abilities. After passing their B.A. or M.A., they looked for some jobs in the Government sector. Thus, the purpose of the whole system of education and government was to produce and employ clerks. The Quaid says that students should come out of this rut. There is a vast scope in technical education. The state needs technically qualified people. Students should learn banking, commerce, trade, law, etc., which provide immense opportunities.

Writing Suggestions:

Q. Write a summary of the lesson 'Responsibilities of Youth'.

Ans. A summary of the lesson is at the beginning of the unit.

Oral Communication:

Group Discussion

A group discussion refers to a communicative situation that allows its participants to share their views and opinions with other participants. It is a systematic exchange of information, views and opinions about a topic, problem, issue or situation among the members of a group who share some common objectives.

Participating in discussion shows your confidence and ability to lead the group in the right direction. It is important that you give logical points while speaking. While initiating the discussion, you could use the following phrases:

"With due respect, I would like to put forward the point that..."

"Good morning ladies and gentleman, I would like to begin/start by saying that...."

"I would like to begin by stating my view of the matter..."

Agreeing with a point

It is necessary to keep in mind that the objective of this task is cooperation and reaching most practical and logically sound conclusion. It is essential that you make your point while respecting views and opinions of other participants if they are reliable. Some phrases for agreeing are:

"I totally agree with...."

"As a matter of fact, Mr./Miss X is right by saying that..."

"I think you are absolutely right"

"I have to side with X on this one"

"There can be no doubt that..."

Disagreeing

While agreeing is a positive deed, disagreeing, if not done appropriately could sound almost rude and impolite. The following phrases will help you to disagree politely.

"With due respect, I believe it would be wrong to..."

"With due respect, I would only partly agree to that..."

"I feel it wouldn't be right to..."

"Though I agree with it seems to me that..."

Suggesting your opinion

Firstly, your points must be such that they are convincing and assertive. Moreover, putting your idea into comprehensible sentences is necessary. Therefore, the following phrases will help you through the same.

"My honest opinion would be that..."

"The way I see it. ..."

"The point I would like to make is that..."

"I would like to say that..."

"I am of the opinion that..."

Asking for clarification

While a point is made, it is necessary that the entire group gets the gist of it. In case you don't understand a view of someone, it is advisable to ask them to repeat it. Moreover, it will show your interest and eagerness to participate in the discussion. Some phrases are:

"I'm sorry but could you please make it more clear..."

"If you don't mind, could you please repeat that again..."

Interrupting Politely

Sometimes, there occur situations where you have to interrupt because you want to add a valuable information to the already made point. Therefore, here are some phrases to use in such situations.

"Sorry to interrupt, but..."

"I would like to add here that..."

"Is it okay if I add something here..."

"If I may interrupt, I would like to add that..."

Other Useful Phrases

In addition, to the already mentioned phrases, here are a few more to be used in specific situations.

Relating to ground reality: "In today's world..."

Stating popular facts: "As a matter of fact..."

Thanking someone, before making your point: "Thank you for asking my opinion..."

Giving a chance to someone: "What do you think about this, X?"

Quoting someone popular: "As X had once said..."

In conclusion, it is a healthy discussion and coming to a well cooperated ending that matters in the group discussion task. Hence try to contribute precise, well structured as well as logical points using your time effectively.

Activity:

Divide the class into groups of seven students each and hold a group discussion, keeping in view the conventions and dynamics of the group discussion, on the topic, "The Role of Youth in Progress and Prosperity of a Nation".

VOCABULARY AND GRAMMAR**VOCABULARY**

Read each word and underline the silent letter, consult pronunciation key in authentic dictionary if in doubt.

Example: hour — silent letter is h.

re <u>ci</u> pt	dou <u>b</u> t	<u>g</u> nome	hal <u>v</u> es
wh <u>a</u> le	<u>w</u> rong	balle <u>t</u>	ex <u>c</u> erpt
ali <u>g</u> n	Wed <u>n</u> esday	cast <u>l</u> e	thum <u>b</u>
rende <u>z</u> vous	<u>k</u> now	<u>g</u> uest	s <u>w</u> ord

Consult dictionary and mark which syllable is to stress in the following words.

Example	computer	com- <u>put</u> -er	- 2 nd syllable
1.	Reception	re- <u>cep</u> -tion	- 2 nd syllable
2.	comparison	com- <u>par</u> -i-son	- 2 nd syllable
3.	Potato	po- <u>ta</u> -to	- 2 nd syllable
4.	bedroom	<u>bed</u> -room	- 1 st syllable
5.	Fourteen	four- <u>teen</u>	- 2 nd syllable
6.	forty	for- <u>ty</u>	- 1 st syllable

7. delicious de-li-cious - 2nd syllable
 8. playful play-ful - 1st syllable

GRAMMAR

Abstract nouns are the nouns that express ideas, concepts, or qualities that cannot be seen or experienced. We cannot see, hear, touch, taste, or smell these concepts.

Examples of abstract nouns include *liberty, anger, freedom, love, generosity, charity, and democracy.*

A. Circle the abstract noun in each sentence below.

Abstract nouns are in **bold** and *italics*.

- I respected the **honesty** my friend showed.
- Can you believe that woman's **brilliance**?
- To my **delight**, everyone arrived on time.
- She was in great **despair** when she lost her phone.
- We have a lot of **hope** for the *future*.
- They showed extreme **joy** when they helped others.
- The men had much **bravery** on the battlefield.
- My mother always shows great **compassion** for her children.
- We have a ton of **pride** in our school.

B. Write a sentence with each abstract noun given below:

- | | |
|-------------|---------------------------------------|
| 1. love | All is fair in love and war. |
| 2. pleasure | Every pleasure has a pain. |
| 3. calm | The government has appealed for calm. |
| 4. despair | He gave up the struggle in despair. |
| 5. truth | Wisdom is only found in truth. |

C. Tell whether the following nouns are countable or not. Tick the correct option and use these nouns in sentences:

- | | |
|--------------|------------------------|
| 1. confusion | uncountable/countable |
| 2. roof | uncountable/countable |
| 3. traffic | uncountable/countable |
| 4. pain | uncountable/countable |
| 5. behaviour | uncountable/countable |
| 6. knife | uncountable/countable |
| 7. cutlery | uncountable/countable |
| 8. freedom | uncountable/countable |
| 9. mouth | uncountable/countable |
| 10. peace | uncountable/ countable |

D. Each of these sentences contains a collective noun. Identify and then use these collective nouns in your own sentences.

- Keys, marbles, and rubber bands were just a few of the things in the **pile** of objects in his drawer.

- He found it amongst a **pile** of old books.
2. The boys decided to join the **Navy** after graduation.
My brother is an officer in the **Navy**.
3. After the performance, all the actors joined hands and bowed toward the **audience**.
The **audience** was clapping and cheering.
4. The **team** celebrated heartily after scoring a winning goal.
The **team** contains five international players.
5. Most of the students on the **council** are also on the honour roll.
The **council** is responsible for garbage collection.
6. The boat's **crew** worked all night to stop the leak.
The plane crashed, killing all its passengers and **crew**.
7. The talent show featured several individual performers, along with three **bands**.
Bands of outlaws lived in the forest.
8. Our extended **family** includes great-grandparents and second cousins.
He wants to spend more time with his **family**.
9. All of the students are attending a school **assembly** on Friday.
The National **Assembly** has discussed the crisis.
10. The **senate** will be voting on three education funding bills tomorrow.
Pakistan **Senate** has 102 members.
11. The teachers and administrators held a meeting in the **faculty** office.
Both **faculty** and students oppose the measures.
12. The **sheep** clustered in a tight flock to ward off the cold weather.
One **sheep** follows another.

E. Complete the following sentences using appropriate collective noun from the list below. Some of the collective nouns may be used more than once.

swarm	herd	flock	bouquet
gang	bundle	band	collection

1. A swarm of locusts attacked a herd of cattle.
2. A flock of birds is always a beautiful sight.
3. They welcomed the chief guest with a bouquet of flowers.
4. As we drove down the country side, we saw a flock of sheep grazing in the fields.
5. The gang of thieves has been arrested by the police.
6. There we saw a man carrying a bundle of clothes on his head.
7. A band of musicians was hired to perform at the party.
8. My friend has a fine collection of old stamps.

ACTIVITY

Activity:

Interact with the text and find out some abstract and uncountable nouns and use them in your own sentences.

Abstract Nouns

A noun is a person, place or thing.

Abstract nouns are a type of noun that we cannot see or touch. These are the 'things' that are intangible concepts, or an abstract form of noun.

It may include an aspect, concept, idea, experience, state of being, trait, quality, feeling, or other entity that cannot be experienced with the five senses.

Recognizing When a Noun Is Abstract

Concrete nouns are people, places, or things that we can experience with our five senses. The abstract nouns are opposite. We cannot experience these nouns with our senses. If a noun is abstract, it describes something we cannot see, hear, touch, taste or smell.

It can be difficult to recognize when a noun is abstract because there are so many words that can function in different ways. For example, some words might function as verbs in some cases and abstract nouns in other cases. Love and taste are two examples.

Countable and Non-Countable Nouns

Countable nouns are things that can be counted like apples or people. They are usually the things we can touch and count. We can have one apple or 12 apples.

Non-countable nouns (sometimes called uncountable nouns) are things that cannot be quantified, like air or love. They are usually abstract ideas that we cannot touch and count.

Countable nouns have distinct **singular** and **plural** forms. If we have one apple, it will come in the singular form. If you have a dozen apples, it will come in the plural form.

These nouns can be preceded by a number or the determiners "a" or "an." They can also be paired with modifiers, or quantifiers, like "many" or "fewer." Here are some examples of count nouns, or countable nouns:

He has **one** cow.

Can I borrow these **three** pens?

How **many** plates do you have?

Non-Countable Nouns

Non-countable nouns typically only have a **singular** form. If we have some water in our glass, it will be in the singular form (even though there are several millilitres of it).

These nouns will **never** be preceded by the determiners "a" or "an."

However, they are paired with modifiers like **some**, **a lot of** or **much**.

Here are some examples of uncountable nouns, or non-countable nouns:

She has **some** knowledge of the area.

He has done **a lot of** research on the subject.

There is not **much** air in this room.

She has so **much** homework to complete for a Sunday night.

A list of nouns, in alphabetical order, used in the speech. Find out abstract and uncountable nouns:

address, affection, ambition, anything, arts, asset, attainment, attention, attitude, avenues, balances, banking, banks, battle, birth, body, Britons, care, career, cash, channels, children, circle, civil-service, clerks, clerkship, commerce, companies, competition, conditions, convocation, corporation, course, dangers, days, degrees, Delhi, desire, developments, difficulties, diplomas, Dominion, doubt, driver, duty, education, element, end, enemies, equipment, establishment, evening, experience, fairness, fields, fight, films, freedom, friend, friends, fulfilment, Gentlemen, goal, Government, happenings, Head, heart, height, history, holocaust, homes, idea, implications, importance, inception, independent, India, industries, industry, instance, institution, insurance, interests, jail, job, labour, ladies, laurels, law, level, license, life, man, Manager, manner, matter, measure, men, mentality, millions, mind, month, morning, Mr. Chancellor, Mussalman, nation, number, object, occasion, occupation, opportunities, Pakistan, part, people, persons, philosophy, place, points, predecessors, principle, problems, promise, Province, psychology, Punjab, refugees, regard, rehabilitation, request, responsibility, rest, result, rupees, rut, science, scope, servants, service, shackles, shame, share, shock, slavery, something, soul, source, spirit, State, strength, students, studies, subject, subjects, success, succession, system, taxi, terms, thousands, threshold, today, trade, University, upheaval, Vice-Chancellor, vigilance, ways, weeks, women, words, work, world, years.

Teacher's Guideline:

Revise with students the rules of using collective, uncountable, material and abstract nouns as studied in earlier grades.



UNIT

2

His First Flight

(اسکی پہلی اڑان)

Liam O' Flaherty

By the end of the unit, the students will be able to:

- skim text to
 - have general idea of the text.
 - infer theme/ main idea.
- apply critical thinking to interact with text and use intensive reading strategies to:
 - scan to answer short questions.
 - make simple inferences using context of the text and prior knowledge.
- analyze paragraphs to identify sentences that support the main idea through cause and effect.
- use critical thinking to respond orally and in writing to the text (post-reading) to:
 - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
- relate what is read to his or her own feelings and experiences.
- recognize author purpose and point of view and their effect on the text.
- use summary skills to extract salient points and develop a mind map to summarize a text.
- write an extended narrative incident including action, spoken words, observation, thoughts and feelings.
- demonstrate use of collective, countable and uncountable material and abstract nouns.
- apply rules of change of numbers of noun.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- use in speech and writing all the appropriate transitional devices.
- recognize that transitional devices are used for coherence and coherence at oral and written discourse.

ABOUT THE AUTHOR

Liam O' Flaherty (28 August 1896 - 7 September 1984) was an Irish novelist (آئرلینڈ کا ناول نگار) and short story writer. He was born in the Arran Islands, County Galway, and educated at University College, Dublin. He was a leading Irish novelist of the early 20th century.

Flaherty's works are characterized by stark Naturalism (حقیقت نگاری), psychological analysis, and powerful drama. Among his books are *The Neighbour's Wife* (1924), *The Informer* (1925; Film, 1935), *Mr. Gilhooley* (1926), *Short Stories* (1937; revised

1956), *Land* (1946), *Two Lovely Beasts and Other Stories* (1950), *Insurrection* (1951), and *The Pedlar's Revenge and Other Stories* (1976). His autobiography *Shame the Devil* was published in 1934.

SUMMARY

"His First Flight" is an exciting story about learning new things in life. The main character of this story is a baby seagull, which is learning how to fly. We take the flying of birds for granted. We do not think of the pain the birds may have to go through while learning to fly. This short story describes this situation.

A family of Seagull lives on a ledge (کھڑی چٹان). The parents are teaching their babies how to fly. Their three babies have flown away under their guidance (رہنمائی). One, however, fails to have the courage (حوصلہ پکڑنے میں ناکام ہو جانا) to take his first flight.

The parents try their best to encourage (حوصلہ افزائی کرنا) him to fly. They fly around him, upbraid (اڑنا) him, and even threaten him to starve (بھوکا چھوڑنے کی دھمکی) unless he flies. Because of his cowardice (بزدلی), he is left all alone on the ledge without food. He keeps on watching his parents teaching his brothers and sister in the art of flight.

Over time, he becomes hungry. Hunger makes him uneasy (بے چین). He makes gestures (اشارے کرنا) to attract his family's attention, but no one pays any attention. He feels that he will starve to death. Suddenly, he sees his mother flying towards him with a piece of fish in her beak (چوچ). The sight of food maddens (پاگل کر دیا) him. She comes near the ledge and flies away. He is surprised at her behavior. But she shows no emotions (جذبات).

She again flies towards him. Maddened by hunger, he jumps over the food. He finds himself falling down and out of the ledge. A monstrous terror seizes him for a while. Then he feels that his wings are supporting him. He starts using his wings to fly higher. He is overjoyed at his new experience. **He has made his first flight.**

"اس کی پہلی اڑن" زندگی میں نئی چیزیں سیکھنے کے بارے میں ایک دلچسپ کہانی ہے۔ اس کہانی کا مرکزی کردار ایک بے بی سیگل ہے جو اڑنا سیکھ رہا ہے۔ ہم پرندوں کی اڑان کو عام سی بات سمجھتے ہیں۔ اڑنا سیکھتے وقت پرندوں کو جس تکلیف سے گزرنا پڑتا ہے اس کے بارے میں ہم نہیں سوچتے ہیں۔ یہ مختصر کہانی اس صورتحال کو بیان کرتی ہے۔ سیگلوں کا ایک خاندان چٹان کے ایک کنارے پر رہتا ہے۔ والدین اپنے بچوں کو اڑانے کا طریقہ سکھا رہے ہیں۔ ان کے تین بچے ان کی رہنمائی میں اڑ گئے ہیں۔ تاہم، ایک، اپنی پہلی پرواز کرنے کی ہمت میں ناکام رہتا ہے۔

والدین پوری کوشش کرتے ہیں کہ وہ اس کے اڑانے کی حوصلہ افزائی کریں۔ وہ اس کے چاروں طرف اڑان بھرتے ہیں اور اسے حیرت زدہ کرتے ہیں اور یہاں تک کہ اسے بھوک سے مارنے کی دھمکی بھی دیتے ہیں جب تک کہ وہ اڑ نہ جائے۔ اس کی بزدلی کی وجہ سے، وہ بغیر کھانے کے سارا دن کنارے پر تہوارہ جاتا ہے۔ وہ اپنے والدین کو اپنے بھائیوں اور بہنوں کو پرواز کے فن میں تعلیم دیتے ہوئے دیکھتا رہتا ہے۔ وقت گزرنے کے ساتھ وہ بھوکا ہو جاتا ہے۔ بھوک نے اسے بے چین کر دیا ہے۔ وہ اپنے خاندان کی توجہ حاصل کرنے کے لئے اشارہ کرتا ہے، لیکن کوئی بھی توجہ نہیں دیتا ہے۔ اسے لگتا ہے کہ وہ بھوک سے مر جائے گا۔ اچانک اس نے دیکھا کہ اس کی ماں اپنی چوچ میں مچھلی کا ایک ٹکڑا لے کر اس کی طرف اڑ رہی ہے۔ کھانا دیکھنے پر وہ پاگل ہو جاتا ہے۔ وہ کنارے کے قریب آکر اڑ جاتی ہے۔ وہ اس کے رویے پر حیرت زدہ ہے۔ لیکن وہ کوئی جذبات نہیں دکھاتی۔

وہ پھر اس کی طرف اڑ کر آتی ہے۔ بھوک سے دوچار، وہ کھانے پر کود پڑتا ہے۔ وہ خود کو نیچے کی طرف اور نیچے گرتا ہوا پاتا ہے۔ ایک خوفناک دہشت اسے تھوڑی دیر کے لئے جکڑ لیتی ہے۔ تب اسے محسوس ہوتا ہے کہ اس کے پردوں نے اس کی مدد کی ہے۔ وہ اونچے اڑنے کے لئے اپنے پردوں کا استعمال شروع کرتا ہے۔ وہ اپنے نئے تجربے پر بہت خوش ہے۔ اس نے اڑان بھری ہے۔

THEME/CENTRAL IDEAL

His First Flight highlights the importance of independence, self-belief, and confidence. It also highlights the need for motivation to attain goals. Necessity is the mother of invention, but it sometimes needs an initial spark from outside.

The story teaches that everyone needs to be independent even when staying with family. But the joy of independence is not for cowards.

From an educator's point of view, 'His First Flight' shows how to motivate someone to achieve a goal. The parents of the young Seagull tried to persuade (آوارہ کرنا) him in different ways but to no avail. The mother knew that the trick was to

arouse his need. She eventually lures (لا لای سے آمادہ کرتا) him out with food.

اس کی پہلی پرواز آزادی، خود پر یقین اور اعتماد کی اہمیت کو اجاگر کرتی ہے۔ اس میں اہداف کے حصول کے لئے محرک کی ضرورت پر بھی روشنی ڈالی گئی ہے۔ ضرورت ایسا ہی ہوتا ہے، لیکن اس کو کبھی کبھی باہر سے ابتدائی چنگاری درکار ہوتی ہے۔

کہانی سکھاتی ہے کہ خاندان کے ساتھ رہتے ہوئے بھی ہر ایک کو خود مختار ہونے کی ضرورت ہے۔ لیکن آزادی کی خوشی بزدلوں کے لئے نہیں ہے۔

ایک معلم کے نقطہ نظر سے 'اس کی پہلی پرواز' یہ ظاہر کرتی ہے کہ کس طرح کسی کو مقصد کے حصول کے لئے متحرک کرنا ہے۔ نوجوان سیکل کے والدین نے اسے مختلف طریقوں سے راضی کرنے (آمادہ کرنا) کی کوشش کی، لیکن فائدہ نہیں ہوا۔ والدہ جانتی تھیں کہ بھوک اس کی ضرورت کو جگائے گی۔ وہ آخر کار اسے بھوک کا لالچ دیتی ہے۔

TEXT WITH URDU TRANSLATION

The young Seagull was alone on his ledge. His two brothers and his sister had already flown away the day before. He had been afraid to fly with them. Somehow when he had taken a little run forward to the brink of the ledge and attempted to flap his wings he became afraid. The great expanse of sea stretched down beneath, and it was such a long way down -- miles down. He felt certain that his wings would never support him, so he bent his head and ran away back to the little hole under the ledge where he slept at night.

نوجوان سمندری بگلا اپنی چٹان پر اکیلا تھا۔ اس کے دو بھائی اور ایک بہن ایک روز پہلے ہی پرواز کر چکے تھے۔ وہ ان کے ساتھ اڑنے کے خوفزدہ تھا۔ کسی نہ کسی طرح جب اس نے چٹان کے کنارے کی طرف تھوڑا سا دوڑتے ہوئے اپنے پرؤں کو پھڑپھڑانے کی کوشش کی تھی تو وہ خوفزدہ ہو گیا تھا۔ نیچے سمندر کی وسعت تھی اور یہ بہت نیچے تھا، کئی میل۔ اسے یقین تھا کہ اس کے پر کبھی بھی اس کا بوجھ نہیں اٹھائیں گے، چنانچہ اس نے اپنا سر بھدیا اور چٹان کے نیچے واقع چھوٹے سے بل کی طرف بھاگ گیا جہاں پر اس نے رات گزارا۔

Words	اُردو معانی	Meanings/Synonyms
ledge	پہاڑی چٹان کا کنارہ	shelf, sill, projection, protrusion, overhang
brink	کنارہ	edge, verge, margin, rim, border, boundary, periphery
flap	پھڑپھڑانا	move noisily
expanse	وسعت	area, stretch, tract, belt, region
stretched	پھیلا ہوا	extended, extensive, wide-spread
bent	بھکانا	bowed, lowered, drooped
hole	چھید، سوراخ، بل	pit, trench, cavity

Even when each of his brothers and his little sister, whose wings were far shorter than his own, ran to the brink, flapped their wings, and flew away, he failed to muster up courage to take that plunge which appeared to him so desperate. His father and mother had come around calling to him shrilly, scolding him, threatening to let him starve on his ledge unless he flew away. But for the life of him, he could not move.

جبکہ اس کے دونوں بھائی اور اس کی چھوٹی بہن، جن کے پر اس کے پرؤں سے کہیں زیادہ چھوٹے تھے، چٹان کے کنارے کی طرف بھاگے تھے، اور اپنے پرؤں کو پھڑپھڑاتے ہوئے پرواز کر چکے تھے، مگر وہ یہ ہمت کرنے میں ناکام رہا کہ وہ غوطہ لگائے جو اسے بہت مشکل لگ رہا تھا۔ اس کے ماں باپ اس کے پاس آئے اور تیز آواز سے اسے پکار رہے تھے، اسے ڈانٹ رہے تھے اور اسے دھمکی دے رہے تھے کہ وہ اسے چٹان پر بھوکا مرنے دیں گے یہاں تک کہ وہ اڑان بھرے۔ لیکن وہ اپنی زندگی جانے کے خوف کی وجہ سے حرکت (از) نہیں کر سکا۔

muster up	ہمت کرنا	gather, collect
desperate	مایوس	eager, hopeless, distressed, wretched, desolate
shrilly	چچی کی آواز	piercingly, in a shrill voice
scolding	ڈانٹنا	rebuke, reprimand, reproach, reproof, admonish, remonstrate
starve	فائدہ کشی سے مرنا	famish, be extremely hungry

That was twenty-four hours ago. Since then nobody had come near him. The day before, all day long, he had watched his parents flying about with his brothers and sister, perfecting them in the art of flight, teaching them how to skim the waves and how to dive for fish. He had, in fact, seen his older brother catch his first herring and devour it, standing on a rock, while his parents circled around raising a proud cackle. And all the morning the whole family had walked about on the big plateau midway down the opposite cliff, laughing at his cowardice.

یہ 24 گھنٹے پہلے کی بات تھی۔ اس وقت سے کوئی بھی اس کے قریب نہیں آیا تھا۔ ایک روز پہلے، سارا دن، وہ اپنے والدین کو اپنے بہن بھائیوں کے ساتھ اڑتے دیکھ چکا تھا جو ان کو اڑان کے فن میں بہت کر رہے تھے اور انہیں یہ سیکھا رہے تھے کہ کس طرح سمندر کے لہروں کے ساتھ ساتھ اڑتے ہیں اور کس طرح مچھلیاں پکڑنے کے لیے غوطہ لگایا جاتا ہے۔ دراصل وہ اپنے بڑے بھائی کو اپنا پہلا شکار (بڑی مچھلی) پکڑتے اور چٹان پر کھڑے ہڑپ کرتے ہوئے دیکھ چکا تھا جبکہ اس کے والدین اس کے راز پکڑ کا دتے ہوئے فخریہ آوازیں نکال رہے تھے۔ اور اس کا پورا خاندان سامنے والی بڑی چٹان کے اگے سے اسے پر چھل قدمی کر رہا تھا اور اس کی بزدلی پر قہقہے لگا رہا تھا۔

perfecting	کامل، مکمل	improving, refining, completing, honing, sharpening
skim	چھوٹے ہوئے گزرتا	glide, slide, sail, skate, float
herring	ہیرنگ مچھلی	a small silvery fish
devour	نگھٹنا	eat hungrily, eat greedily, gobble (up/down), guzzle, gulp (down)
cackle	چچ	squawk, cluck, gabble
cliff	ڈھلوان چٹان	precipice, rock face, ridge, ledge, overhang
cowardice	بزدلی	timidity, fearfulness, fear

The sun was now ascending the sky, blazing warmly on his ledge that faced south. He felt the heat because he had not eaten since the previous nightfall. Then he had found a dried piece of mackerel's tail at the far end of his ledge. Now there was not a single scrap of food left. He had searched every inch, rooting among the rough, dirt-caked straw nest where he and his brothers and sister had been hatched. He even gnawed at the dried pieces of spotted eggshell. It was like eating part of himself.

سورج اب آسمان پر بلند ہو رہا تھا اور اس کی چٹان پر، جس کا منہ جنوب کی طرف تھا، اس کی گرم روشنی پڑ رہی تھی۔ اس نے گرمی محسوس کی کیونکہ اس نے گزشتہ رات سے کچھ نہیں کھایا ہوا تھا۔ پھر اسے چٹان کے ایک دور کنارے پر مچھلی کی ڈم کا ایک خشک ٹکڑا ملا۔ اب وہاں پر خوراک کا ایک ٹکڑا بھی موجود نہ تھا۔ اس نے جگہ کا ایک ایک انچ تلاش کیا، اس نے گندگی سے بھرا ہوا وہ گھوسلا بھی کرید ڈالا جہاں وہ اور اس کے بھائی انڈوں سے نکلے تھے۔ حتیٰ کہ اس نے انڈے کے پکڑے خول کے ٹکڑوں کو اپنے دانتوں سے کترا۔ یہ اپنے جسم کے کسی حصے کو کھانے کے مترادف تھا۔

ascending	چڑھنا، بلند ہونا	climb, go up, move up, rise (up)
blazing	جلنا	burning, raging, heated
warmly	گرمی سے، شدت سے	scorching, heat, sizzling
scrap	ٹکڑا، خام	fragment, piece, bit, snippet, shred
hatched	انڈے سے نکلتا	breed, give birth, produce
gnawed	کترنا، کھا جانا	chew, bite, nibble

He had then trotted back and forth from one end of the ledge to the other, his grey body – they colour of the cliff, his long gray legs stepping daintily, trying to find some means of reaching his parents without having to fly. But on each side of him the ledge ended in a sheer fall of precipice, with the sea beneath. And between him and his parents there was a deep, wide chasm.

وہ پھر چٹان کے ایک سرے سے دوسرے سرے تک چھوٹے چھوٹے قدم لیکر دوڑنے لگا، اس کا خاکی رنگ، چٹان کے رنگ کی طرح تھا۔ اس کی خاستری رنگ کی لمبی ٹانگیں نزاکت سے حرکت کر رہی تھیں اور وہ اس کو شش میں تھا کہ وہ کسی طرح اڑے بغیر اپنے والدین کے پاس پہنچ جائے۔ لیکن اس کے دونوں طرف چٹان عمودی ڈھلان کی شکل میں ختم ہوتی تھی جس کے نیچے سمندر تھا اور اسکے اور اسکے والدین کے درمیان گہرا وسیع شکاف تھا۔

trotted	تیز چلنا	run, jogged, hurried
daintily	نفاست سے، نزاکت سے	delicately, elegantly, gracefully
precipice	پہاڑی کا اگلا حصہ	cliff face, cliff, sheer drop

And above him he could see nothing. The precipice was sheer, and the top of it was perhaps farther away than the sea beneath him.

اور اسنے سے اوپر وہ دیکھ نہیں سکتا تھا۔ پہاڑی کا اگلا حصہ عمودی تھا، اور اسکا اوپر والا سر شاید اس سے نیچے سمندر سے بھی زیادہ دور تھا۔

sheer	عمودی	perpendicular, steep, vertical
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He stepped slowly out to the brink of the ledge, and, standing on one leg with the other leg hidden under his wing, he closed one eye, then the other, and pretended to be falling asleep. Still they took no notice of him. He saw his two brothers and his sister lying on the plateau dozing, with their heads sunk into their necks. His father was preening the feathers on his white back.

وہ آہستہ آہستہ چٹان کے کنارے تک گیا، اور ایک ٹانگ پر کھڑے ہو کر اور دوسری کو اپنے پر کے نیچے چھپا کر، اس نے ایک آنکھ کو بند کیا، پھر دوسری کو اور یوں ظاہر کیا جیسے وہ سو گیا ہے۔ پھر بھی انہوں نے اس کی کوئی پروا نہ کی۔ اس نے اپنے بھائیوں اور بہن کو ابھری ہوئی سلا پر اوتھتے ہوئے دیکھا۔ بہنوں نے اپنے سر اپنے گردنوں میں چھپا لیے تھے۔ اس کا باپ لمبی پشت پر سفید پر وں کو سنوار رہا تھا۔

pretended	بہانہ کرنا	fake, imitate
dozing	اوٹھنا	nap, drowse, sleep lightly, rest, snooze
preening	پروں کو صاف کرنا	clean, tidy, groom, smooth, arrange

Only his mother was looking at him. She was standing on a little high hump on the plateau, her white breast thrust forward. Now and again she tore at a piece of fish that lay at her feet, and then scraped each side of her beak on the rock. The sight of the food maddened him. How he loved to tear food that way, scraping his beak now and again to whet it! He uttered a low cackle. His mother cackled too, and looked over at him.

صرف اس کی ماں اس کی طرف دیکھ رہی تھی۔ وہ وہاں پر ایک ذرا سی ابھری ہوئی سلا پر کھڑی تھی۔ اس کا سفید سینہ باہر کو نکلا ہوا تھا۔ وہ بار بار پاؤں میں چبے ہوئے مچھلی کے ٹکڑے کو نوچ رہی تھی اور پھر اپنی چونچ کے دونوں سروں کو چٹان پر تیز کر رہی تھی۔ کھانے کے منظر نے اسے پاگل بنا دیا۔ وہ کھانے کے کسی چیز کو اسی طرح چیر پھاڑ کر اور چونچ کو بار بار لٹا کر تیز کرنا کتنا پسند کرتا تھا۔ اس نے مدھم مدھم سی آواز نکالی۔ اس کی ماں نے بھی آواز نکالی اور اس کی طرف دیکھا۔

hump	اٹھار	bump, projection, bulge
maddened	پاگل کر دینا	infuriate, anger, enrage, provoke, upset, agitate
uttered	بولنا، چیخنا	speak, shout, express
cackle	آواز	squawk, cluck, laugh, hoot

Ga, ga, ga, he cried, begging her to bring him over some food. Gawl-ool-ah, she screamed back mockingly. But he kept calling plaintively, and after a minute or so he uttered a joyful scream. His mother had picked up a piece of fish and was flying across to him with it. He leaned out eagerly, tapping the rock with his feet, trying to get nearer to her as she flew across. But when she was just opposite to him, abreast of the ledge, she halted, her legs hanging limp, her wings motionless, the piece of fish in her beak almost within reach of his beak.

وہ گا گا گا، آواز کے ساتھ چلانے لگا، وہ اپنی ماں سے کھانے کی کوئی چیز لانے کے لیے کہہ رہا تھا۔ اس کی ماں حقارت سے چیخی، گال اول آہ۔ مگر وہ پھر بھی غمزدہ لہجے سے پکارتا رہا۔ اور ایک آدھ منٹ کے بعد وہ خوشی سے چیخا۔ اس کی ماں مچھلی کا ایک ٹکڑا اپنی چونچ میں لے کر اس کی طرف اڑتی ہوئی آ رہی تھی۔ وہ بڑی بے تاب سے آگے کو جھک گیا اور چٹان پر اپنے قدم رکھتے ہوئے اس کے قریب ہونے کی کوشش کرنے لگا لیکن جب وہ بالکل چٹان کے قریب اس کے مقابل پہنچ گئی تو وہ زک مگنی۔ اس کی ٹانگیں فضا میں معلق اور پر ساکن ہو گئیں۔ مچھلی کا ٹکڑا اس کی چونچ میں تھا اور تقریباً اس کی چونچ کی پہنچ میں تھا۔

mockingly	طنزیہ انداز سے	jeeringly, derisively
leaned	جھکنا	slant, incline, bend, tilt
halted	رکنا	stop, standstill, pause

He waited a moment in surprise, wondering why she did not come nearer, and then, maddened by hunger, he dived at the fish. With a loud scream he fell outwards and downwards into space. His mother had swooped upwards. As he passed beneath her he heard the swish of her wings. Then a monstrous terror seized him and his heart stood still. He could hear nothing. But it only lasted a moment. The next moment he felt his wings spread outwards. The wind rushed against his breast feathers, then under his stomach and against his wings. He could feel the tips of his wings cutting through the air. He was not falling headlong now. He was soaring gradually downwards and outwards. He was no longer afraid. He just felt a bit dizzy. Then he flapped his wings once and he soared upwards.

اس نے حیرت سے ایک لمحہ انتظار کیا، وہ اس بات پر حیران تھا کہ اس کی ماں اس کے قریب کیوں نہیں آئی اور پھر وہ بھوک سے پاگل ہو کر مچھلی پر چھپٹا۔ ایک زوردار چیخ کے ساتھ وہ فضا میں باہر اور نیچے گرنے لگا۔ اس کی ماں فضا میں اوپر بلند ہو چکی تھی۔ جوں ہی وہ اس کے نیچے سے گزرا اس نے اپنی ماں کے پردوں کی پھڑپھڑاہٹ سنی۔ پھر ایک زبردست خوف نے اسے گھیر لیا اور اس کے دل کی دھڑکن رک گئی۔ اسے کچھ سنائی نہیں دے رہا تھا۔ لیکن یہ حالت صرف ایک لمحے کے لیے تھی۔ اگلے لمحے اس نے محسوس کیا کہ اس کے پر باہر کی طرف پھیل رہے ہیں۔ ہو اس کے سینے کے پردوں اور پیٹ کے نیچے اور بازوؤں سے نکلا رہی تھی۔ وہ اپنے پردوں کے سر ہوا کو کاٹتے ہوئے محسوس کر سکتا تھا۔ اب وہ سر کے بل نیچے نہیں گزر رہا تھا۔ اب وہ آہستگی سے نیچے اور باہر کی طرف اڑ رہا تھا۔ اب اسے ڈر نہیں لگ رہا تھا۔ بس اس کا سر تھوڑا سا چکر اڑ رہا تھا۔ پھر اس نے ایک بار اپنے پردوں کو پھڑپھڑایا اور اوپر اڑنے لگا۔

downward	نیچے	descending, falling, sinking
swooped	غوطہ لگانا	dive, descend, pounce, plunge, pitch, nosedive
swish	سر سرابھٹ	a hissing or rustling sound
monstrous	وحشت انگیز	grotesque, hideous, ghastly, gruesome, horrible, horrific
seized	قابض ہونا	grab, grasp, snatch, take hold of, grip, clutch
rushed	جلدی کرنا	hurry, run, race, sprint
soaring	بلند پروازی	fly, ascend, climb, rise, take off, take flight
dizzy	سرگھومنا	giddy, lightheaded, faint, unsteady, shaky

He uttered a joyous scream and flapped them again. He soared higher. He raised his breast and banked against the wind. Ga, ga, ga. Ga, ga, ga. Gawn-ool-an. His mother swooped past him, her wings making a loud noise. He answered her with another scream. Then his father flew over him screaming. The he saw his two brothers and sister flying around him, soaring and diving.

وہ خوشی سے چلایا اور انہیں دوبارہ حرکت دی۔ وہ بلندی کی طرف اڑنے لگا۔ اس نے اپنا سینہ اوپر کی طرف کیا اور ہوا کے مخالف سمت موڑ کاٹا۔ گا گا گا گا گا۔ اول آہ کی آواز کے ساتھ ماں اس کے اوپر سے گزری۔ اس کے پر شور پیدا کر رہے تھے۔ اس نے ایک چیخ لگا کر اپنی ماں کو جواب دیا۔ پھر اس کا باپ اس کے اوپر چھڑاتے ہوئے اڑنے لگا۔ پھر اس نے دونوں بھائیوں اور بہن کو بھی اپنے گرد پرواز کرتے ہوئے دیکھا جو فضا میں اوپر بلند ہو رہے تھے اور غوطے لگا رہے تھے۔

banked	جھکانا	lean, tilt, bend, slope
swooped	تیزی سے گزرنے، چھڑنا	dive, descend, pounce, plunge, pitch, nosedive

Then he completely forgot that he had not always been able to fly, and commenced himself to dive and soar, shrieking shrilly.

پھر وہ مکمل طور پر بھول گیا کہ کبھی اسے اڑنا بھی نہیں آتا تھا۔ اور اس نے غوطے لگانا، اوپر اڑنا، اور چھٹنا چلانا شروع کیا۔

He was near the sea now, flying straight over it, facing out over the ocean. He saw a vast green sea beneath him, with little ridges moving over it, and he turned his beak sideways and crowed amusedly.

اب وہ سمندر کے قریب تھا اور بالکل اس کے اوپر اڑ رہا تھا۔ اس نے نیچے ایک وسیع نیلا سمندر دیکھا جس پر چھوٹی چھوٹی لہریں حرکت کر رہی تھیں۔ اس نے اپنی چونچ اُدھر اُدھر گھمائی اور خوشی سے چیخنے لگا۔

commenced	آغاز کرنا	begin, start, get underway, get off the ground
amusedly	خوشی سے	humorously, amusingly, jokingly, playfully

He was floating on it. And around him his family was

وہ اس پر تیر رہا تھا۔ اس کے خاندان کے افراد اس کے گرد اڑتے ہوئے آوازیں نکال رہے تھے، اس

screaming, praising him, and their beaks were offering him scraps of dog-fish.
-He had made his first flight.

کی تعریف کر رہے تھے اور ان کی چو نہیں اسے مچھلی کے ٹکڑے پیش کر رہی تھیں۔
اس نے اپنی پہلی اڑان بھری تھی۔

floating	تیرنا	buoyant, afloat, drifting, hovering, levitating
praising	داؤدینا	flatter, adulate, fawn
dog-fish	مچھلی کی ایک قسم	a small fish with a long tail

NEW VOCABULARY

Words	Meanings / Explanation
abreast of (Adj)	Alongside each other; facing in the same direction (also up to date; fully conversant with)
Amusedly (Adv)	With amusement; entertainingly
Beneath (Adj)	Below esp. if covered, protected or obscured by; underneath
Brink (n)	The edge, border or verge of a steep place, such as a precipice
Cackle (n)	To squawk in shrill, broken notes (of a hen after laying an egg)
Chasm (n)	A deep cleft in the ground; abyss, gorge, ravine
Daintily (Adv)	Elegantly
Derisively (Adv)	Mockingly, scornfully
Desperate (Adj)	Careless of danger (such as from despair); reckless
Dirt-caked (Adj)	Covered with a hard layer of dirt; hardened with dirt
Dizzy (Adj)	Affected with a whirling or reeling sensation; giddy
Eagerly (adv)	Impatiently, anxiously
Expanse (n)	An uninterrupted area of something that spreads or extends over a wide area
For the life of him (idiom)	Through trying desperately
Headlong (adv), (adj)	With the head downward, foremost; headfirst
Herring (n)	Any marine soft-finned fish with an elongated body covered in silvery scales: an important food fish of the northern sea
Hump (n)	A rounded projection of earth or sand: a bulge or mound
Ledge (n)	A narrow shelf like rock projection on a cliff or mountain
Limo (adj.)	Not firm: not stiff: weak: loose: feeble: slack
Mackerel (n)	A spiny-finned food fish
Monstrous (adj.)	Enormous s, great, immense
Plaintively (adv)	Expressing sadness. melancholy: mournfully
Plateau (n)	A wide mainly leveled area of an elevated land
Plunge (n) (v)	To throw or thrust: to leap or dive into
Precipice (n)	The cliff or crag
Scrap (n)	A small piece of something: fragment
Seagull (n)	A sea bird with long pointed wings, short legs, and white plumage

Sheer (adj)	Perpendicular, very steep
Shrilly (adv.)	Of sounds/ voice - in a sham and high-pitched manner
Swish (n)	A hissing or rustling sound of movement in air
To ascend (v)	To go or move up (a ladder, hill, slope); to climb up, to mound
To bank against (v)	To take support of
To blaze (v)	A strong fire or flame; glare
To commence (v)	To begin; to start
To curvet (v)	To leap, move about in a playful or joyful manner
To devour (v)	To swallow or eat up greedily or voraciously
To doze (v)	To sleep lightly or intermittently
To flap (v)	To move (wings or arms) up and down in or as if in flying
To gnaw (v)	To bite at or chew upon so as to wear away little by little
To hatch (v)	To cause (the young birds) to emerge from the egg
To lean out (v)	To extend forward as if to reach out to something
To muster up (v)	To summon, gather, assemble or call up
To preen (v)	(Of birds) to maintain feathers in healthy condition by arranging, cleaning with the bill (beak)
To root (v)	To burrow, to rummage for something such as food
To seize (v)	To take hold of quickly to grab
To skim (v)	To glide smoothly or lightly over a surface
To soar (v)	To rise or fly upward in the air
To stretch (v)	To draw out or extend, such as a limb of the body
To swoop upwards (v)	Swift ascent; swift upward movement
To taunt (v)	To provoke or deride with mockery, contempt or criticism
To trot (v)	To move at a trot
To upbraid (v)	To scold or rebuke angrily; to take to task

READING COMPREHENSION

Answer the following questions.

Q.1 Why did the young Seagull have to join the company of his family?

Ans: Seagulls are born to fly and look for their food. They cannot depend on others to fetch them everything without having to fly. In the story, the young Seagull's family had already flown away a day before, and he had to join them in flight; otherwise, the very purpose of his life would not have been fulfilled. Besides, he was feeling hungry, and his parents refused to bring him food on the ledge. They wanted him to fly and search for food. Therefore, he had to take the initiative to join his family for his survival.

Q.2 Why don't his parents, his brothers, and sister give him food?

Ans: The young Seagull's parents, his brothers, and his sister do not give him food because they want him to fly like themselves and search for food by himself. They want him to be confident and independent. They know the significance of taking the first flight in life. They do not want him to be fearful of flying. They want him to hunt for his prey. They even taunt him for his cowardice and threaten him to let him die of hunger unless he flies.

Q.3 What was the attitude of the family towards the young Seagull? Was it agreeable to you or not? Explain

Ans: The whole family tried to coach and persuaded him to fly. His siblings exhibited their flying skills while the parents scolded and threatened to leave him alone. But the young Seagull could not muster up enough courage to fly. His mother tempted him by flying to the edge of the ledge with a piece of fish in her beak. The moment young Seagull saw the very sight of food, and

he dived forward to get that piece and ultimately fell outwards and downwards into space. In mid-air, he spreads his wings to save himself from falling. He thus discovered that the art of flying. Through love and threat, the family of the young Seagull encouraged him to make his first flight. In this way, we can say that the attitude of the young Seagull's family was agreeable for the survival of their family member.

Q.4 Describe in your own words the feelings, actions, and thoughts of the young Seagull soon after his fall.

Ans: The young Seagull was afraid of flying. He thought that he would fall into the vast expanse of sea beneath the cliff. When his mother allured him to fly, initially, a monstrous terror seized him, and his heart stood still. He felt that his wings were cutting through the air, and he was soaring gradually downwards and outwards. He felt a bit dizzy, but he overcame his fear and realized that he could fly. Soon he started enjoying his flight and uttered a joyous scream as he soared upwards. He uttered a loud cackle this time "Ga, ga, ga. Ga, ga, ga".

Q.5. What could be the author's purpose behind writing the story "His First Flight"?

Ans: The author Liam O' Flaherty wants to stress upon the readers that *fortune always favors the bold*. The story excellently explains the important traits like freedom, self-courage, taking the initiative, and confidence. It shows the need for motivation to achieve goals. Necessity is the mother of invention, but it sometimes needs an initial spark from outside. In the story, the young Seagull is afraid to fly. He believes that his wings would not support him. Despite his younger siblings flying fearlessly with much shorter wings, he could not muster up the courage to fly. They threatened him to remain hungry if he did not try. His mother tempted him to fly by using food as a trap. The lesson reflects how one hesitates to take the first step, and that fear is all in mind. One should trust and have confidence in one's abilities.

Q.6. Compare and contrast the attitude of the family members before and after the flight of the young Seagull in "His First Flight"?

Ans: Before his first flight, the family of the young Seagull seemed quite annoyed. They showed their anger through their attitude and actions. Firstly, they taunted him for his cowardice and refused to bring him food on the ledge. Secondly, his parents scolded him and even threatened to starve on the ledge unless he flies. And lastly, his siblings ignored him completely, enjoyed their flights, devour their first herring before him, and no one took pity on him. But when he took his first plunge, the mood and attitudes of his family changed. Everyone started to encourage him. They praised him and gave him pieces of fish to eat. In this way, there is a difference in the behavior of the family members before and after the flight of the young Seagull in the story.

Q.7. Identify the sentence in the first paragraph of "His First Flight" which shows cause and effect.

Ans: "He felt certain that his wings would never support him" is the cause of not taking his first flight. Its effect is, "so he bent his head and ran away back to the little hole under the ledge where he slept at night."

Q.8. Read any paragraph from the text to identify the main idea and the sentences that support the main idea, "His First Flight."

Ans: In paragraph 5, the young Seagull took his first bold step and got its rewards as well. His mother offered him an incentive. Incentives and motivation from parents are significant for children. Some sentences from the paragraph which support this idea are:

1. Maddened by hunger, he dived at the fish.
2. The next moment he felt his wings spread outwards.
3. He was soaring gradually downwards and outwards.
4. He raised his breast and banked against the wind.

Q.9. Read the second paragraph of the text to identify transitional devices and state their function.

Ans: That was twenty-four hours ago. Since then, nobody had come near him. The day before, all day long, he had watched his parents flying about with his brothers and sister, perfecting them in the art of flight, teaching them how to skim the waves and how to dive for fish. He had, in fact, seen his older brother catch his first herring and devour it, standing on a rock, while his parents circled around raising a proud cackle. And all the morning the whole family had walked about on the big plateau midway down the opposite cliff, laughing at his cowardice.

The transitional devices and their effects in this (second) paragraph are the following:

- | | |
|------------------------------------|-------------------------------|
| i. That was: | to prove |
| ii. Since then: | shows result |
| iii. The day before, all day long: | signals time |
| iv. In fact: | to intensify or emphasize |
| v. While | to compare or on the contrary |
| vi. And: | addition of ideas |
| vii. All morning: | it signals time |

Writing Suggestions:

- A. Write down your own narrative using human characters by including their actions, spoken works, observations, thoughts and feelings.
- B. Write the summary of the story 'His First Flight'.
- Ans. A summary of the story is given at the beginning of this unit.

Oral Communication:

Work in pairs, present and explain your point of view to your partner about your early challenges (First Flight) in the grade XI.

VOCABULARY AND GRAMMAR**VOCABULARY**

- A. Use dictionary to identify the pronunciation of the following words with pronunciation key and then use in sentences.

Gnaw	monstrous	derisively	plateau	devour
------	-----------	------------	---------	--------

- B. Write the words related to cooking in front of their meanings.

Fry	bake	grate	boil	Slice
dice	simmer	chop	sieve	mix
roast	peel	knead	score	

1. mark with knife without cutting **score**
2. take skin off fruit/vegetable **peel**
3. cut into cubes **dice**
4. shake powder through a fine mesh/net **sieve**
5. massage with hands **knead**
6. cook in hot water **boil**
7. turn heat down to heat slowly **simmer**
8. use implement to cut food into shreds **grate**
9. cook using hot oil in a pan **fry**
10. cut very roughly **chop**
11. stir ingredients together **mix**
12. cut into thin slices like paper **slice**
13. cook in oven without oil **bake**
14. cook in oven with oil **roast**

GRAMMAR

- A. Write the correct collective noun in front of its meaning and then make sentences.

Deck	suite	set	shoal	Bundle
congregation	fleet	swarm		

1. Many insects **swarm**
2. Many people **congregation**
3. Many fish **shoal**
4. Many ships **fleet**

5. Many papers **bundle**
 6. Many rooms **suite**
 7. Many cards **deck**
 8. Many knives **set**

B. Choose the correct verb. Mind the noun (singular or plural).

1. Ladies and gentlemen. Here **is/are** the news.
 2. Where **is/are** my shoes.
 3. Further information **is/are** available in the office.
 4. The stairs **is/are** over there, Sir.
 5. The furniture in our classroom **is/are** uncomfortable.
 6. Pakistan **is/are** a very nice country.
 7. Your sunglasses **is/are** on the table.
 8. Homework **is/are** boring.
 9. The scissors on the table **is/are** mine.
 10. Physics **is/are** not easy.

C. Use the following words in sentences. Once as singular noun and then as a plural noun.

Ox	roof	potato	party	deer
chief	photo	series	wife	brother-in-law
life	family	boy	house	city
man	child	sandwich	nurse	shelf

word	Sentence as a singular noun	Sentence as a plural noun
ox	The ox is eating grass.	The oxen are eating grass.
roof	His house has a metal roof.	All the houses have flat roofs.
potato	She picked up a potato and started peeling it.	She put the potatoes in the oven to bake.
party	Only one party did not vote for him.	All parties voted for him.
deer	We saw only one deer in the jungle.	We saw many deer in the jungle.
chief	He is the chief ruler of this country.	The chiefs rely on their influence.
photo	This photo is fake.	All the photos are fake.
series	A series of lectures is scheduled.	Two series of lectures are scheduled: one for experts and one for students.
wife	He has only one wife.	He has two wives.
brother-in-law	He has only one brother-in-law.	He has two brothers-in-law.
life	Life is not a bed of roses.	Dozens of lives were lost in the fire.
family	He has a large family to support.	Families used to be larger in the past.
boy	This boy is very brave.	These boys are naughty.
house	He bought a small house.	These houses are beautiful.
city	Life in a small city is always simple.	Living in big cities is very difficult.
man	The man is mortal.	The men are working.
child	This child is very naughty.	All children are naughty.
sandwich	This sandwich is hot.	These sandwiches are hot.

nurse	She works as a nurse in a hospital.	Nurses have many duties.
shelf	This shelf is used to display books.	These shelves are used to display books.

D. Fill in the blanks with the correct form of the given verb in parenthesis. Think about whether the noun is singular or plural.

- This pair of sunglasses **is** (be) really expensive. I'm not paying that much!
- These scissors **are** (be) blunt. Get me another pair.
- That jacket you're wearing is really nice but those green jeans **is** (be) horrible.
- Physics **is** (be) the study of the natural world.
- A lot of the news we hear on the TV **is** (be) bad. It's so depressing.
- The police **are** investigating (investigate) a break-in at the National Bank last night.
- People **are** (be) always likely to tell lies to protect themselves.
- Think carefully before you spend that amount of money. A thousand pounds **is** (be) a lot!
- You should try walking so far just to find an open supermarket! Three miles **tires** (tire) you out so quickly, I'm telling you!
- They have exaggerated a little with that new swimming pool. Did you see the temperature of the water? Forty-one degrees **is** (be) too high!

TRANSITIONAL DEVICES

Transition words or devices are used to link ideas within sentences, and sentences within paragraphs. Used correctly, transition words make writing easier to understand and more mature.

Here is a list of some common transitional devices that can be used to cue readers in a given way.

To Add:

and, again, and then, besides, equally important, finally, further, furthermore, nor, too, next, lastly, what's more, moreover, in addition, first (second, etc.)

To Compare:

whereas, but, yet, on the other hand, however, nevertheless, on the contrary, by comparison, where, compared to, up against, balanced against, vis a vis, but, although, conversely, meanwhile, after all, in contrast, although this may be true

To Prove:

because, for, since, for the same reason, obviously, evidently, furthermore, moreover, besides, indeed, in fact, in addition, in any case, that is

To Show Exception:

yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes

To Show Time:

immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then

To Repeat:

in brief, as I have said, as I have noted, as has been noted

To Emphasize:

definitely, extremely, obviously, in fact, indeed, in any case, absolutely, positively, naturally, surprisingly, always, forever, perennially, eternally, never, emphatically, unquestionably, without a doubt, certainly, undeniably, without reservation

To Show Sequence:

first, second, third, and so forth, A, B, C, and so forth, next, then, following this, at this time, now, at this point, after, afterward, subsequently, finally, consequently, previously, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon

To Give an Example:

for example, for instance, in this case, in another case, on this occasion, in this situation, take the case of, to demonstrate, to illustrate, as an illustration, to illustrate

To Summarize or Conclude:

in brief, on the whole, summing up, to conclude, in conclusion, as I have shown, as I have said, hence, therefore, accordingly, thus, as a result, consequently

A. Read each sentence carefully and choose the most appropriate transition to fill in the blanks in the sentences. Capitalize when necessary.

1. You can use things you already have around the house for doll furniture. **For example**, a spool of thread can be used as a stool.
2. I Love Pizza; **therefore**, most days I eat it for breakfast, lunch and dinner!
3. The day seemed endless while we were working on our project, but **finally** the time came for us to set it aside for the day and go home.
4. Khan is very educated. He matriculated from high school and then earned a bachelor's degree from the local college. A few years later he earned a master's degree. **Now**, he is about to get his PhD in physics.
5. Gul Meena and I look forward to being able to see each other again next summer, **till then**, we will write letter to each other.
6. I would really like to see you again, **when** will you join me one afternoon for lunch?
7. I wanted to go to the movies, **but** the tickets were already sold out.
8. We need to go to the store, **but** we will stop at Rehan's house and pick up the hat I left there yesterday.
9. Dogs are not allowed in the mall. **But** the lady that works in the bookstore there brings her dog to work with her every day.
10. I studied very hard for the English test but I barely passed it; **moreover**, my studying efforts were unrewarded in math class. I wonder if I am not studying correctly.

B. Create an original sentence or pair of sentences using the transitions indicated.

1. Meanwhile: Mother went shopping; **meanwhile**, I cleaned the house.
2. For example: You can use any two colors — **for example**, red and yellow.
3. Consequently: My car broke down and **consequently** I was late.
4. Without a doubt: He is **without a doubt** the best cricket player I know.
5. Therefore: I was busy; **therefore**, I could not come.

C. TIME ORDER/PROCESS TRANSITION WORDS

First, second, later, next, as soon as, during, when, after, then, finally, meanwhile, last, by the time, over time.

ACTIVITY**Make a paper Airplane**

Below, in order, are the steps to making a paper airplane.

Read the steps. Then rewrite them as a paragraph, choosing appropriate transitions from the list above. Don't forget to give your paragraph a title and a good topic sentence.

Get a sheet of paper.

Fold it in half lengthwise.

Fold the top corners into the center.

Fold the angled edge into the center.

Fold along the center line. This fold should hide all the other folds inside.

Fold down the wings.

Fly your plane!

Teacher's Guideline:

Help students to generate questions to understand the text.



UNIT

3

Good Timber

(عمده لکڑی)

Douglas Malloch

By the end of the unit, the students will be able to:

- Use critical thinking, to respond orally and in writing to the text (post-reading) to:
 - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
 - relate what is read to his or her own feelings and experiences.
 - scan to answer short questions.
- read a given poem and give orally and in writing:
 - theme and its development.
 - personal response with justification.
 - recognize literary techniques such as personification and alliteration.
- analyze how a writer/ poet uses language to:
 - appeal to the senses through use of figurative language including similes, metaphors and imagery
 - set tone.
- illustrate use of pronouns.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.

ABOUT THE AUTHOR

Douglas Malloch (May 5, 1877 – July 2, 1938) was an American poet, short-story writer, and Associate Editor of American Lumberman, a trade paper in Chicago. He was known as a "Lumberman's poet" both locally and nationally. He is noted for writing "Round River Drive" and "Be the Best of Whatever You Are" in addition to many other creations.

ڈگلس مالوچ (5 مئی 1877 - 2 جولائی 1938) ایک امریکی شاعر، مختصر کہانیوں کے مصنف، اور امریکن لمبر مین کے ایسوسی ایٹ ایڈیٹر تھے، جو شیکاگو میں (ککڑی سے متعلق) ایک تجارتی اخبار تھا۔ وہ مقامی اور قومی سطح پر لمبر مین کے شاعر کے طور پر جانے جاتے تھے۔ ان کی بہت سی دوسری تخلیقات کے علاوہ "Round River Drive" اور "Be the Best of Whatever You Are" ان کی وجہ شہرت ہیں۔

SUMMARY

"Good Timber" is a poem by Douglas Malloch. It describes that hardship and struggle create good timber and strong men.

In the beginning, the poet describes that there are two types of trees and men. The first type of men and trees are readily given everything they need to live. These types of persons or trees never have to worry about their food and water.

On the other hand, some men and trees must fight to live and survive. Their broken branches and scars are evidence of their struggle to survive.

The first type of trees and men live and die ordinary life. The second type stand out and reach to their full potential.

”گڈ ٹمبر“ ڈگلس مالوچ کی ایک نظم ہے۔ اس میں بتایا گیا ہے کہ اچھی لکڑی اور مضبوط آدمی سختی اور جدوجہد کے ذریعے تشکیل پاتے ہیں۔

ابتداء میں، شاعر بیان کرتا ہے کہ درخت اور آدمی دو طرح کے ہوتے ہیں۔ پہلی قسم میں وہ لوگ ہیں جن کو جینے کے لئے سب کچھ آسانی سے مہیا ہوتا ہے۔ اس قسم کے افراد یا درختوں کو کبھی بھی اپنے کھانے اور پانی کی فکر نہیں کرنی پڑتی۔

دوسری قسم میں ایسے درخت اور افراد ہوتے ہیں جنہیں زندہ رہنے کے لئے جدوجہد کرنی پڑتی ہے۔ ان کی ٹوٹی ہوئی شاخیں اور داغ ان کے زندہ رہنے کی جدوجہد کا ثبوت ہیں۔

پہلی قسم کے درخت اور افراد عام زندگی بسر کرتے ہیں اور مرتے ہیں۔ دوسری قسم منفرد ہوتی ہے اور اپنی پوری صلاحیتوں تک پہنچ جاتی ہے۔

THEME/CENTRAL IDEAL

This poem is an extended metaphor. It compares trees to human beings. Its most important theme is that struggle is necessary to live a full life.

یہ نظم ایک مسلسل استعارہ ہے۔ اس میں درختوں کا انسانوں سے موازنہ کیا گیا ہے۔ اس کا سب سے اہم موضوع یہ ہے کہ بھرپور زندگی گزارنے کے لئے جدوجہد ضروری ہے۔

POEM WITH URDU TRANSLATION

The tree that never had to fight
For sun and sky and air and light,
But stood out in the open plain
And always got its share of rain,<
Never became a forest king
But lived and died a scrubby thing.

وہ درخت جسے کبھی مقابلہ نہیں کرنا پڑا
سورج اور آسمان اور ہوا اور روشنی کے لیے،
اور کھلے میدان میں کھڑا
ہمیشہ بارش سے اپنا حصہ لیتا رہا،
کبھی جنگل کا بادشاہ نہیں بنا
ایک معمولی چیز کے طور پر جیا اور مرا۔

The man who never had to toil
To gain and farm his patch of soil,
Who never had to win his share
Of sun and sky and light and air,
Never became a manly man
But lived and died as he began.

وہ آدمی جسے کبھی محنت نہیں کرنی پڑی
لہذا زمین میں کھیتی باڑی کر کے کچھ حاصل کرنے کے لیے،
جسے کبھی جدوجہد نہیں کرنی پڑی اپنے حصے کے لیے
سورج اور آسمان اور روشنی اور ہوا میں سے،
(وہ) کبھی مردانہ آدمی نہیں بنا
لیکن (وہ) ایسے ہی مرا جیسے اس نے زندگی شروع کی تھی۔

Good timber does not grow with ease,
The stronger wind, the stronger trees,
The further sky, the greater length,
The more the storm, the more the strength.
By sun and cold, by rain and snow,
In trees and men good timbers grow.

اچھی لکڑی آسانی سے نہیں بڑھتی،
جتنی تیز ہوا ہو، درخت اتنا ہی مضبوط ہوتا ہے،
آسمان جتنا دور ہو، لمبائی بھی اتنی زیادہ ہوتی ہے،
جتنا طوفان زیادہ ہو، طاقت بھی اتنی ہی زیادہ ہوتی ہے۔
سورج اور سردی سے، بارش اور برفاری سے،
درختوں اور آدمیوں میں اچھی لکڑی اگتی ہے۔

Where thickest lies the forest growth
We find the patriarchs of both.
And they hold counsel with the stars
Whose broken branches show the scars
Of many winds and much of strife.
This is the common law of life.

جہاں جنگل میں سب سے زیادہ ہوتی ہے
ہیں ان دونوں کے اجداد ملتے ہیں۔
وہ ستاروں سے راہنمائی لیتے ہیں
جن کی ٹوٹی ہوئی شاخیں (ان کے) داغ دکھاتی ہیں
بہت ساری آندھریوں اور بہت ساری کشمکشوں کے۔
یہ زندگی کے قواعد و اصول ہیں۔

Word	Meaning
scrubby thing	inferior in size or quality
patch of soil	area of land or soil with grass growing on it
manly man	A manly man is a man that is usually stoic, hardworking, and self-disciplined. He will complete the tasks he is given and would only rarely give up when the odds are against him. He recognizes his faults and admits that he is not a perfect being, just like everyone else.
patriarchs	a person regarded as the father or founder of an order, class, etc.

PARAPHRASE OF THE POEM

Stanza -1

The tree that never had to fight
For sun and sky and air and light,
But stood out in the open plain
And always got its share of rain,
Never became a forest king
But lived and died a scrubby thing.

Paraphrase:

Some trees grow in natural environment. They never have to face adverse conditions to survive. They get food, water and light they needed to survive without effort. They receive all the necessary things in the place where they are standing. They never have to prove their worth by struggling hard in their lives. They never become prominent. They live and die like an important thing.

Stanza - 2

The man who never had to toil
To gain and farm his patch of soil,
Who never had to win his share
Of sun and sky and light and air,
Never became a manly man
But lived and died as he began.

Paraphrase:

There is a man who does not struggle to get his patch of land to cultivate it. He never has to struggle in his life to get his share of sunlight and air. He gets his share easily. Such a man can never have manly qualities in him. He comes into this world and leaves it without making any difference. He gains no fame. He lived and dies an insignificant life.

Stanza - 3

Good timber does not grow with ease,
The stronger wind, the stronger trees,
The further sky, the greater length,
The more the storm, the more the strength.
By sun and cold, by rain and snow,
In trees and men good timbers grow.

Paraphrase:

Good timber does not grow easily and without effort. It has to face many difficulties and troubles in life. It has to withstand stronger winds and storms. Stronger winds make it healthy. It has to make efforts to reach the sky. It has to grow taller to reach the sky. It has to face severe conditions of heat and cold. It also has to live through more storms and an undetermined amount of sun, cold, rain, and snow. Only those become 'good timber' and 'good men' who face such difficulties in their lives.

Stanza - 4

Where thickest lies the forest growth
We find the patriarchs of both.
And they hold counsel with the stars
Whose broken branches show the scars
Of many winds and much of strife.
This is the common law of life.

Paraphrase:

Where the forest growth is thickest, it is difficult for trees to grow. Here trees have to struggle for their share of sun and water. The trees who overcome these difficulties become strong. Where the situation is most difficult, we find the leaders of both trees and men. These are those who take guidance from stars. Their broken branches and scars show that they have endured difficulties in life. This is the common law of nature that to succeed in life, one has to face and overcome problems.

EXPLANATION WITH REFERENCE TO THE CONTEXT

Stanza - 1

The tree that never had to fight
For sun and sky and air and light,
But stood out in the open plain
And always got its share of rain,
Never became a forest king
But lived and died a scrubby thing.

Reference

This stanza has been taken from the poem 'Good Timber' written by Douglas Malloch.

Context

The poem 'Good Timber' describes that there are two types of trees and men. Some trees and men easily get everything they need to live. On the other hand, some trees and men have to fight for their rights to survive. Their broken

branches and scars are evidence of their struggle to survive. Those who struggle in life and overcome difficulties become leaders.

Explanation

In this stanza, the poet uses a metaphor of trees and compare them to human beings. He says that some trees grow in a natural environment and keep growing. They never have to fight much for their living. They never see a difficult time. They easily get what they require for their living. They never have to struggle for sun, sky, air, light, and rain. They never have to struggle hard to make their way in life. The poet suggests that there are some people who, like these trees, live a comfortable life. They never have to work hard. They never have to face difficulties. They get smooth sailing in life. They do not have to face challenges in life. Such men are good for nothing. They are like a scrubby thing. Easy life makes a man dull and lazy. Difficulties in life make a man hardworking and strong.

Stanza # 2

The man who never had to toil
To gain and farm his patch of soil,
Who never had to win his share
Of sun and sky and light and air,
Never became a manly man
But lived and died as he began.

Reference

This stanza has been taken from the poem 'Good Timber' written by Douglas Malloch.

Context

The poem 'Good Timber' describes that there are two types of trees and men. Some trees and men easily get everything they need to live. On the other hand, some trees and men have to fight for their rights to survive. Their broken branches and scars are evidence of their struggle to survive. Those who struggle in life and overcome difficulties become leaders.

Explanation

In this stanza, the poet talks about the man who never has to work hard and struggle to get a high place in life. He is a man who lives a life of comfort and ease. He gets his share of things without effort. The poet says that when a man gets everything in life without effort, he does not become a strong man. Such a man never develops a manly character. He lives as an ordinary person and dies as an ordinary person. He comes in this world and leaves it without making and difference in the lives of other people. In other words, he is good for nothing.

Stanza - 3

Good timber does not grow with ease,
The stronger wind, the stronger trees,
The further sky, the greater length,
The more the storm, the more the strength.
By sun and cold, by rain and snow,
In trees and men good timbers grow.

Reference

This stanza has been taken from the poem 'Good Timber' written by Douglas Malloch.

Context

The poem 'Good Timber' describes that there are two types of trees and men. Some trees and men easily get everything they need to live. On the other hand, some trees and men have to fight for their rights to survive. Their broken branches and scars are evidence of their struggle to survive. Those who struggle in life and overcome difficulties become leaders.

Explanation

In this stanza, the poet describes the qualities of 'good timber'. He says that good timber is a strong timber. It does not grow with ease. It has to face many difficulties. It has to face strong winds which make it stronger. It has to withstand storms, which gives it strength. Sunlight does not reach the floor of a thick forest. Therefore, good timber has to become

taller to get sunlight. The poet then compares good timber to good men who also face difficulties in life like a good timber. They also face challenges in life boldly. This makes them men who have manly qualities. They achieve greatness through hard work and by bravely facing difficulties.

Stanza – 4

Where thickest lies the forest growth
We find the patriarchs of both.
And they hold counsel with the stars
Whose broken branches show the scars
Of many winds and much of strife.
This is the common law of life.

Reference

This stanza has been taken from the poem 'Good Timber' written by Douglas Malloch.

Context

The poem 'Good Timber' describes that there are two types of trees and men. Some trees and men easily get everything they need to live. On the other hand, some trees and men have to fight for their rights to survive. Their broken branches and scars are evidence of their struggle to survive. Those who struggle in life and overcome difficulties become leaders.

Explanation

In this stanza, the poet describes the environment and the situation in which good timber and good men live and flourish. As a scrubby tree grows in a place where everything is easily available to it, and it does not have to struggle for sunlight, rain, or wind. A good timber, on the other hand, grows in a thick forest where it has to struggle for the light of sun and rainwater. Similarly, a good man has to face many challenges in life, and he overcomes them bravely. It makes him a man with all the manly qualities. The poet has used the word "patriarchs" for strong trees and men. The term "patriarch" refers to a head or a leader. A patriarch has more in-depth knowledge and wisdom, which gives him leadership qualities. The broken branches of the good timber and the scars on the body of real men show the difficulties that they have faced and the struggle that they have to make to overcome them. In the end, the poet concludes that it is the common law of life that to be a good timber or a good man, one has to face difficulties in life bravely.

READING COMPREHENSION

Answer the following questions.

Q1. What is the significance of the title of the poem 'Good Timber'?

Ans. The significance of the title 'Good Timber' is that it symbolizes 'good men.' The poet compares strong people with trees that grow and reach their true potential by overcoming difficulties. It is only through struggle, like a tree fighting through forest growth to get the sun, that men grow and discover their true potential.

Q2. What is good timber? How does a tree grow into good timber?

Ans. A good timber refers to strong wood. A tree growing in a thick forest faces many difficulties. It has to face strong winds, to live through storms, and to face uncertain amounts of heat, cold, rain, and snow. It has to fight through forest growth to reach the sun and also to compete with other trees to get its share of rainwater. Only by overcoming such odds, a tree becomes a 'good timber.'

Q3. What, according to Douglas Malloch, is the fate of those people who do not work hard in life?

Ans. According to Douglas Malloch, the fate of the people who do not work hard in life is that they do not achieve their goals and do not reach their full potential in life. They never become leaders. They neither attain excellence nor contentment. They live an average life without purpose and die like a common man.

Q4. How can a person achieve his/her true potential in life? Illustrate it with examples from the poem 'Good Timber.'

Ans. A person can grow and reach his/her true potential by overcoming difficulties. It is only through struggles that a person can discover his/her true potential. The poet says that good timber fights through forest growth to reach the heights and becomes prominent. Similarly, we find leaders where the situation is most difficult, and not only these leaders find solutions to the challenges but also guide others. These are those who take guidance from stars. The law of nature is that to become great, one has to face and overcome obstacles in life.

Q5. What is the central idea of the poem 'Good Timber'?

Ans. This poem is an extended metaphor. It compares trees to human beings. It states that people, like trees, grow and reach their true potential by facing challenges. It is only through struggle, like a tree fighting through forest growth to reach heights, that we grow and discover our true potential. Thus, the central idea of the poem is that struggle is necessary to live a successful, fruitful, and contented life.

Q6. What is the rhyme scheme of the poem 'Good Timber'?

Ans. The rhyme scheme is the pattern of rhyme that comes at the end of each verse or line in a poem. The rhyme scheme of the poem 'Good Timber' is 'AA BB CC.'

Q7. An extended metaphor is a poetic device in which two unlike things are compared in a series of lines of a poem. Give the example of extended metaphor from poem 'Good Timber'.

Ans. 'Extended metaphor' refers to a comparison between two unlike things that continues throughout a series of sentences in a paragraph, or lines in a poem. It often comprises a few lines, and sometimes consists of an entire poem. The poem 'Good Timber' is an extended metaphor. Throughout the poem, the poet compares trees to human beings.

Q8. What is alliteration? Give its examples from the poem 'Good Timber.'

Ans. Alliteration is when words that start with the same sound (not just the same letter) are used repeatedly in a phrase or a sentence. The sound is usually a consonant and the words do not have to be right next to one another. Following are some examples of alliteration in the poem 'Good Timber':

sun and sky

manly man

stronger wind, stronger trees

sun and snow

broken branches

WRITTEN SUGGESTION

A. How to Paraphrase Poetry.

While paraphrasing the given lines of a poem, keep the following points in mind:

- use your own words to explain the major ideas line-by-line.
- paraphrasing isn't the same as explaining or analyzing a poem.
- the goal is to rephrase the ideas in your own words without evaluating or addressing the author's hidden messages or underlying themes.
- a paraphrased line of poetry is a literal translation in regular prose without rhyme or meter.

Now keeping in view the above guidelines of paraphrasing, write a paraphrase of the following lines.

Where thickest lies the forest growth
We find the patriarchs of both.
And they hold counsel with the stars
Whose broken branches show the scars
Of many winds and much of strife.
This is the common law of life.

paraphrase:

Where the forest growth is thickest, it is difficult for trees to grow. Here trees have to struggle for their share of sun and water. The trees who overcome these difficulties become strong. Where the situation is most difficult, we find the leaders of both trees and men. These are those who take guidance from stars. Their broken branches and scars show that they have endured difficulties in life. The common law of nature is that to succeed in life one has to face and overcome problems.

B. Read the poem 'Good Timber' carefully and write a paragraph in retrospection about the feelings that the poem evoked in you.

Ans. The poem 'Good Timber' addresses the law of nature. The law of nature is that only those become strong and stand tall who face difficulties bravely. Overcoming difficulties make them strong. People, like trees, grow and reach their full potential by overcoming hardships. It is only through struggle, like a tree fighting through forest growth to get the sun, that we grow and discover our true potential. Those who do not face difficulties and live a comfortable life do not become strong. The common law of nature is that to succeed in life one has to face and overcome difficulties. No one is exempt from the law of nature.

Oral Communication

Pick some students having good voice quality and range and ask them to read aloud the poem 'Good Timber' with proper intonation and stress patterns. Now invite the class to comment on the message of the poem, the poet's use of language, imagery, and tone.

Teacher's Guideline:

Explain to the students different 'poetic techniques as studied in earlier grades.

VOCABULARY AND GRAMMAR

VOCABULARY

Consult dictionary for the following words related to politics and then fill in the blanks with them.

electorate	referendum	propaganda	opinion polls
parliament	polling stations	to vote	campaign ad
majority	policies	ballot boxes	

- I would like to vote for your party but I disagree with your policies on free trade.
- The election was thrown into chaos when two of the polling stations were destroyed in fires and several ballot boxes went missing at the close of voting.
- The opposition party won a large majority in the new parliament and the government accepted defeat.
- The government lost the election because it had lost the trust of the electorate after more than a decade in

power.

5. Despite being more than 5% behind in the most of the latest opinion polls, we are still optimistic of winning the election next month.
6. The Prime Minister was heavily criticized last month for giving the go ahead to broadcast a campaign ad which personally attacked the leader of the opposition.
7. In the UK, any constitutional changes made by the government need to be approved in a referendum.
8. Propaganda is usually used most frequently during a time of war as enemies use radio, TV and newsprint to attack each other's actions and ideology.

GRAMMAR

A. Make possessive determiner or the possessive pronoun from the words in parenthesis and then fill in the blanks.

1. The bus stop is near our house. (we)
2. How is your new school? (you)
3. This is my bag and that is his. (he)
4. Sophia's hair is longer than mine. (I)
5. It's my turn now. (I)
6. The bike on the right is yours. (you)
7. Which desk is ours? (we)
8. Here are her tickets. (She)
9. The children brushed their teeth. (They)
10. Our school is much nicer than theirs. (they)

B. Fill in the blanks using the personal pronoun in brackets in its subject or object form or as a possessive determiner or a possessive pronoun.

1. We can phone our grandma and ask her. (she)
2. Are they your friends? (they)
3. She is working on her presentation. (she)
4. Excuse me can I ask a question? (I)
5. They can ride their skateboards. (they)
6. He is his friend. (he)
7. This is not my jacket, mine was blue. (I)
8. She bought it for her. (she)
9. These two cats are ours. (we)
10. They don't eat potatoes because they don't like them. (they)

Teacher's Guideline:

Revise with students the rules of using various pronouns and their types.

UNIT

4

From Mother...With Love

(ماں کی طرف سے۔۔۔ محبت کے ساتھ)

Zoa Sherburne

By the end of the unit, the students will be able to:

- analyze story elements: Characters, events, setting, plot, theme, tone, point of view.
- identify the speaker or narrator in a selection.
- recognize the author's purpose and point of view and their effects on the texts.
- identify universal themes- present in literature across all cultures.
- read a text to:
 - make connections between characters, events, motives and causes of conflicts in texts across cultures.
- identify and demonstrate use of relative pronouns.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.



FROM MOTHER, WITH LOVE

ABOUT THE AUTHOR

Zoa Sherburne (30 September 1912 - 10 October 1995) was an American author, most known for her young adult fiction. Sherburne was born in Seattle, Washington, and began writing in elementary school. Sherburne went on to be a very prolific writer, publishing over 300 short stories in magazines. She went on to publish thirteen novels, which together have been translated into over 27 languages. One of her books, *Stranger in the House*, about a family dealing with the return of their mother from a mental institution, became a movie: *Memories Never Die* (1982). Her novels often dealt with girls in difficult circumstances: coping with a mother's alcoholism (Jennifer), with the remarriage of a parent.

زوا شیربورن (30 ستمبر 1912 - 10 اکتوبر 1995) ایک امریکی مصنفہ تھیں، جو زیادہ تر نوجوانوں کے متعلق افسانوں کے لئے جانی جاتی تھیں۔ شیربورن سینٹل، واشنگٹن میں پیدا ہوئی اور انہوں نے اپنے ابتدائی اسکول میں ہی لکھنا شروع کر دیا تھا۔ شیربورن بہت زیادہ لکھنے والی مصنفہ تھیں، ان کی میگزینوں میں 300 سے زیادہ مختصر کہانیاں شائع ہوئیں۔ ان کے تیرہ ناول شائع ہوئے، جن سب کا 27 سے زیادہ زبانوں میں ترجمہ ہو چکا ہے۔ ان کی ایک کتاب "گھر میں اجنبی"، ایک ایسے خاندان کے بارے میں جو ایک ذہنی علاج گاہ سے اپنی والدہ کی واپسی کے معاملات سے نبھ رہی ہے، کی فلم بنی: یادیں کبھی نہیں مرتیں (1982)۔ ان کے ناول اکثر لڑکیوں کے ساتھ پیش آنے والے مشکل حالات سے متعلق ہوتے تھے: والدہ کی شراب نوشی سے نبھنا (جینیفر)، والد یا والدہ کی دوبارہ شادی سے (پیدا ہونے والے حالات سے) متعلق۔

SUMMARY

Minta is the only daughter of Mr. and Mrs. Hawley. She wants to go to boarding school, Mary Hill. She could not go to Mary Hill last year. She had to stay at home because her mother was recovering from an operation.

One day Minta's father asks her to go to the beach to collect clams. Minta's mother stays at home. Minta thinks that her father will talk about her admission to Mary Hill.

Minta's father tells her that the doctor has told him that Minta's mother has only less than three months to live. Therefore, he does not want her to go to Mary Hill school this year also. He tells her that not only her mother but he also needs her presence at home.

One day, Minta sees her mother collecting leaves. She brings her camera and takes pictures of her mother. One night, Minta starts crying when she thinks of her mother, who is going to die soon. Her mother comes in and comforts her.

Her mother is taken to the hospital, and she tells Minta to take care of her father. After that, Minta never cries again, not even at the funeral of her mother. One day her aunt comes to collect her mother's clothes to give them to church. Minta brings her mother's clothes from the closet. She sees two suitcases which her father had given to her mother on her birthday. She opened them and found that there were Christmas presents in them. On each gift, the name of the person was written to whom it was to be given. She realizes that her mother knew about her death.

Minta does not tell her father that her mother knew about her death. She reconciles with her mother's death. She goes to the living room, gives her father an apple to eat, and sits on her mother's chair.

منا مسٹر اور مسز ہولی کی اکلوتی بیٹی ہے۔ وہ بورڈنگ اسکول، میری ہل، جانا چاہتی ہے۔ وہ پچھلے سال میری ہل نہیں جاسکی تھی۔ اسے گھر پر ہی رہنا پڑا کیونکہ اس کی والدہ ایک آپریشن سے صحت یاب ہو رہی تھیں۔ ایک دن منا کے والد اسے سمندری گھونگے جمع کرنے کے لئے ساحل سمندر پر جانے کو کہتے ہیں۔ منا کی والدہ گھر پر رہتیں ہیں۔ منا کا خیال ہے کہ اس کے والد اس سے میری ہل میں داخلے کے بارے میں بات کریں گے۔ منا کے والد اسے بتاتے ہیں کہ ڈاکٹر نے انہیں بتایا ہے کہ منا کی والدہ کے پاس (زندہ) رہنے کے لئے صرف تین ماہ سے بھی کم وقت ہے۔ لہذا، وہ نہیں چاہتے کہ وہ اس سال بھی میری ہل اسکول جائے۔ وہ اسے بتاتے ہیں کہ نہ صرف اس کی ماں، بلکہ انہیں بھی گھر میں اس کی موجودگی کی ضرورت ہے۔

ایک دن منا اپنی ماں کو (درختوں کے گرے ہوئے) پتے جمع کرتے دیکھتی ہے۔ وہ اپنا کیمرا لاتی ہے اور اپنی والدہ کی تصاویر لیتی ہے۔ ایک رات وہ اپنی ماں کے بارے میں سوچتی ہے جو جلد ہی مرنے والی ہے تو وہ رونے لگتی ہے۔ اس کی والدہ آکر اسے تسلی دیتی ہیں۔

اس کی والدہ کو اسپتال لے جایا جاتا ہے۔ وہ منا سے کہتی ہیں کہ وہ اپنے والد کی دیکھ بھال کرے۔ اس کے بعد منا دوبارہ کبھی نہیں روتی، یہاں تک کہ اپنی والدہ کے جنازے پر بھی نہیں۔ ایک دن اس کی خالہ چرچ کو دینے کے لئے اس کی والدہ کے کپڑے لے آتی ہیں۔ منا الماری سے اپنی والدہ کے کپڑے لاتی ہے۔ وہ دو سوٹ کیس دیکھتی ہے جو اس کے والد نے اس کی ماں کو ان کی ساگرہ کے موقع پر دیئے تھے۔ اس نے انہیں کھولا اور دیکھا کہ ان میں کرسس کے تحائف موجود ہیں۔ ہر ایک (تحفہ) پر، اس شخص کا نام لکھا گیا تھا جسے اسے دیا جانا تھا۔ اسے احساس ہوتا ہے کہ اس کی والدہ کو اپنی موت کے بارے میں علم تھا۔

منا اپنے والد کو یہ نہیں بتاتی ہے کہ اس کی والدہ کو اپنی موت کے بارے میں پتہ تھا۔ وہ اپنی ماں کی موت کو قبول کر لیتی ہے۔ وہ کمرے میں جاتی ہے، اپنے والد کو کھانے کے لئے ایک سیب دیتی ہے، اور اپنی والدہ کی کرسی پر بیٹھ جاتی ہے۔

THEME/CENTRAL IDEAL

Death is a significant and universal family experience. When children face the death of someone important to them, their lives change. They need to adapt to the challenges of the changed life: They need help and guidance from their family and friends. This short story tells the situation faced by a young girl Minta whose mother is about to die. The story narrates how the young girl copes with the grief of her mother's death.

مطلوبہ ایک اہم اور آفاقی خاندانی تجربہ ہے۔ جب بچوں کو ان کے لئے کسی اہم فرد کی موت کا سامنا کرنا پڑتا ہے تو ان کی زندگی بدل جاتی ہے۔ انہیں بدلی ہوئی زندگی کے مسائل کے مطابق ڈھلنے کی ضرورت ہوتی ہے۔ انہیں اپنے خاندان اور دوستوں سے مدد اور رہنمائی کی ضرورت ہوتی ہے۔ یہ مختصر کہانی ایک نوجوان لڑکی منٹا کو درپیش ایسی ہی صورتحال کو بیان کرتی ہے جس کی ماں کی موت ہونے والی ہے۔ کہانی بیان کرتی ہے کہ نوجوان لڑکی اپنی ماں کی موت کے غم کے ساتھ کس طرح ٹھٹھکی ہے۔

TEXT WITH URDU TRANSLATION

The day that Minta Hawley grew up was a crisp golden day in early September.

Afterward, she was to remember everything about that day with poignant clarity. She remembered the slapping sound the waves made, the pungent smell of the logs burning, even the gulls that soared and swooped overhead, but most of all she remembered her father's face when he told her.

It began like any other Saturdays, with Minta lying in bed an extra hour. Breakfast was always lazy and unhurried on Saturday mornings. The three of them in the breakfast room — Minta's father engrossed in his paper; her mother flying around in a gaily colored housecoat, mixing waffles and frying bacon; Minta setting the table.

جس دن منٹا بڑی ہوئی وہ ستمبر کے شروع میں ایک روشنی منہری دن تھا۔

اس کے بعد وہ اس دن کے بارے میں ہر چیز کو متاثر کن وضاحت کے ساتھ یاد رکھتی تھی۔ اسے لہروں کی تیز طمانچوں کی آواز، درختوں کے کاٹے ہوئے تنوں کے جلنے کی تیز بو، یہاں تک کہ وہ سمندری پرندے جو بلندی پر جاتے اور سر پر لپکتے تھے، یاد تھے؛ لیکن سب سے زیادہ اسے اپنے والد کا چہرہ یاد تھا جب انہوں نے اسے بتایا۔

اس کا آغاز کسی بھی دوسرے سنیچر (ہفتہ) کی طرح ہوا، جب منٹا ایک گھنٹے زیادہ بستر پر پڑی رہی۔ سنیچر کی صبح ناشتہ ہمیشہ آرام سے اور بغیر جلدی کے کیا جاتا تھا۔ ناشتہ کے کمرے میں وہ تینوں — منٹا کے والد اپنے کانگڑ میں مگن؛ اس کی والدہ شوخ رنگ کے گھریلو کوٹ میں خوشی سے، سوکھا گوشت تلنے اور ویفل بناتے ہوئے، آجاری تھیں؛ منٹا ٹیبل ترتیب دے رہی تھی۔

Words	اردو معانی	Meanings/Synonyms
poignant	سخت، متاثر کن	heart breaking, sad, distressing, upsetting
pungent	تیز (بو)	strong, bitter, sharp-tasting, unpleasant
swooped	چھپٹنا	pounced, dived, plunged, dropped
engrossed	مگن	absorbed, occupied, engaged, involved

They talked, the casual happy talk of people who love each other and don't have to make conversation. About neighborhood doings ... about items in the paper ... about the clothes Minta would need when she went away to school in a couple of weeks.

It was after the dishes were finished that Minta's father asked her if she would like to go down to the beach for a little while. "Low tide," he said. "Might get a few clams."

Minta noded agreement, but her mother made a tittle face.

"Horrors, clam chowder for another week!"

وہ باتیں کر رہے تھے، ان لوگوں کی طرح آرام دہ اور پرسکون خوش کن گفتگو، جو ایک دوسرے سے محبت کرتے ہیں اور انہیں گفتگو بنانے کی ضرورت نہیں ہوتی۔ پڑوس کے کاموں کے بارے میں... اخبار میں موجود خبروں کے بارے میں... کپڑوں کے بارے میں جب منٹا دو ہفتوں کے بعد اسکول جائے گی۔

کھانا ختم ہونے کے بعد ہی منٹا کے والد نے اس سے پوچھا کہ کیا وہ تھوڑی دیر کے لئے ساحل سمندر تھوڑی دیر کے لئے جانا چاہے گی؟ "کم جوار،" انہوں نے کہا۔ "کچھ گھونگھے حاصل کر سکتے ہیں۔"

منٹا نے رضامندی سے سر ہلادیا، لیکن اس کی والدہ نے ذرا سامنے ہٹالیا۔

"خوفناک، گھونگوں کا سوپ ایک اور ہفتے کے لئے؟"

"Sure you wouldn't like to go, Mary?" Minta's father asked. "The salt air might help your headache."

"No. You two run along. I'll curl up with an apple and a television program. She yawned and stretched, looking almost as young as Minta."

"یقیناً تم جانا نہیں پسند کرو گی، میری؟" مینٹا کے والد نے پوچھا۔ " (سمنڈری) تمہیں ہوا تمہارے سر درد میں شاید مددگار ہو۔"

"نہیں۔ تم دونوں چلے جاؤ۔ میں ایک سیب (کھاتے ہوئے) ٹیلی ویژن کے پروگرام کے سامنے بیٹھوں گی۔" وہ اوچھی اور (پاؤں) پھیلائے، وہ اتنی جوان دکھائی دیتی تھی جتنی مینٹا۔

casual	آرام دہ اور پرسکون	unplanned, spontaneous, unintentional, off-the-cuff
nodded	سر ہلایا	shook, move up and down, agreed, concurred
chowder	شورپہ، سوپ	broth, soup
yawned	اوچھنا	sighed, drowsed, dozed

Minta ran upstairs and got into her heavy shoes and jeans. "Shall I call Sally and ask her if she wants to go?" She yelled, leaning far over the banister.

"Let's just go by ourselves this time," her father answered rather shortly. He was silent as they drove toward the beach, but it wasn't the companionable silence that Minta had come to expect from him. There was something grim about it.

"He's going to talk to me about school," Minta told herself. "He's going to try to talk me out of it again."

It was funny the way her father had acted when she announced her intention of going to Mary-Hill this term. It had always been such an accepted thing; her mother had graduated from Mary-Hill and it followed that Minta should be enrolled there as a matter of course.

مینٹا بھاگتی ہوئی اوپر کی منزل پر گئی اور اپنے بھاری جوتے اور جینز پہن لی۔ "کیا میں سیلی کو فون کر لوں اور اس سے پوچھوں کہ کیا وہ جانا چاہتی ہے؟" اس نے اونچی آواز میں سیز یوں کے جھنگھڑے سے جھکتے ہوئے پوچھا۔

"آؤ اس بار صرف خود ہی چلتے ہیں،" اس کے والد نے مختصر جواب دیا۔ جب وہ ساحل سمندر کی طرف جا رہے تھے تو وہ خاموش تھا، لیکن یہ ہم آہنگی کی خاموشی نہیں تھی جس کی توقع مینٹا کو ان سے تھی۔ اس میں کچھ سنگینی ضرور تھی۔

مینٹا نے خود سے کہا، "وہ مجھ سے اسکول کے بارے میں بات کرنے جا رہے ہیں۔" "وہ مجھ سے دوبارہ بات کر کے اس سے روکنے کی کوشش کرنے جا رہے ہیں۔"

جب اس نے اس ٹرم میں میری ہل جانے کا ارادہ ظاہر کیا تو اس کے والد نے اس کی والدہ کے ساتھ جو برتاؤ کیا وہ حیران کن تھا۔ یہ ہمیشہ سے ہی ایسی قبول شدہ چیز تھی؛ اس کی والدہ میری ہل سے فارغ التحصیل تھیں اور اس کے نتیجے میں یہ عام سی بات تھی کہ مینٹا وہاں داخلہ لے گی۔

banister	سیڑیوں کا جھنگھڑا	guardrail, rail, railing, barrier
companionable	ہم آہنگی	intimate, comfortable, friendly
grim	سنگینی	serious, stern, unpleasant, shocking
intention	نیت، خواہش	objective, aim, goal, plan

Last year was different. With mother just recovering from that operation it was natural that he should expect Minta to stay home; she had even wanted to stay. But now going to Mary-Hill was something special. She would live in a dormitory and be part of all the campus fun. It wasn't as if Mary-Hill were clear across the country, either, she'd probably be getting home every month or so ... and there were the Christmas holidays ... and then spring vacation.

Minta's chin was lifted in a stubborn line as her father parked the car and went around to get the shovels and bail from the trunk.

It wasn't like him to be so stubborn; usually he was easy going and inclined to leave such matters entirely up to Minta's mother.

پچھلا سال مختلف تھا۔ والدہ آپریشن کے بعد صحتیاب ہو رہی تھیں اور یہ قدرتی بات تھی کہ وہ چاہتے تھے کہ مینٹا گھر رہے؛ وہ رکنہ بھی چاہتی تھی۔ لیکن اب میری ہل جانا کچھ خاص ہی تھا۔ وہ ایک ہاسٹل کے کمرے میں رہتی اور کیسپس کی تمام تفریح کا حصہ بن جاتی۔ ایسا نہیں تھا جیسے میری ہل ملک کی دوسری طرف تھا، بلکہ، وہ شاید ہر مہینے یا اس سے زیادہ گھر آ رہی ہوتی ... اور پھر کرسمس کی تعطیلات تھیں ... اور پھر بہار کی چھٹیاں۔

مینٹا کی چوڑی ایک منہدی لکیر سے اٹھی ہوئی تھی جب اس کے والد نے کار کھڑی کی اور ڈکی سے بیچے اور ہائی لینے کے لئے گئے۔

ایسا نہیں تھا کہ وہ اتنا منہدی تھے؛ عام طور پر وہ نہایت خوش مزاج اور آرام طلب تھے اور اس طرح کے معاملات مینٹا کی والدہ پر چھوڑ دیتے تھے۔

recovering	صحتیاب ہونا	improving, getting well, getting better, recuperating
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dormitory	طالب علم کے رہنے کا کمرہ	residence, student house, dorm
stubborn	مندی	inflexible, fixed, determined, adamant
inclined	مائل ہونا	motivated, interested, inspired

She followed him down to the beach, her boots squishing in the wet sand. The tide was far out and farther up the beach she could see bent figures busily digging along the water's edge.

A scattered beach fire smoldered near the bank and Minta poked it into place and revived it with splinters of driftwood until she had coaxed back a steady warming blaze. When she sat back on her heels to smile up at her father, she felt her throat constrict with a smothering fear. His eyes looked the way they had when...

When?

Suddenly she remembered. He was looking at her and trying to smile, just the way he had looked at her the time her appendix burst and they were taking her to the hospital. She could almost hear the wail of the ambulance siren and feel the way he had held her hands tightly, trying to make it easier. His eyes had told her then, as they told her now, that he would a thousand times rather bear the pain than watch her suffer.

وہاں کے پیچھے ساحل سمندر تک گئی، اس کے جوتوں سے کیلی ریت پر چلنے کی آواز آ رہی تھی۔ جوار بہت دور تھی اور دور ساحل سمندر پر دو جگہ ہوئی افراد کو کچھ سکتی تھی جو پانی کے کنارے کھدائی میں مصروف تھے۔

ساحل سمندر پر بجھری آگ کنارے پر سلگ رہی تھی اور مٹانے سے جگہ اکٹھا کر دیا اور ساحل سمندر پر تیر کر آنے والی لکڑی کے ٹکڑوں کو آگ میں اس وقت تک پھینکا جب تک کہ اس میں مسلسل شعلے نہ بھڑک اٹھے۔ جب وہ اپنی ایڑیوں پر پیچھے بیٹھی اپنے تاکہ وہ والد کی طرف دیکھ کر مسکرائے تو اس نے محسوس کیا کہ اس کا گھبراہٹ کے مارے گھٹ رہا تھا اس کی آنکھیں وہی تھیں جیسے تب...

کب؟

اچانک اسے یاد آیا۔ وہ اس کی طرف دیکھ رہے تھے اور مسکرائے کی کوشش کر رہے تھے، بالکل اسی طرح جیسے انہوں نے اس کی طرف دیکھا تھا جب اس کا اپینڈائسٹس پھٹ گیا تھا اور وہ اسے اسپتال لے جا رہے تھے۔ وہ صرف ایبوی لینس کے سائرن کی آواز سن سکتی تھی اور اس طرح محسوس کرتی تھی جس طرح انہوں نے اس کے ہاتھوں کو مضبوطی سے تھام ہوا تھا، اسے آسان بنانے کی کوشش کر رہے تھے۔ ان کی آنکھوں نے اس وقت اسے بتایا تھا، جیسا کہ اب انہوں نے بتایا تھا، کہ وہ اس کی تکلیف میں دیکھنے کی بجائے ہزار ہا بار برداشت کر لیں گے۔

squishing	کچھڑ پر چلنے کی آواز	squeezing, splashing, squashing, crushing
scattered	بکھرے ہوئے	strewn, spread, dispersed, littered
smoldered	سلگتا	fumed, burned, charred, simmered
revived	بحال کرنا	recharged, renewed, restored, refreshed
coaxed	راضی کرنا	persuaded, encouraged, tempted, influenced
smothering	سانس گھٹنا	overwhelming, suffocating, stifling, oppressing

It seemed like a long time that she knelt there by the beach fire, afraid to move, childishly willing herself to wake from the nightmarish feeling that gripped her.

He took her hand and pulled her to her feet and they started walking up the beach slowly, not toward the group of people digging clams, but in the other direction, toward the jagged pile of rocks that jutted out into the bay.

She heard a strange voice, her own voice.

"I thought ... I thought you wanted to talk to me about school, but it isn't that, is it, Father?"

His fingers tightened around hers. "In a way it is ... about school."

And then, before the feeling of relief could erase the fear he went on. "I went to see Dr. Morton last week, Minta. I've been seeing him pretty regularly these last few months."

یہ ایک لمبا عرصہ لگتا تھا کہ وہ ساحل کی آگ کے پاس گھٹنے ٹیک کر بیٹھی تھی، بلنے سے ڈرتی ہوئی، خود کو خوفناک خواب کے احساس سے جس نے اسے بکھڑ لیا، بچوں کی طرح اٹھنے پر راضی کر رہی تھی۔

انہوں نے اس کا ہاتھ تھاما اور اسے کھینچ کر اپنے پاؤں پر کھڑا کیا اور وہ آہستہ آہستہ ساحل سمندر کی طرف چلنے لگے، سمندر گویا گھونٹے کھودنے والے لوگوں کے گرد کی طرف نہیں، بلکہ دوسری سمت میں، خلیج میں پتھر دوں کے ابھرے ہوئے ڈھیر کی طرف۔

اسے ایک عجیب سی آواز آئی، اس کی اپنی آواز۔

"میں نے سوچا... میں نے سوچا کہ آپ مجھ سے اسکول کے بارے میں بات کرنا چاہتے ہیں، لیکن ایسا نہیں ہے، والد؟"

ان کی انگلیاں اس کے ارد گرد سخت ہو گئیں۔ "ایک طرح سے یہ... اسکول کے بارے میں ہے۔" اور پھر اس سے پہلے کہ راحت کا احساس اس کے خوف کو مٹا سکے، انہوں نے بات جاری رکھی، "مٹا، میں گزشتہ ہفتے ڈاکٹر مورٹن سے ملنے گیا تھا۔ میں انھیں آخری کچھ مہینوں میں باقاعدگی سے مل رہا ہوں۔"

nightmarish	بھیاںک، دہشت انگیز	terrifying, terrible, dreadful, horrible
jagged	ناہموار	uneven, rough, irregular, bumpy
jutting out	آگے کو نکلا ہوا	protruded, projected, extended, bulged

She flashed a quick frightened look up at him. "You aren't ill?"

"No." He sighed and it was a heartbreaking sound. "No. It isn't me. It's your mother. That's why I don't want you to go to Mary-Hill this year." "But ... but she's feeling so much better, Dad. Except for these headaches once in a while. She's even taking on a little weight"

She broke off and stopped walking and her hand was steady on his arm. "Tell me," she said quietly.

The look was back in his eyes again but this time Minta scarcely noticed it, she was aware only of his words, the dreadful echoing finality of his words.

Her mother was going to die.

To die.

Her mother.

To die, the doctor said.

Three months, perhaps less...

flashed	تیزی سے حرکت	glinted, sparkled, twinkled, flared
broke off	نوٹ گئی	ended, terminated, ceased, faltered
scarcely	شاید ہی	hardly, narrowly, almost, only just
echoing	گوںج	resonating, ringing, coming back, repeating

Her mother who was gay and scatterbrained and more fun than anyone else in the world. Her mother who could be counted on to announce in the spring that she was going to do her Christmas shopping early this year, and then left everything until the week before Christmas.

She was so pretty and caring. She always had time for things like listening to new records and helping paste pictures in Minta's scrapbook.

She wasn't ever sick — except for the headaches and the operation last year which she had laughingly dismissed as a rest cure.

"I shouldn't have told you." Her father was speaking in a voice that Minta had never heard from him before. A voice that held loneliness and fear and a sort of angry pain. "I was afraid I couldn't make you understand, why you had to stay home ... why you'd have to forget about Mary Hill for this year." His eyes begged her to forgive him and for some reason she wanted to put her arms around him, as if she were much older and stronger.

اس نے ان کی طرف سرعت سے ایک خوفزدہ نظر ڈالی۔ "آپ بیمار نہیں ہیں؟"

"نہیں۔" انہوں نے آہ بھری اور یہ ایک دل دہلا دینے والی آواز تھی۔ "نہیں یہ میں نہیں ہوں۔ یہ بیماری کی والدہ ہیں۔ اسی لئے۔ میں نہیں چاہتا کہ تم اس سال میری مل جاؤ۔" "لیکن ... لیکن وہ بہت بہتر محسوس کر رہی ہیں، والدہ۔ سوائے کبھی کبھار سر میں درد کے۔ وہ تو اب تھوڑا سا وزن بھی اٹھا رہی ہیں۔"

وہ نوٹ گئی اور چلنا بند کر دیا اور اس کا سرا اس کے ہاتھوں میں تھا۔ "مجھے بتائیں،" اس نے خاموشی سے کہا۔ ان کی نظر میں چمک واپس آئی تھی لیکن اس بار مٹانے کا شاید ہی مشاہدہ کیا ہو، وہ صرف ان کے الفاظ سے تھی، ان کے الفاظ کی خوفناک قطعیت کی گونج ہے۔

اس کی والدہ کا انتقال ہونے والا تھا۔

مرنا۔

اس کی ماں کا۔

مرنا، ڈاکٹر نے کہا۔

تین ماہ، (یا) شاید کم...

اس کی والدہ جو خوش باش اور بے فکری اور دنیا میں کسی سے بھی زیادہ تفریحی تھیں۔ اس کی والدہ جن کا شمار لوگوں میں ہوتا تھا جو موسم بہار میں اعلان کر دیتے ہیں کہ وہ اس سال کے شروع میں کرسمس کی خریداری کر لیں گے، اور پھر کرسمس سے ایک ہفتہ قبل تک کے لیے سب کچھ چھوڑ دیتے ہیں۔

وہ بہت خوبصورت اور دیکھ بھال کرنے والی تھیں۔ ان کے پاس ہمیشہ نئے ریکارڈ سننے اور مٹانے کی سکرپ بک تصویریں لگانے جیسے کاموں کے لئے وقت ہوتا تھا۔

وہ کبھی بھی بیمار نہیں تھیں۔ سوائے سردرد اور پچھلے سال آپریشن کے، جسے انہوں نے مذاقاً علاج کے طور پر لیا تھا۔

"مجھے تمہیں نہیں بتانا چاہیے تھا۔" اس کے والد اس لہجے میں بول رہے تھے جو مٹانے اس سے پہلے کبھی سنا تھا۔ ایسا لہجہ جس میں تنہائی اور خوف اور ایک طرح کا اذیتناک درد تھا۔ "مجھے ڈر تھا کہ میں تمہیں سمجھا نہیں پاؤں گا، کہ تمہیں گھر کیوں رہنا پڑے گا۔ ... تمہیں اس سال کے لئے میری مل کو کیوں چھوڑنا پڑے گا۔" اس کی محسوس اس سے معافی مانگ رہی تھیں اور کسی وجہ سے وہ ان کو اپنے بازوؤں میں لینا چاہتی تھی، گویا وہ (ان سے) دیرینہ اور طاقتور ہے۔

scatterbrained	بے فکر	absentminded, forgetful, careless
dismissed	رد کرنا	rejected, shelved, set aside

"Of course you had to tell me, she said steadily. "Of course I had to know." And then "Three months but Dad, that's Christmas."

He took her hand and tucked it under his arm and they started walking again.

It was like walking through a nightmare. The steady squish-squish of the wet sand and the little hollows their feet made filling up almost as soon as they passed.

He talked quietly, explaining, telling her everything the doctor had said, and Minta listened without tears, without tears, without comment.

She watched his face as though it were the face of a stranger. She thought about a thousand unrelated things.

"یقیناً آپ کو مجھے بتانا تھا، اس نے ہمت سے کہا۔ "یقیناً مجھے یہ جاننا تھا۔" اور پھر "تین ماہ لیکن والد صاحب، یہ کرسمس (کا وقت) ہو گا۔"

انہوں نے اس کا ہاتھ پکڑا اور اسے اپنے بازو کے نیچے دبایا اور وہ پھر سے چلنے لگے۔

یہ ایک ڈراؤنے خواب میں سے گذرنے کی مانند تھا۔ گیلی ریت میں قدموں کی متواتر آواز اور ان چھوٹے گڑھوں کی جوں کے قدموں سے بنتے تھے اور ان کے گذرنے کے ساتھ ہی بھر جاتے تھے۔

انہوں نے، وضاحت کرتے ہوئے، آرام سے بات کی، ڈاکٹر کی کبھی ہوئی سب باتیں اسے بتادیں، اور منانے بغیر آنسوؤں کے، بغیر کوئی تبصرہ کیے۔

اس نے ان کا چہرہ ایسے دیکھا جیسے یہ کسی اجنبی کا چہرہ ہو۔ اس نے ایک ہزار غیر متعلق چیزوں کے بارے میں

سوچا۔

steadily	ہمت سے، جرأت سے	firmly, solidly, confidently
nightmare	ڈراؤنا خواب	frightening, terrifying, terrible, dreadful

She remembered all the times they had gone swimming this past summer. Minta and her father loved to swim but her mother had preferred to curl up on a beach blanket and watch them. "You have the disposition of a Siamese cat," Minta had accused her mother laughingly.

"A cushion by the fire in the winter and a cushion in the sun in the summer..."

"And a bowl of cream nearby," her mother had agreed instantly. She was always good-natured about their teasing.

It was like coming back from a long journey when her father stopped talking and they turned back toward the car.

اسے گزشتہ موسم گرما میں وہ تمام وقت یاد آئے جب وہ تیراکی کے لئے جاتے تھے۔ منشا اور اس کے والد تیراکی کرنا پسند کرتے تھے لیکن ان کی والدہ ساحل سمندر کے کبل میں گھس کر بیٹھنے اور انہیں دیکھنے کو ترجیح دیتی تھیں۔ منشا ہنسنے ہوئی اپنی والدہ کو کہتی تھی، "آپ ایک سامی بلی کی طرح لگتی ہیں۔"

"مردیوں میں آگ کے پاس ایک تکیہ اور گرمیوں میں سورج کی تمازت میں ایک تکیہ۔"

"اور قریب ہی کریم کا ایک پیالہ،" اس کی والدہ نے فوری طور پر اس سے اتفاق کیا تھا۔ وہ ان کے چھیڑنے کو ہمیشہ خوش مزاجی سے لیتی تھیں۔

یہ ایک طویل سفر سے واپس آنے کی طرح تھا جب اس کے والد نے بات کرنا ختم کی اور وہ کار کی طرف مڑ گئے۔

preferred	ترجیح دینا	favoured, chose, selected, wished
disposition	کردار، جھکاؤ	character, temperament, outlook, personality
instantly	فورا	promptly, rapidly, straightaway, immediately

"So that's why I can't let you go away, Midge." Her father's voice was very low and he didn't seem to realize that he had called her by the babyish name she had discarded when she started to first grade. "It isn't just your mother I'm thinking about... it's me. I need you."

She looked at him quickly and her heart twisted with pity. He did need her. He would need her more than ever.

In the car she sat very close to him.

"We didn't get the clams," she reminded him once, but he only nodded.

Just before they reached home, he reached over and took her hand in a tight hurting grip.

"تو اسی وجہ سے میں تمہیں جانے نہیں دے سکتا، مچ۔" اس کے والد کی آواز بہت آہستہ تھی اور انہیں اس کا احساس نہیں تھا کہ انہوں نے اسے اس کے بچپن کے نام سے بلایا تھا، جس کو اس نے اس وقت رد کر دیا تھا جب اس نے پہلی جماعت کی تعلیم شروع کی تھی۔ "یہ صرف تمہاری والدہ ہی نہیں ہیں جس کے متعلق میں سوچ رہا ہوں... یہ میں ہوں۔ مجھے تمہاری ضرورت ہے۔"

اس نے جلدی سے ان کی طرف دیکھا اور اس کا دل دکھ سے بھر آیا۔ انہیں اس کی ضرورت تھی۔ انہیں پہلے سے کبھی زیادہ اس کی ضرورت ہوئی۔

کار میں وہ ان کے بہت قریب بیٹھ گئی۔

"ہم نے سمندری گھونگے نہیں لیے،" اس نے انہیں یاد دلایا، لیکن انہوں نے صرف سر ہلایا۔

گھر پہنچنے سے ذرا پہلے، وہ اس کے قریب آئے اور اس کا ہاتھ اپنی سخت تکلیف دینے والی پکڑ میں لے لیا۔

discarded	رد کر دیا تھا	abandoned, rejected, got rid of
twisted	زخمی، دکھ بھرا	injured, sprained, hurt, strained

"We can't tell her, Minta. The doctor left it up to me and I said not to tell her. We have to let her have this last time... this last little time ... without that hanging over her. We have to go on as if everything were exactly the same."

"ہم اسے نہیں بتا سکتے، منٹا۔ ڈاکٹر نے اسے نہیں بتایا۔ ہمیں اسے آخری بار کرنے دینا ہے۔۔۔ یہ آخری بار۔۔۔ اس پر طاری ہوئے بغیر۔ ہمیں ایسے ہی کرنا ہے جیسے سب کچھ پہلے جیسا ہو۔"

اس نے یہ ظاہر کرنے کے لئے سر ہلایا کہ وہ سمجھ گئی ہے۔ ایک لمبے کے بعد گلے میں درد لے وہ بولی۔
"اسکول کے بارے میں، میں... میں انہیں بتاؤں گی کہ میں نے اگلے سال تک انتظار کرنے کا فیصلہ کیا ہے۔"
یہ ناممکن لگتا تھا کہ زندگی بالکل پہلے کی طرح چل سکتی ہے۔

چھوٹی سی نجی دنیا، جوان تینوں سے آباد تھی، اتنی آرام دہ اور پُر جوش اور خوشگوار تھی گویا کسی سائے تک نہ بھی اسے نہیں چھو تھا۔

انہوں نے ٹیلی ویژن دیکھا اور پروگراموں کے بارے میں صاف دل سے گفتگو کی۔ منٹا کے دوست آتے جاتے رہتے تھے اور پارٹیاں اور کھیل معمول کے مطابق جاری تھے۔

ache	درد	pain, hurt, sting
argued	بحث کرنا	contended, reasoned, debated, discussed

"I really must get at my Christmas shopping," she mentioned the day she was wrapping trick-or-treat candy for Halloween.

"مجھے واقعی میں اپنی کرسمس شاپنگ ضرور کر لینی چاہئے،" اس کا ذکر انہوں نے اس دن صبح وہاں لوگوں کے لئے 'چال یا ٹریٹ' کینڈی (سیلو فین میں) لپیٹ رہی تھیں۔

Minta shook her head and sighed gustily.

منٹا نے سر ہلایا اور بڑی تیز آہ بھری۔

Her mother started this "I-must-get-at-my-Christmas-shopping" routine every spring and followed it up until after Thanksgiving but she never actually got around to it until two or three days before Christmas

اس کی والدہ، "مجھے اپنی کرسمس کی خریداری شروع کرنی ہے" کا معمول ہر موسم بہار میں شروع کرتی تھی اور شکرانے کے تہوار کے بعد تک اسے جاری رکھتیں لیکن وہ درحقیقت کرسمس سے دو یا تین دن پہلے تک اسے نہ کر پاتیں۔

It was amazing that Minta could laugh and say, "Oh, you..." the way she did year after year.

یہ حیرت انگیز تھا کہ منٹا کس طرح بول سکتی تھی، "اوہ، آپ..." جس طرح انہوں نے سال بہ سال کیا تھا۔

It was a knife turning in her heart when her mother straightened up from the gay cellophane-wrapped candies and brushed a stray wisp of taffy-colored hair back from one flushed cheek.

یہ اس کے دل میں ایک چاقو لگنے کی طرح تھا جب اس کی والدہ نے شوخ رنگ سیلو فین میں لپٹی ٹافیاں (بنانے کے بعد) کھڑی ہوئیں اور اپنے سرخ رخسار سے ٹافے رنگ کے بالوں کی ایک لٹ کو صاف کیا۔

"Don't laugh," she said, pretending to be stern. "You know you're just exactly like me."

"ہنسو مت،" انہوں نے، یہ ظاہر کرتے ہوئے کہ وہ سختی سے کہہ رہی ہیں، کہا۔ "تمہیں پتہ ہے کہ تم بالکل میرے جیسی ہو۔"

gustily	زور سے، تیز سے	strongly, intensely, violently, fiercely
wisp	لٹ	thread, curl, strand, lock
pretending	دکھاوا کرتے ہوئے	feigning, faking, imitating, affecting
stern	سخت	strict, firm, unyielding, serious, grim

It was a warming thought. She was like her mother. Inside, where it really mattered she was like her mother, even though she had her father's dark eyes and straight black hair, even though she had his build and the firm chin of all the Hawleys.

یہ مسرت بخش تھا۔ وہ اپنی ماں جیسی تھی۔ اندر سے، جس کی واقعی کوئی اہمیت تھی، وہ اپنی ماں جیسی ہی تھی، حالانکہ اس کی آنکھیں والد کی گہری آنکھوں کی مانند تھیں اور ان کی ہی طرح سیدھے سیاہ بال تھے، حالانکہ اس کا ذیل ڈول اور کبھی ہوئی تھوڑی سب ہاولیز خاندان کی طرح تھیں۔

She wanted to put her arm around her mother and hug her hard. She wanted to say, "I hope I am like you. I want to be."

But instead she got up and stretched and wrinkled her nose.

"Perish forbid," she said, "that I should be such a scatterbrain."

She was rewarded by the flash of a dimple in her mother's cheek.

wrinkled	سکڑنا، جھری	folded, creased
scatterbrain	بے فکر	absentminded, forgetful, careless

It seemed to Minta, as week followed week, that the day at the beach had been something out of a nightmare: something that she could push away from her and forget about. Sometimes she looked at her father, laughing, teasing them, or howling about the month-end bills and she thought, "It didn't happen ... it isn't true."

And then at night she would lie sleepless in her room, the pretty room that had been reconverted from her nursery. She watched the moonlight drift patterns across the yellow bedspread and the breeze billow the curtains that her mother had made by hand, because that was the only way she could be sure of an absolute match.

"Yellow is such a difficult color to match," she had explained around a mouthful of pins.

howling	چچہ دپکار	screaming, shrieking, whining, wailing
billow	اوپر اٹھنا	surge, rise, roll upward, flutter

And in the dark hours of the night Minta had known it wasn't a nightmare. It was true. It was true.

One windy November day she hurried home from school and found her mother in the yard raking leaves. She wore a bright kerchief over her head and she had Minta's old polo coat belted around her. She looked young and gay and carefree and her eyes were shining.

"Hi!" She waved the rake invitingly. "Change your clothes and come help. We'll have a smudge party in the alley."

Minta stopped and leaned on the gate. She saw with a new awareness that there were dark circles under her mother's eyes and that the flags of color in her cheeks were too bright. But she managed a chuckle.

raking	اکٹھا کرنا	collecting, gathering, scraping
smudge	دھواں مارنا	smoky fire, pungent smoke
chuckle	ہنسا	giggle, laughter

"I wish you could see yourself Mom. For two cents

وہ اپنی ماں کو اپنے بازوؤں میں لے کر گئے لگانا چاہتی تھی۔ وہ کہنا چاہتی تھی، "مجھے امید ہے کہ میں آپ کی

طرح ہوں۔ میں ہونا بھی چاہتی ہوں۔"

لیکن اس کے بجائے وہ اٹھ کھڑی ہوئی اور اپنی ناک کو سکڑا۔

"خدا کی پناہ،" اس نے کہا، "میں ایسی بے فکری ہوں۔"

اس کے رخسار میں بھی اس کی ماں کے رخسار کی طرح ایک چھوٹا سا ڈمپل تھا۔

بچے کے بعد بچے گزرتے رہے اور مینٹا کو ایسا لگتا تھا کہ ساحل سمندر پر وہ دن ڈراؤنے خواب کا حصہ تھا: کوئی

ایسی چیز جسے وہ دور ہٹا دے اور اسے بھول جائے۔ کبھی کبھی وہ اپنے والد کی طرف دیکھتی، جو ہنس رہے ہوتے،

انہیں چھیڑ رہے ہوتے، یا مینٹے کے آخر میں بلوں کے بارے میں چچہ دپکار کر رہے ہوتے تو وہ سوچتی، "ایسا نہیں ہوا

... یہ سچ نہیں ہے۔"

اور پھر رات کو وہ اپنے کمرے میں بے خواب لیٹی رہتی، وہ خوبصورت کمرہ جو اس کی زسری کو تبدیل کر کے

بنایا گیا تھا۔ وہ پیلے رنگ کی بستری کی چادر پر چاندنی سے بچنے اور سرسکے ہوئے سائے اور ہوا کو ان پردوں کو جو اس کی

والدہ نے اپنے ہاتھوں سے بنائے تھے بچے ہوئے دیکھتی، کیونکہ یہی واحد راستہ تھا جس سے وہ منطق مطابقت کا

یقین کر سکتی تھی۔

"پیلے رنگ سے مطابقت رکھنا کتنا مشکل ہے،" اس نے تکلیف کے احساس کے ساتھ اس کی وضاحت کی

کو شش کی تھی۔

اور رات کے تاریک اوقات میں مینٹا کو معلوم تھا کہ یہ کوئی ڈراؤنا خواب نہیں تھا۔ یہ سچ تھا۔ یہ سچ تھا۔

نومبر کے ایک دن جب تیز ہوا چل رہی تھی وہ جلدی سے اسکول سے گھر واپس آئی اور اس نے اپنی والدہ کو

صحن میں پتے اکٹھے کرتے ہوئے پایا۔ انہوں نے اپنے سر پر شوخ رومال لیا ہوا تھا اور مینٹا کا پرانا پولو کوٹ کمرے کے گرد

باندھا ہوا تھا۔ وہ جوان اور خوش اور بے فکر نظر آ رہی تھیں اور ان کی آنکھیں چمک رہی تھیں۔

"ہائے!" انہوں نے پتے جمع کرانے والے اوزار کو استقبالیہ انداز میں لہرایا۔ "اپنے کپڑے بدلوا اور مدد کو

آؤ۔ ہم گلی میں پتوں کو جلا کر دھواں پیدا کریں گے۔"

مینٹا گت پر ٹپک لگا۔ بے رک گئی۔ اس نے ایک نئی آگہی کے ساتھ دیکھا کہ اس کی والدہ کی آنکھوں کے نیچے

سیاہ جلتے ہیں اور ان کے گالوں میں رنگ کے نشان زیادہ روشن تھے۔ لیکن وہ ہنسنے میں کامیاب رہی۔

"امی میں چاہتی ہوں کہ آپ خود کو دیکھ سکیں۔ دو سینٹ دیئے ہوں گے، میں اپنا کیرلاٹی ہوں آپ کی تصویر

I'd get my camera and take a picture of you."

She ran into the house and got her camera and they took a whole roll of pictures.

"Good," her mother said complacently. "Now we can show them to your father the next time he accuses me of being a Sally-Sit-by-the-Fire. They piled the leaves into a huge damp stack, with the help of half a dozen neighborhood children. It wouldn't burn properly but gave out with clouds of thick, black, wonderfully pungent smoke.

Her mother was tired that night. She lay on the davenport and made out her Christmas card list while Minta and her father watched the wrestling matches. It was like a thousand other such evenings but in some unaccountable way it was different.

"Because it's the last time," Minta told herself. "The last time we'll ever rake the leaves and make a bonfire in the alley. The last time I'll snap a picture of her with her arms around the Kelly kids. The last time ... the last time..."

complacently	مطمئن	contentedly, self-righteously, gladly
neighborhood	آس پاس کا علاقہ	locality, community, vicinity
pungent	تیز (بو)	strong, bitter, sharp-tasting, unpleasant

She got up quickly and went out into the kitchen and made popcorn in the electric popper, bringing a bowl to her mother first, remembering just the way she liked it, salt and not too much butter.

But that night she wakened in the chilly darkness of her room and began to cry, softly, her head buried in the curve of her arm. At first it helped, loosening the tight bands about her heart, washing away the fear and the loneliness, but when she tried to stop she found that she couldn't. Great wracking sobs shook her until she could no longer smother them against her pillow. And then the light was on and her mother was there bending over her, her face concerned, her voice soothing.

"Darling, what is it? Wake up, baby, you're having a bad dream."

"No ... no, it isn't a dream," Minta choked. "It's true ... it's true."

wracking	شدید درد	tormenting, wrecking
sobs	آہیں	cries, tears, weeps, sniffs
soothing	سکون بخش	comforting, relaxing, calming, pacifying

The thin hand kept smoothing back her tumbled hair and her mother went on talking in the tone she had always used to comfort a much smaller Minta.

She was aware that her father had come to the doorway. He said nothing, just stood there watching them while Minta's sobs diminished into hiccupy sighs.

Her mother pulled the blanket up over Minta's

لینا ہوں۔"

وہ بھاگ کر گھر میں گئی اور اپنا کیمرہ لایا اور انہوں نے تصویریں کا پورا رول کھینچا۔
"اچھا،" اس کی ماں نے اطمینان سے کہا۔ "اب ہم انہیں اگلی بار تمہارے والد کو دکھا سکتے ہیں جب وہ مجھے آرام سے گھر بیٹھنے کا طعنہ دیں گے۔" انہوں نے آدھے درجن پڑوسی بچوں کی مدد سے پتوں کو ایک بڑے نم آلود ڈھیر میں اکٹھا کر دیا۔ یہ پوری طرح سے جلتا نہیں لیکن گاڑھے، سیاہ، حیرت انگیز طور پر تیز، دھوئیں کے بادل چھوڑتا ہے۔

اس کی ماں اس رات تھک گئی تھیں۔ وہ صوفے پر لیٹ گئیں اور کمرس کارڈ کی فہرست بنانے لگیں جبکہ منٹا اور اس کے والد کشتی کے بیچ دیکھتے رہے۔ یہ ایسی بڑاڑوں دوسری شاموں کی طرح تھی لیکن ایک عجیب طریقے سے یہ مختلف تھی۔

"کیونکہ یہ آخری بار ہے۔" منٹا نے خود سے کہا۔ "آخری بار جب ہم کبھی بھی پتہ اکٹھے کریں گے اور گلی میں آگ جلاں گے۔ آخری بار ہے جب میں کلاں کے بچوں کے گرد باہیں ڈالے ان کی تصویر کھینچوں گی۔ آخری بار..."

وہ جلدی سے اٹھ کھڑی ہوئی اور باورچی خانے میں چلی گئی اور بجلی سے چلنے والی مشین میں پاپ کارن بنانے پہلے اپنی والدہ کے لیے ایک پیالہ لائی، اسے یاد تھا کی انہوں کیسا پسند تھا، نمک اور زیادہ مکھن مکھن۔

لیکن اس رات وہ اپنے کمرے کی سرد تاریکی میں جاگ اٹھی اور اپنا سر اپنے بازو میں لے کے خاموشی سے رونے لگی۔ پہلے (اس طریقے سے رونے نے) اس کی مدد کی اور، خوف اور تنہائی ختم کرتے ہوئے، اس کے دل پر لگی کریں کھلنے لگیں، لیکن جب اس نے رونے کی کوشش کی تو اسے پتہ چلا کہ وہ ایسا نہیں کر سکتی۔ نہایت پریشان کن آہوں نے اسے ہلا ڈالا یہاں تک کہ وہ ان کو کچے کی مدد سے بھی کے قابو نہ کر سکی۔ اور پھر روشنی ہوئی اور اس کی والدہ اس کے اوپر جھکی ہوئی تھیں، ان کا چہرہ فکر مند تھا، ان کی آواز سکون بخش تھی۔

"ڈارلنگ، یہ کیا ہے؟ اٹھو بیٹا، تمہیں برا خواب آ رہا ہے۔"

"نہیں... نہیں، یہ کوئی خواب نہیں ہے،" منٹا نے پریشانی سے کہا۔ "یہ سچ ہے... یہ سچ ہے۔"

ان کا پتلا ہاتھ اس کے الجھے ہوئے بالوں کو پیچھے کرتا ہوا اور اس کی والدہ اس لہجے میں بات کرتی رہیں جس میں وہ ہمیشہ فحاشی تسکین کے لیے کرتی تھیں، جب وہ چھوٹی تھی۔
وہ جانتی تھی کہ اس کے والد دروازے پر آچکے ہیں۔ انہوں نے کچھ نہیں کہا، بس وہیں کھڑے انہیں دیکھتے رہے جبکہ فحاشی سسکیاں پگھلی کی آہیں میں بدل گئیں۔

shoulder and gave her a little spank. "The ideal Gollywogs, at your age," she said reprovingly. "Want me to leave the light on in case your spook comes back?"

Minta shook her head, blinking against the tears that crowded against her eyelids, even managing a wobbly smile.

اس کی والدہ نے منٹا کے کندھے کے اوپر تک کبل کھینچ دیا اور اسے تھوڑی سی چٹکی دی۔ "یاد ہے! کالی گڑیا، تمہاری عمر میں،" انہوں نے سرزنش کرتے ہوئے کہا۔ "کیا تم چاہتی ہو کہ میں روشنی جلتی ہوئی چھوڑ دوں اس صورت کے لیے کہ کہیں تمہارا بھوت واپس آجائے؟"

منٹا نے آنسوؤں سے بھری، جن سے اس کی پلکیں (جھک) بھری ہوئی تھیں، آنکھیں جھپکتے ہوئے اپنا سر ہلایا اور کمزوری ہنسی بھی ہنسی دی۔

tumbled	گرا ہوا	dropped, fallen, staggered
diminished	گھٹنا	reduced, lessened, weakened, moderated, devalued
spank	تھپڑ مارنا	slap, hit, strike, smack, paddle
reprovingly	لامنت کرنا	disapprovingly, critically, contemptuously
spook	بھوت	ghost, spirit, phantom, apparition
wobbly	تھرتھرتا	unsteady, instable unstable, shaky

دو پھر کبھی نہیں روئی۔

She never cried again.

Not even when the ambulance came a week later to take her mother to the hospital.

Not even when she was standing beside her mother's high white hospital bed, holding her hand tightly, forcing herself to chatter of inconsequential things.

"Be sure that your father takes his vitamin pills, won't you, Minta? He's so careless, unless I'm there to keep an eye on him."

"I'll watch him like a beagle," Minta promised lightly. "Now you behave yourself and get out of here in a hurry, you hear?"

Not even at the funeral.

تب بھی جب ایک ہفتہ بعد ایسولینس آئی اور اس کی ماں کو اسپتال لے گئی۔ تب بھی جب وہ اپنی والدہ کے اسپتال میں اونچے سفید بستر کے پاس کھڑی تھی الگ کاتھیر مضبوطی سے تھامے ہوئے، (جب وہ) خود کو غیر ضروری چیزوں کے متعلق باتیں کرنے پر مجبور کر رہی تھیں۔ "اس بات کو یقینی بنانا کہ تمہارے والد اپنی دواؤں کی گولیاں کھاتے ہیں، کیا تم کرو گی، منٹا؟ وہ سچے لاپرواہ ہیں کہ جب تک کہ میں ان پر نگاہ رکھنے کے لئے موجود نہ ہوں۔ منٹا نے لاپرواہی سے وعدہ کیا کہ "میں ان پر بیگی (خکاری کتاب) کی طرح نگاہ رکھوں۔" "اب آپ خود تمیز کریں اور جلدی سے یہاں سے نکلنے کی کریں، آپ نے سنا؟" (وہ ان کے) جنازے تک میں بھی نہیں (روئی)۔

inconsequential	غیر ضروری	minor, insignificant, trivial, petty
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The friends and relatives came and went and it was as if she stood on the sidelines watching the Minta who talked with them and answered their questions. As if her heart were encased in a shell that kept it from breaking.

She went to school and came home afterwards to the empty house. She tried to do the things her mother had done but even with the help of well-meaning friends and neighbors it was hard. She tried not to hate the people who urged her to cry.

"You'll feel better, dear," her Aunt Grace had insisted and then had lifted her handkerchief to her eyes and walked away when Minta had only stared at her with chilling indifference.

دوست اور رشتے دار آتے جاتے رہے اور ایسا لگتا تھا کہ وہ (منٹا) ایک طرف کھڑی ہوئی (اس) منٹا کو دیکھ رہی ہے جو ان سے بات کر رہی ہے اور ان کے سوالوں کے جواب دے رہی ہے۔ گویا اس کا دل کسی خول میں بند ہے جس نے اسے ٹوٹنے سے بچا رکھا ہے۔

وہ اسکول گئی اور اس کے بعد خالی گھر میں واپس آگئی۔ اس نے وہ کام کرنے کی کوشش کی جو اس کی والدہ کرتی تھیں لیکن ایک نیت دوست اور بڑے وسیوں کی مدد سے بھی یہ مشکل تھا۔ اس نے ان لوگوں سے نفرت نہ کرنے کی کوشش کی جنہوں نے اسے رونے کی تاکید کی تھی۔

"تم بہتر ہو جاؤ گی، پیاری،" اس کی آئی گریس نے زور دے کر کہا اور جب منٹا نے سرد مہری اور بے نیازی سے انہیں دیکھا تب انہوں نے اپنا دھال اپنی آنکھوں تک اٹھایا اور وہاں سے چلی گئیں۔

encased	خول میں بند ہونا	enclosed, covered, wrapped
urged	زور دینا، تاکید کرنا	advised, counselled, insisted, pressed
indifference	لا تعلقی، بے نیازی	unconcern, coldness, disinterest, unresponsiveness

She overheard people talking about her mother.

"She never knew, did she?" They asked.

And always Minta's father answered, "No, she never knew. Even at the very last, when she was waiting for the ambulance to come, she looked around the bedroom and said, "I must get these curtains done up before Christmas."

Minta knew that her father was worried about her and she was sorry, but it was as if there were a wall between them, a wall that she was too tired to surmount.

surmount

مشکلات پر قابو پانا

overcome, conquer, defeat, transcend

One night he came to the door of her room where she was studying.

"I wonder if you'd like to go through those clothes before your Aunt Grace takes them to the church bazaar," he began haltingly. And then when she looked up at him, not understanding; he went on gently, "Your mother's clothes. We thought someone might as well get some good out of them."

She stood up and closed the book and went past him without another word, but she closed the door behind her when she went into her mother's room.

There were some suit boxes by the closet door and Minta vaguely remembered that the women from the bazaar committee had called several times.

haltingly

رک رک کر

hesitantly, stumbling, faltering, stopping

vaguely

مبہم طور پر

unclearly, distantly, loosely, ambiguously

Her hands felt slightly unsteady as she pulled open the top dresser drawer and looked down at the stacks of clean handkerchiefs, the stockings in their quilted satin case, the gloves folded into tissue wrappings.

"I can't do it," she told herself, but she got a box and started putting the things into it, trying not to look at them, trying to forget how delighted her mother had been with the pale green slip, trying, not to remember.

Once she hesitated and almost lifted a soft wool sweater from the pile that was growing in the suit box. She had borrowed it so often that her mother used to complain that she felt like a criminal every time she borrowed it back again. She didn't mean it though... she loved having Minta borrow her things.

unsteady

لڑکھراتے، لرزاتے ہوئے

shaky, unstable, trembling, wavering

hesitated

ہچکچائی

paused, wavered, faltered

borrowed

ادھار لیا

lent, loaned out, on loan

Minta put the sweater with the other things and closed the box firmly.

اس نے لوگوں کو اپنی ماں کے بارے میں بات کرتے ہوئے سنا۔

"وہ کبھی نہیں جانتی تھی، کیا وہ؟" انہوں نے پوچھا۔

اور ہمیشہ مننا کے والد جواب دیتے، "نہیں، وہ کبھی نہیں جانتی تھی۔ حتیٰ کہ آخری وقت تک، جب وہ ایمبولینس کے آنے کا انتظار کر رہی تھی، اس نے سونے کے کمرے کے ارد گرد نگاہ ڈالی اور کہا، "مجھے کمرے سے پہلے ہی ان پردوں کا کام کروالینا چاہئے۔"

مننا جانتی تھی کہ اس کے والد کو اس کی فکر ہے اور اسے افسوس تھا، لیکن یہ ایسا تھا جیسے ان کے درمیان ایک دیوار ہو، ایک ایسی دیوار جس کو وہ اتنی تھکی ہوئی تھی کہ، پھلانگ نہیں سکتی تھی۔

ایک رات وہ اس کمرے کے دروازے تک آئے جہاں وہ پڑھ رہی تھی۔

"میں سوچ رہا تھا کہ شاید تم ان کپڑوں کو دیکھنا چاہو گی اس سے پہلے کی انٹی گریس انہیں چرچ کے بازار میں لے جائیں،" انہوں نے ہنسنے لگے اور پھر جب اس نے، نہ سمجھتے ہوئے، سر اٹھا کر ان کی طرف دیکھا تو وہ آہستہ سے بولے، "تمہاری ماں کے کپڑے، ہم نے سوچا کہ شاید ان سے کوئی فائدہ اٹھالے۔"

اس نے اپنی کتاب کو بند کیا اور کھڑی ہو گئی اور انہیں کوئی لفظ کہے بغیر ان کے پاس سے گذر کر چلی گئی، لیکن جب وہ اپنی ماں کے کمرے میں گئی تو اس نے اپنے پیچھے دروازہ بند کر دیا۔

الماری کے دروازے کے پاس کچھ سوٹ بکس تھے اور مننا کو مبہم طور پر یاد آیا کہ بازار کمیٹی سے کسی خاتون نے متعدد بار فون کیا تھا۔

اس نے محسوس کیا کہ اس کے ہاتھ قدرے لرزائے جب اس نے اوپر والے ڈریسنگ ڈرائنگ کھولا اور صاف ستھرے رومالوں کے ڈھیر، جرابوں کو ساٹن کے نرم کیس میں، دستانوں کو نشوونچ میں لپیٹے ہوئے دیکھا۔

اس نے خود سے کہا، "میں یہ نہیں کر سکتی،" لیکن اس نے ایک ڈبہ لیا اور چیزیں اس میں ڈالنا شروع کر دیں، نہ دیکھنے کی کوشش کرتے ہوئے، یہ بھولنے کی کوشش کرتے ہوئے کہ اس کی ماں کو ہلکے سبز رنگ کے چست پاجامے کی کتنی خوشی ہوتی تھی، یاد نہ کرنے کی (کوشش کرتے ہوئے)۔

ایک بار وہ ہچکچائی اور اس ڈھیر سے نرم اون کا سویٹر تقریباً اٹھالیا جو سوٹ باکس سے باہر نکل رہا تھا۔ اس نے اسے اتنا کثرت سے ادھار لیا تھا کہ اس کی ماں شکایت کرتی تھی کہ وہ ایک مجرم کی طرح محسوس کرتی ہے جب بھی وہ اسے ادھار مانگتی ہے۔ اگرچہ ان کا یہ مطلب نہیں ہوتا تھا... انہیں مننا کا اپنی چیزیں ادھار لینا پسند تھا۔

مننا نے دوسری چیزوں کے ساتھ سویٹر رکھا اور باکس کو مضبوطی سے بند کر دیا۔

Now, the things in the closet—

Opening the door was almost like feeling her mother in the room beside her. A faint perfume clung to most of her garments. The house-coat ... the woolly robe ... the tan polo coat ... the scarlet jacket ... her new blue wool with the peg top skirt.

Minta started folding the things with almost frantic haste, stuffing them into boxes, cramming the lids on and then starting on another box.

At the very back of the closet were the two pieces of matched luggage that had been her mother's last birthday gift from her father. They were heavy when she tried to move them — too heavy.

اب، الماری کی چیزیں۔

(الماری کا) دروازہ کھولنا ایسے محسوس ہو رہا تھا جیسے کمرے میں اس کے ساتھ اس کی ماں ہو۔ ایک مدہم سی خوشبو ان کے پیشتر کپڑوں سے آ رہی تھی۔ گھر کا کوٹ... اون کا گاؤن... براؤن پولو کوٹ... سرخ رنگ کی جیکٹ... ان کا نیا نیلے رنگ کا اوٹی لباس، نیچے سے کھلے اور اوپر سے تنگ سکرٹ کے ساتھ۔

خنائے چیزوں کو لگ بھگ جلد بازی کے ساتھ تہہ کرنا شروع کیا، انہیں ڈبوں میں بھر کر، ڈھکنوں کو لگا کر، اور پھر اگلے ڈبے (میں کپڑے بھرنا) شروع کیا۔

الماری کے بالکل پچھلے حصے میں دو ایک جیسے بیگ تھے جو اس کے والد کی طرف سے اس کی ماں کو آخری سالگرہ کا تحفہ تھے۔ جب اس نے ان کو ہلانے کی کوشش کی تو وہ بھاری تھیں۔ بہت بھاری۔

closet	الماری	cabinet, cupboard, wardrobe
frantic	اضطرابی طور پر	anxious, frenzied, hectic, panicky

She brought them out into the room and put them side by side on her mother's bed. Her breath caught in her throat when she opened them.

Dozens and dozens of boxes, all tied with bright red ribbon, the gift tags written out in her mother's careful script. Gaily colored Christmas stickers, sprigs of holly To Minta from Mother and Dad ... to Grace from Mary ... to John from Mary ... to the Kelly Gremlins from Aunt Mary... to Uncle Art from the Hawley family.

"So you knew," Minta whispered the words. "You knew all the time". She looked down in surprise as a hot tear dropped on her hand and she dashed it away almost impatiently.

وہ انہیں باہر کمرے میں لائی اور انہیں اپنے ماں کے بستر کے ساتھ رکھ دیا۔ اس کا سانس اس کے گلے میں اٹک گیا جب اس نے انہیں کھولا۔

کئی درجن ڈبے، سب سرخ رنگ کے ربن کے ساتھ بندھے ہوئے تھے، تحفوں پر لگی چٹیں جو اس کی والدہ کی محتاط لکھائی میں لکھی ہوئی تھیں۔ شوخ رنگ کے کرسمس اسٹیکرز، سدا بہار ہیری کے درخت کی شاخیں، خنا کے لیے والدہ اور والد کی طرف سے... گریس کے لیے میری کی طرف سے... جان کے لیے میری کی طرف سے... کیلی گریملینز کے لیے آئی میری کی طرف سے... انکل آرٹ کے لیے ہاؤلی خاندان کی طرف سے۔

"تو آپ کو معلوم تھا،" خنائے سرگوشی کرتے ہوئے کہا۔ "آپ کو تمام وقت پتہ تھا۔" اس نے جھرت سے نیچے دیکھا جیسے اس کے ہاتھ پر گرم آنسو کا قطرہ گرا اور اس نے تقریباً بے صبری سے اسے صاف کر دیا۔

script	لکھائی	handwriting, lettering
sprigs	شہنیاں	twigs, stems, branches, shoots
whispered	سرگوشی کی	murmured, muttered, speak softly, sighed
impatiently	بے صبری سے	eagerly, keenly, anxiously, hastily

She picked up another package and read the tag. To Minta from Mother ... with love.

Without opening it she knew that it was a picture frame and she remembered the way she had teased her mother to have a good photograph taken.

"The only one I have of you looks like a fugitive from a chain gang," she had pointed out. "I can't very well go away to school next year with that."

She put the package back in the suitcase with all the others and carried the cases back into the closet.

Poor Dad, she thought.

اس نے ایک اور پکیٹج اٹھا یا اور چٹ کو پڑھا۔ خنا کے لیے ماں کی طرف سے... محبت کے ساتھ۔

اس کو کھولے بغیر وہ جانتی تھی کہ یہ تصویر کا ایک فریم ہے اور اسے یاد آیا جس طرح سے اس نے اپنی ماں کو اچھی تصویر بنوانے کے لئے چھیڑا تھا۔

ان نے بتایا تھا، "میرے پاس آپ کی صرف ایک تصویر ہے جس میں آپ 'چیمین گینگ' سے مفروز لگتی ہیں۔" "میں اگلے سال اس کے ساتھ اچھے طریقے سے اسکول نہیں جاسکتی۔"

اس نے اس پکیٹج کو دیگر تمام چیزوں کے ساتھ سوٹ کیس میں واپس رکھ دیا اور تمام ڈبوں کو واپس الماری میں رکھ دیا۔

سادہ دل والد اس نے سوچا۔

fugitive	مفروز	escapee, absconder, runaway
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"She never knew," she could hear him saying. "Not even at the last." Minto opened the box beside the bed and took out the sweater and the pale green slip.

"You know perfectly well that you're just exactly like me," she remembered her mother saying.

She brushed the tears away and went down the stairs and out into the cheerless living room.

"I'd like to keep these things, Dad," she said in her most matter-of-fact voice, and she showed him the sweater and slip. "The slip is a little big but I'll grow into it. It ... it looks like her, I think."

"انہیں کبھی نہیں پتہ چلا،" وہ انہیں کہتے ہوئے سن سکتی تھیں۔ "آخر تک بھی نہیں۔" مینٹا نے بستر کے پاس والا ڈبہ کھولا اور سویٹر اور اس کے ہینڈلنگ کا چست پاجامہ نکال لیا۔
"جس میں بخوبی اندازہ ہے کہ تم بالکل میرے جیسی ہی ہو،" اسے اپنی ماں کی بات یاد آئی۔
وہ آنسوؤں کو صاف کرتی رہی اور سیز میوں سے نیچے چلی گئی ہے رونق بیٹھک میں۔
"میں ان چیزوں کو رکھنا چاہوں گی، والد،" اس نے اپنی غیر جذباتی آواز میں کہا، اور اس نے انہیں سویٹر اور چست پاجامہ دکھایا۔ "چست پاجامہ تھوڑا بڑا ہے لیکن میں بڑی ہو کر اس بستی ہو جاؤں گی۔ یہ ... یہ ان کی طرح دکھتا ہے، مجھے لگتا ہے۔"

matter-of-fact	غیر جذباتی	straightforward, unemotional, realistic, practical
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She went around the room, snapping on the lamps, turning on the television that had been silent for so long. She was aware that his eyes followed her, that he could hardly avoid noticing the tear stains on her cheeks.

"I think I'll have an apple," she said. "Want one?"

He nodded. "Sure. Bring me one as long as you're making the trip."

It was natural. It was almost like old time, except that the blue chair by the fireplace was vacant.

She went out into the kitchen hurriedly.

"I'll tell him that I pestered mother to do her shopping early this year," she told herself as she got the apples from the refrigerator. "I'll tell him that it was my idea about the photographs. She wanted him to believe that she didn't know."

اس نے کمرے پھرتے ہوئے لمپوں کو چلایا، ٹیلی ویژن کو چلایا جو بہت دیر سے نہیں چلا تھا۔ وہ جانتی تھی کہ ان کی آنکھیں اس کا چھچھا کر رہی تھیں، کہ وہ شاید ہی اس کے گالوں پر آنسوؤں کے داغوں کو دیکھنے سے بچ سکے ہوں۔
اس نے کہا، "مجھے لگتا ہے میں سیب کھانا چاہتی ہوں۔" کیا آپ ایک چاہتے ہیں؟
انہوں نے سر ہلایا۔ "ضرور۔ اگر تم جارہی ہو تو میرے لیے ایک لے آؤ۔"
یہ فطری تھا۔ یہ لگ بھگ پرانے وقت کی طرح تھا، سوائے اس کے کہ اکثر ان کے قریب پڑی ٹیلی کرسی خالی تھی۔
وہ جلدی سے باورچی خانے میں گئی۔

"میں انہیں بتاؤں گی کہ میں نے ماں کو اس سال کے اوائل میں خریداری کرنے کے لیے حاکم کیا تھا،" اس نے خود سے کہا جب وہ فرج سے سیب نکال رہی تھی۔ "میں انہیں بتاؤں گی کہ تصاویر کے متعلق میرا خیال تھا۔ وہ چاہتی تھی کہ انہیں یقین ہو کہ وہ نہیں جانتی تھیں۔"

avoid	بچنا	escape, evade, elude, eschew
stains	داغ	marks, spots, blots, blemishes
vacant	خالی	empty, unoccupied, unfilled, free
hurriedly	جلدی سے	quickly, speedily, swiftly, hastily

The vitamin pills were pushed back on a shelf. She took them out of the refrigerator and put them on the windowsill where she would be sure to see them in the morning.

When she came back into the living-room she noticed that a light in a Christmas wreath was winking on and off in the Kelly's window across the street.

"I guess we should start thinking about Christmas, Dad." She tossed him an apple as she spoke and he caught it deftly.

She hesitated for just a moment and then walked over and sat down in the blue chair by the fire, as if she belonged there, and looked across at her father, and smiled.

وٹامن کی گولیاں ایک شیلف پر پیچھے دھکیلی پڑی تھیں۔ اس نے انہیں ریفریجریٹر سے نکالا اور انہیں کھڑکی کی دہلیز پر رکھ دیا جہاں اسے یقین تھا کہ وہ صبح ان کو دیکھ لیں گے۔
جب وہ بیٹھک میں واپس آئی تو اس نے دیکھا کہ کمرے کی پھولوں کی چادر میں ایک روشنی سڑک کے پار کی کھڑکی میں جل بھج رہی تھی۔
"میرا خیال ہے والد صاحب کہ ہمیں کمرے کے بارے میں سوچنا شروع کر دینا چاہیے۔" یہ بولتے ہوئے اس نے ایک سیب ان کی طرف اچھال دیا جسے انہوں نے مہارت سے پکڑ لیا۔
وہ صرف ایک لمحے کے لئے ہچکچاہٹ کا شکار ہوئی اور پھر چل کر آتش دان کے قریب پڑی ٹیلی کرسی پر بیٹھ گئی، جیسے وہ اس جگہ کے لیے ہے، اور (اس نے) اپنے والد کی طرف دیکھا اور مسکرا دی۔

windowsill	دہلیز	shelf, ledge, ridge, sill, projection
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winking	لملحانا	flashing, twinkling, sparkling, shining
tossed	اچھال دینا، پھینکانا	threw, flung, hurled, thrown
hesitated	ہچکچاتا	wavered, faltered, paused, vacillated

GLOSSARY

Words	Meaning
appendix (n)	a tube-shaped sac attached to and opening into the lower end of the large intestine in humans and some other mammals. In humans the appendix is small and has no known function, but in rabbits, hares, and some other herbivores it is involved in the digestion of cellulose.
Beagle	a small hound of a breed with a short coat, used for hunting hares.
blanked (v)	deliberately ignore (someone).
bonfire (n)	a large open-air fire used for burning rubbish or as part of a celebration.
Cellophane (n)	a thin transparent wrapping material made from viscose.
chowder	a rich soup typically containing fish, clams, or corn with potatoes and onions.
Clams	a marine bivalve mollusk with shells of equal size.
closet	a tall cupboard or wardrobe with a door, used for storage.
Davenport (n)	an ornamental writing desk with drawers and a sloping surface for writing; a large heavily upholstered sofa.
deftly (adv)	in a way that is neatly skillful and quick in movement.
disposition	a person's inherent qualities of mind and character.
Dormitory	a large bedroom for a number of people in a school or institution.
Driftwood (n)	pieces of wood which are floating on the sea or have been washed ashore.
fugitive (n)	a person who has escaped from captivity or is in hiding.
Gaily	in a cheerful or light-hearted way.
Gay (ad)	light-hearted and carefree.
Haltingly (adj)	slow and hesitant, especially through lack of confidence; faltering.
Hiccup	have an attack of hiccups or a single hiccup.
inconsequential	Not important or significant.
jagged (ad)	with rough, sharp points protruding.
Nightmarish (n)	Like a frightening or unpleasant dream.
Pestered (v)	trouble or annoy (someone) with frequent or persistent requests or interruptions.
Poignant	evoking a keen sense of sadness or regret.
poked	prod and stir (a fire) with a poker to make it burn more fiercely.

pungent	having a sharply strong taste or smell.
quilted	join together (layers of fabric or padding) with lines of stitching to form a bed covering, a warm garment, or for decorative effect.
rake (v)	draw together with a rake or similar implement.
scatter-brained (ad)	(of a person) disorganized and lacking in concentration.
Siamese cat (n)	a cat of a lightly built short-haired breed characterized by slanting blue eyes and typically pale fur with darker points.
Smoldered	burn slowly with smoke but no flame.
smothering (v)	kill (someone) by covering their nose and mouth so that they suffocate; extinguish (a fire) by covering it.
smudge (n)	a smoky outdoor fire that is lit to keep off insects or protect plants against frost.
snapping	break suddenly and completely, typically with a sharp cracking sound.
snug (ad)	comfortable, warm, and cozy; well protected from the weather or cold.
splinters (n)	a small, thin, sharp piece of wood, glass, or similar material broken off from a larger piece.
Spook	a ghost.
Squishing	make a soft squelching sound when walked on or in.
stacks	a large quantity of something.
Surmount	overcome (a difficulty or obstacle).
Tucked(v)	push, fold, or turn (the edges or ends of something, especially a garment or bedclothes) so as to hide or secure them.
Tumbled	rumple; disarrange.
Waffles	a small crisp batter cake, baked in a waffle iron and eaten hot with butter or syrup.
Windowsill (n)	a ledge or sill forming the bottom part of a window.

READING COMPREHENSION

Answer the following questions.

Q1. How is the theme of 'From Mother ... With Love' a universal theme present in literature across all cultures?

Ans. The theme is the central topic or idea explored in a text. It is generally not stated in the text. It is expressed through the characters' actions, words, and thoughts. Themes are usually universal and relate to the conditions of human beings. Death of a family member and how a young person copes with it is the central theme of the story 'From Mother ... With Love'. Death is a significant and universal phenomenon that every member of the family experiences. Each culture has its way of coping with it. Its literature explores its values and traditions. Therefore, the death of a family member and how a young person deals with it is present in literature in all cultures.

Q2. Comment on the plot of the story 'From Mother ... With Love'.

Ans. A plot is the sequence of events that make up a story. It is how a story develops, unfolds, and moves in time. A plot typically consists of five main elements: **introduction, rising action, climax, falling action, and resolution**. The story 'From Mother ... With Love' has all the features of a typical plot. Minta and her family are **introduced**.

The rising action comes when John Hawley discusses the impending death of her mother and stops Minta from going to Mary Hill. The story reaches its **climax** when, according to John Hawley, Minta's mother Mary Hawley did not know about her fast-approaching death. The **falling action** appears when she opens the Christmas gifts wrapped and tagged in her mother's beautiful handwriting. The **resolution** is that Minta is comforted by this fact that her mother bravely accepted death, and she becomes responsible and starts taking care of her father.

Q3. Identify the narrator or speaker of the story 'From Mother ... With Love'.

Ans. The person who tells a story is called its narrator. If the narrator is one of the characters of the story, the narrator is said to be in the **first person**. If someone who is not a character of a story tells the story, then he is called a **third-person** narrator. In the story 'From Mother ... With Love' the narrator is not a character in the story. Therefore, its narrator is a **third-person**.

Q4. Analyze and comment on the character of Minta?

Ans. Minta is the main character of the story 'From Mother ... With Love'. She is an obedient and caring daughter. In a year, she is about to join the boarding school. But, when her father tells her that her mother is about to die, and he needs her presence at home, she obediently accepts her father's decision. She is also a brave girl. When she comes to know that her mother is going to die, she faces the situation courageously. She prefers the needs of her family over her desires and ambitions. When she comes to know about the impending death of her mother, she becomes serious and behaves sensibly. By the end of the story, she becomes more mature, and after the death of her mother she takes control of the household and starts caring for her father even more.

Q5. What is the conflict in the story? How is it resolved?

Ans. The conflict of the story 'From Mother ... With Love' begins when John Hawley discusses the impending death of her mother and stops Minta from going to Mary Hill. John Hawley thinks Minta's mother, Mary Hawley, does not know about her fast-approaching death, and he discusses and asks Minta to become cautious. After her mother's death, when Minta opens Christmas gifts wrapped and tagged in her mother's beautiful handwriting, she comes to know that her mother knew about her death, and that is how the conflict is resolved.

Q6. Where does Minta's father take her to discuss her mother's illness?

Ans. Minta's father takes her to the beach to tell her about her mother's illness. He tells Minta and her mother that they were going to collect clams. When they reach the beach, Minta's father informs her about her mother's illness and that she has only a few months to live. He also tells her that she cannot go to Mary Hill because he and her mother need her presence at home.

Q7. Which approach would you have preferred — deception or honesty — if you had to deal with similar circumstances like Minta's mother? Give reasons for your choice.

Ans. Minta's mother hides the fact from her family that she knew of her illness. She continued to live everyday life as if nothing had happened. If I were to deal with a similar situation, I would prefer to behave like Minta's mother. In this way, I will not like to grieve my family beforehand. I would instead choose to leave behind pleasant memories for my family and enjoy every single moment of life.

Q8. How did the vitamin pills become the symbol of responsibility?

Ans. Minta's mother advised her to make sure that her father takes his vitamin pills regularly. She told her because her father was careless. Minta promised her to look after her father carefully. It was the responsibility Minta's mother gave her while she was on her death bed. After her mother's death, Minta puts the vitamin pills on the window sill so that her father takes them when he sees the pills. In this way, Minta fulfilled the promise she made to her mother. By finding a way to remind her father to take vitamin pills, Minta shows that she is a responsible person. In this way, vitamin pills become a symbol of responsibility.

Q9. How did Minta change over the course of the story? Limit your answer to just five sentences.

Ans. The story begins with Minta as an **ambitious** girl who is looking forward to joining boarding school, Mary Hill. When her father tells her of her mother's illness and that she is needed at home, she **obediently** accepts the decision. She becomes a **caring** person and starts to look after her mother. After the death of her mother, Minta becomes a **serious** girl and assumes the responsibilities of the household. In the end, she appears as a **responsible**

person who looks after her father and ensures that he takes his vitamin pills regularly.

Q10. Why was the blue chair significant? Explain.

Ans. Minta's mother used to sit on the blue chair. The chair suggests that it belongs to a person who has the responsibilities of the house. After her mother's death, Minta sits in the chair. Minta's sitting in the chair signifies that she has assumed the role of her mother in running the household chores.

Q11. Explain how Minta knows that her mother accepted death. Why is that knowledge comforting to her?

Ans. One day Minta's aunt comes to collect her mother's clothes to give them to church. Minta brings her mother's clothes from the closet. She sees two suitcases which her father had given to her mother on her birthday. She finds Christmas presents in the suitcases. On each gift, the name of the person has been written to whom it is to be given. Minta's mother used to do all Christmas shopping just a week before Christmas. This time, she has done this much before Christmas. This means that she knew that she might not have time to live till Christmas. This is how Minta realizes that her mother knew and was prepared for her death and that knowledge comforts her.

WRITTEN SUGGESTION

Write down the character sketch of Minta.

Character Sketch of Minta

Minta is the main character of the story 'From Mother ... With Love'. She is an obedient and caring daughter. In a year, she is about to join the boarding school. But, when her father tells her that her mother is about to die, and he needs her presence at home, she obediently accepts her father's decision. She is also a brave girl. When she comes to know that her mother is going to die, she faces the situation courageously. She prefers the needs of her family over her desires and ambitions. When she comes to know about the impending of her mother, she becomes serious and behaves sensibly. By the end of the story, she becomes more mature, and after the death of her mother, she takes control of the family and starts caring for her father even more.

Oral Communication

- Compare and contrast the characters of Minta's father and mother. Who do you like the most? Justify with reasons.

VOCABULARY AND GRAMMAR

VOCABULARY

Look for the meaning of the following emotive words in dictionary. Find their antonyms in an authentic thesaurus. Now write the correct word for the emotions expressed in each statement.

lazy	ست	vengeful	انتقام لینے والا
vain	منفرد	snobbish	گھمنڈی
sympathetic	ہمدرد	arrogant	ستکبر
ambitious	آرزومند	proud	ہدفخر

- There's no house in town better than mine.
- I can't stand talking to poor people.
- My son did really well in his exam.
- Oh, my hair looks wonderful today.

vain
snobbish
proud
arrogant

I just don't want to get out of bed today.

lazy

I will own my own business within five years.

ambitious

Sajida, I understand what you are going through.

sympathetic

I'll never forget what she did to me.

Vengeful

GRAMMAR

Choose one of the relative pronouns *who*, *which* or *whose* to fill in the blanks.

When do we use the relative pronouns *who*, *which*, *whose*, and *that*?

who → when we talk about people

which → when we talk about things

whose → instead of his/her or their

We also sometimes use **that** for **who/which**.

I talked to the girl **who** car had broken down in front of the shop.

Mr. Nizam, **who** is a taxi driver, lives on the corner.

I live in a house in Hayatabad **which** is in Peshawar.

This is the girl **who** comes from Spain.

That's Abrar, the boy **who** has just arrived at the airport.

Thank you very much for your e-mail **which** was very interesting.

The man, **whose** father is a professor, forgot his umbrella.

The children **who** shouted in the street are not from our school.

The car, **whose** driver is a young man, is from Ireland.

What did you do with the money **which** your mother lent you?

Underline the indefinite pronoun (or pronouns) in the following sentences. There are a total of 10 indefinite pronouns across these sentences. Then use these pronouns in your own sentences.

A pronoun which does not refer to any specific person, thing or amount is called an **indefinite pronoun**. It is "not definite". Some typical indefinite pronouns are:

all, another, any, anybody/anyone, anything, each, everybody/everyone, everything, few, many, nobody, none, one, several, some, somebody/someone

Everybody enjoys cricket matches.

Does **anybody** have the time?

One student read while the **others** listen to him carefully.

Nobody knows the trouble I've seen.

The secret was known by **few**.

No, the secret was known by **many**.

Calculus is too hard for **some**.

Surely you recognize **somebody**.

Is there **anything** that I can do?

Teacher's Guideline:

Explain and revise with the students the use of indefinite pronouns.

UNIT 5

It's Country For Me

میرے لیے دیہات (کی زندگی) ہے

Patricia Demuth

By the end of the unit, the students will be able to:

- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- identify and recognize the functions of transitional devices used for coherence and cohesion at discourse level.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
 - scan to answer short questions.
 - make simple inference using context of the text and prior knowledge.
 - distinguish between what is clearly stated and what is implied.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- apply rules for the use of a, an, the where applicable in speech and writing.

ABOUT THE AUTHOR

Patricia Demuth and her husband grew up in small towns in Iowa where they had friends who were part of a family farm team. When they decided to write a book about rural America, they found a farm in Wisconsin to serve as a setting for their story. They took their young sons with them and lived in Wisconsin where she wrote the book, *Joel: Growing up a Farm Man*, which was awarded Best Children Book of 1982 by the Society of Midland Authors.

پیٹریشا ڈی متھ اور ان کے شوہر نے آئیووا کے چھوٹے قصبوں میں پرورش پائی جہاں ان کے دوست تھے جو خاندانی فارم ٹیم کا حصہ تھے۔ جب انہوں نے دیہی امریکہ کے بارے میں کتاب لکھنے کا فیصلہ کیا تو انہیں اپنی بہانی کی ترتیب کے لئے وِسکونسن میں ایک فارم ملا۔ وہ اپنے جوان بیٹوں کو اپنے ساتھ لے گئے اور وِسکونسن میں (فارم پر) رہائش اختیار کی جہاں انہوں نے کتاب 'جوئل: گرونگ اپ اے فارم مین' لکھی جسے وسطی مصنفین کی سوسائٹی نے 1982 کی بہترین بچوں کی کتاب کے اعزاز سے نوازا۔

SUMMARY

This story is about a thirteen years old boy named Joel. He lives on a farm with his family. He studies in a public school. He is a brilliant student. After school, he helps his family in doing farm work.

Once his mother asks him to feed Lamby. Lamby is a little lamb whose mother has died. It is 11:15 at night. Joel jumps out of his bed and goes to the barn to feed Lamby. He frequently visits the barn. He knows everything about the barn. He enjoys doing work at the farm.

Joel is living on the farms since he was born. It is his family farm. His grandfather bought the farm in 1860. He used to plough the land with horses. Now they have a powerful tractor to plough the land.

Joel studies in a public school. About half of the

Joel studies in a public school. About half of the students in the school are farmers. Joel is a brilliant student. He always gets good grades.

After coming back from school, he works on the farm. Their farm is self-sufficient. They raise livestock. They keep animals for sale. They also grow various crops, like corn and oats. They have all the skills for managing a farm. They are machine operators, mechanics, veterinarians, and agriculturists. As Joel helps his family in doing farm work, he is learning all these skills.

Joel is the youngest of all children in the family. Other two children, Kevin and Kathy, are college students. But they miss life on the farm.

Although Joel remains very busy in farm work, he plays several sports. He hunts deer and traps wildlife in the fall. Joel loves his village life. He prefers village life to city life.

Joel loves his village life. He prefers village life over city life. He likes his life on farm because here people live together and help each other.

یہ کہانی ایک تیرہ سال کے لڑکے کی ہے جس کا نام جوئیل ہے۔ وہ اپنے خاندان کے ساتھ فارم میں رہتا ہے۔ وہ ایک سرکاری اسکول میں پڑھتا ہے۔ وہ ایک شاندار طالب علم ہے۔ اسکول کے بعد وہ فارم کے کاموں میں اپنے خاندان کی مدد کرتا ہے۔

ایک بار جب اس کی ماں اسے رات کے گیارہ بجکر بیدار دیکھ کر، لمبی کو کھانا کھلانے کا کہا (لمبی ایک چھوٹی میٹھی ہے جس کی ماں فوت ہو چکی ہے) تو جو نیل اپنے بستر سے چلا نکلا لگا کر لمبی کو کھانا کھلانے کے بارے میں چلا گیا۔ وہ اکثر ہارے میں جا رہا ہوتا ہے۔ وہ ہارے کے بارے میں سوچتا رہتا ہے۔ اسے فارم میں کام کرنے کا مزہ آتا ہے۔

جوتیل جب سے پیدا ہوا ہے تب سے وہ فارم میں رہ رہا ہے۔ یہ اس کا طائفہ فارم ہے۔ اس کے دادا نے 1860 میں یہ فارم خریدا تھا۔ وہ گھوڑوں سے زمین میں ہل چلایا کرتے تھے۔ اب ان کے پاس زمین میں ہل چلانے کے لئے ایک طاقتور ٹریکٹر ہے۔

جوئیل ایک سرکاری اسکول میں پڑھتا ہے۔ اسکول میں نصف طلباء کمران ہیں۔ جوئیل ایک شاندار طالب علم ہے۔ وہ ہمیشہ اچھے نمبر لیتا ہے۔

اسکول سے واپس آنے کے بعد وہ فارم پر کام کرتا ہے۔ ان کا فارم خود کفیل ہے۔ وہ مویشی پالتے ہیں۔ وہ جانوروں کو فروخت کے لئے رکھتے ہیں۔ وہ مختلف فصلیں، جیسے مکئی اور جبنی بھی اگاتے ہیں۔ ان کے پاس فارم کا انتظام کرنے کی تمام صلاحیتیں ہیں۔ وہ مشین آپریٹر، میکینک، مویشیوں کے ڈاکٹر، اور زراعت کے ماہر ہیں۔ چونکہ جو سبیل اپنے گھر والوں کی فارم کا کام کرنے میں مدد کرتا ہے، لہذا وہ یہ ساری صلاحیتیں سیکھ رہا ہے۔

جو نیکل خاندان کے تمام بچوں میں سب سے چھوٹا ہے۔ دوسرے دو بچے، کیون اور کیتھی، کالج کے طالب علم ہیں۔ لیکن وہ وفارم پر زندگی کی کئی محسوس کرتے ہیں۔

اگرچہ جو بیل فارم کے کاموں میں بہت مصروف ہے، وہ سنی کھیل کھیلتا ہے۔ وہ ہرن کا شکار کرتا ہے اور موسم خزاں میں جنگل حیات کو پسند الگا کر پکڑتا ہے۔

جو نیکل لہتی گاؤں کی زندگی کو پسند کرتا ہے۔ وہ شہر کی زندگی سے زیادہ گاؤں کی زندگی کو ترجیح دیتا ہے۔ اسے فام پر اپنی زندگی پسند ہے کیونکہ یہاں لوگ ایک دوسرے کے ساتھ رہتے ہیں اور ایک دوسرے کی مدد کرتے ہیں۔

THEME/CENTRAL IDEAL

In this short story, the author, Patricia Demuth, highlights the satisfaction, hard work, and passion of country or village people for their work and their land. She describes this through the daily life, feelings, and love of the boy for his work and his farm.

اس مختصر کہانی میں مصنف، پیٹر سیڈیموت، نے اپنے کام اور اپنی زمین کے بارے میں دیہی یادیں اور لوگوں کے اطمینان، محنت، اور جذبے کو اجاگر کیا ہے۔ وہ اس کی وضاحت روزمرہ کی زندگی، احساسات اور ایک لڑکے کے کام اور اپنے فارم سے پیار کے ذریعے کرتی ہیں۔

TEXT WITH URDU TRANSLATION

It was 11:15 at night when Joel, reading in bed, heard his mother call up, "Joel, come and feed (خوراک کھلانا) Lamby, will

you?" She usually fed the orphaned (یتیم) lamb, but tonight she had come home late from a meeting and did not want to go to the barn wearing good clothes.

عمر بھیر کے یتیم سینے کو خوراک کھلاتی تھیں لیکن آج رات وہ ایک میٹنگ سے گھر دیر سے آئی تھی اور اچھے کپڑے پہنے ہوئے وہ جانوروں کے بارے میں نہیں جانا چاہتی تھی۔

Words	اردو معانی	Meanings/Synonyms
feed	خوراک کھلانا	give food, nurse, suckle
orphaned	یتیم	a child whose parents have died, left, bereaved

The small dog, Jessica, jumped up from the doorstep as Joel came outside, a pair of overalls pulled over his pajamas, the laces of his boots dangling (جھولنا) loose. "Hey, Jess," he greeted her, ruffling (خراب کرنا) the dog's thick fur with one hand as they loped (لپے لپے قدموں سے چلنا) together to the barn. In his other hand, he carried Lamby's meal - milk replacement (دودھ کا متبادل) in a soda-pop bottle capped by a black nipple.

جوں ہی جوئل باہر آیا تو چھوٹے کتے جیسیکا نے دلہیز سے چھلانگ لگائی۔ اس نے پاجامے کے اوپر اوورآل پہنا ہوا تھا اور اس کے بوٹ کے تسمے ڈھیلے ہونے کی وجہ سے لٹک رہے تھے۔ "ہے جیس،" جیس نے کہا کہ اس نے اس کا خیر مقدم کیا، اس نے کتے کے گھنے بالوں پر ہاتھ پھیرتے ہوئے دونوں بازو کی طرف لپے لپے قدم لیکر چلے گئے۔ اس کے دوسرے ہاتھ میں لمبی کا کھانا تھا۔ سوڈے کی بوتل میں دودھ کا متبادل، جس پر کالا نیپل لگا ہوا تھا۔

dangling	جھولنا	hanging, drooping, suspended
ruffling	خراب کرنا	disarrange, dishevel, disorder, mess up, tangle
loped	لپے لپے قدم اٹھانا	run easily, spring, jog, hurry
replacement	متبادل	substitute, alternative

The March air was cold and the yard light caught the mist of Joel and Jessica's breaths. A dim crescent moon hung (لٹکنا) low over the east hayfield (سوکھی گھاس). Otherwise, the night was black.

مارچ کے مہینے کی ہوا سرد تھی اور صحن کی روشنی میں جوئل اور جیسیکا کے سانس کی دھند نظر آتی تھی۔ دھندلا چاند مشرق کی طرف واقع سوکھی گھاس کے کھیت پر ڈھل رہا تھا۔ ورنہ رات تاریک تھی۔

hung	لٹکنا	suspended, dangling
hayfield	سوکھی گھاس	a field for making hay

"Here, Lamby," called Joel, opening the door to the barn where the sheep are kept in the winter. The lamb sprang up (اچھل پڑا) from her warm straw bedding and sucked (چوسنا) down the bottle in thirty seconds. Her mother had died giving birth to her a week before.

جوئل نے اس بازو کا جہاں سردیوں میں بھیڑوں کو رکھا جاتا ہے کا دروازہ کھولتے ہوئے کہا، "یہاں ہوں۔" بھیڑ کا بچہ اپنے گرم تھکوں کے بستر سے اچھل کر کھڑا ہوا اور اس نے تیس سیکنڈوں میں پوری بوتل پی ڈالی۔ اس کی ماں ایک ہفتہ قبل اس کی پیدائش کے دوران مر چکی تھی۔

sprang up	اچھل پڑا	arise, rise, uprise
sucked	چوسنا	sip, sup, draw, drink

This may have been Joel's thirty-three-thousandth trips (چکر) to the barn, since he goes in and out of barn at least ten times a day. Joel knows these farm buildings better than he knows his own bedroom. He surely spends more waking hours in them. He knows

یہ شاید جوئل کا بارے کا تیس تیس ہزارواں چکر تھا کیونکہ وہ دن میں کم از کم دس دفعہ بارے میں آتا جاتا ہے۔ جوئل اپنے بیڈ روم سے بھی زیادہ فارم کی ان عمارات کو جانتا ہے۔ وہ یقیناً اپنی بیداری کا زیادہ تر وقت ان میں گزارتا ہے۔ وہ جانتا ہے کہ ان

how to care for the animals they shelter as well as he knows how to care for himself. Farming is Joel's world.

میں رہنے والے جانوروں کا کیسے خیال رکھتا ہے اور یہ بھی جانتا ہے کہ اپنا خیال کیسے رکھنا ہے۔ کاشتکاری جوئل کی دنیا ہے۔

trip	چکر	visit, tour, voyage
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Joel Holland has lived on this 245-acre farm since he was born, thirteen years ago. It is the farm of his ancestors (آبا و اجداد). He lives in the house that his great-grandfather built. The land he helps his father and brothers farm is land that his great-grandfather James Holland bought in 1860. James was an Irish immigrant (مہاجر، تارک وطن).

جوئل ہالینڈ تیرہ سال قبل اپنی پیدائش کے وقت سے اس 245 ایکڑ زرعی زمین پر رہ رہا ہے۔ یہ زرعی فارم اس کے آبا و اجداد کا ہے۔ وہ اس گھر میں رہتا ہے جو اس کے پردادا نے تعمیر کیا۔ وہ زمین جس میں کاشت کے لیے وہ اپنے باپ اور بھائیوں کی مدد کرتا ہے، وہ زمین اس کے دادا کے دادا جیمز ہالینڈ نے 1860ء میں خریدی تھی۔ جیمز آئرلینڈ کا تارک وطن تھا۔

ancestors	آباؤ اجداد	forefathers
immigrant	مہاجر	settler, nonnative, foreigner, alien, outsider

He drove a team of horses to plough (ہل چلانا) the land and make it ready for corn. Now, five generations later, Joel ploughs the same land atop a tractor that has the power of 120 horses. The rich, black soil (زمین) has been pampered by Hollands for over 120 years. Farming it is Joe's heritage (وراثت).

وہ گھوڑوں سے زمین میں ہل چلا کر اسے کئی کی فصل کے لیے تیار کرتا تھا۔ اب پانچ پشتوں کے بعد جوئل اسی زمین میں ٹریکٹر کے ذریعے ہل چلاتا ہے جو 120 گھوڑوں کے برابر طاقت رکھتا ہے۔ ہالینڈز کا خاندان 120 سالوں سے اسی زرخیز کالی زمین کا خیال رکھتے رہے ہیں۔ اس پر کاشتکاری جوئل کی وراثت ہے۔

plough	ہل چلانا	till, furrow, harrow, cultivate
soil	زمین	land, ground, mud, earth
heritage	وراثت	inheritance, birthright, legacy, bequest

The Holland farm is near Scales Mound (پہاڑی)، a tiny town of 400 people snuggled in the north-western corner of Illinois. The land there is hilly, rolling in great waves. In fact, just a few miles away is the highest point in the state.

ہالینڈ فارم سکیلز ماؤنڈ کے قریب واقع ہے، جو 400 افراد پر مشتمل ایک چھوٹا سا قصبہ ہے جو کہ الی نوائے کے شمال مغربی کونے میں اکٹھے رہتے ہیں۔ یہاں کی زمین غیر ہموار ہے جو بڑی لہروں کی مانند ہے۔ درحقیقت چند ہی میل کے فاصلے پر ریاست کا بلند ترین مقام واقع ہے۔

illinois	الی نوائے، امریکی ریاست	a state in the United States of America
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Joel attends public school in Scales Mound in a split-level brick building with 235 other grade school and high school pupils. About half the students are farmers. This year Joel will graduate from eighth grade and begin ninth, but his class will not get larger. Except for three foster (لے پالک) children who came and left, Joel has been with the same nineteen kids since first grade.

جوئل سکیلز ماؤنڈ کے سرکاری سکول میں، جو کئی سطحوں پر مشتمل ایک ایٹو والی عمارت ہے، میں 235 دوسرے درجوں کے اور ہائی سکول کے طالب علموں کے ساتھ زیر تعلیم ہے۔ تقریباً نصف طلباء کاشتکار ہیں۔ اس سال جوئل آٹھویں درجے سے نویں درجے میں چلا جائے گا لیکن اس کی جماعت کے طلباء کی تعداد میں اضافہ نہیں ہوگا۔ سوائے تین لے پالک بچوں کے جو آئے اور چلے گئے، جوئل پہلے درجے سے انہی 19 بچوں کے ساتھ رہا ہے۔

"I know every kid in practically (عملی طور پر) the whole school," he says. "Some of those guys in schools on TV don't even

know the people in their own class."

Joel is a good student, though reluctant (گریزاں) to discuss it. "Yeah, I guess I pull mostly A's, some B's." In national testing Joel scored an overall 99 percent, meaning that only 1 per cent of students scored higher. His studies are typical of any eighth grader's in the United States. "We're doing percent in mathematics. English, forget it. In history we're up to FDR. In science we do experiments like taking this chemical HCL and blowing up (تڑپا) pieces of chalk."

"وہ کہتا ہے کہ میں سارے سکول میں تقریباً ہر بچے کو جانتا ہوں۔" "نی وی پر اُن میں سے بعض اپنی جماعت کے طلباء تک کو بھی نہیں جانتے۔"

جوئل اچھا طالب علم ہے، اگرچہ وہ اس پر بات کرنے سے گریزاں ہے۔ جی ہاں میرا اندازہ ہے کہ میں اکثر A گریڈ حاصل کرتا ہوں اور کچھ B گریڈ بھی۔ نیشنل ٹیسٹنگ میں جوئل نے 99 فیصد نمبر لیے، اس کا مطلب یہ ہے کہ صرف ایک فیصد طلباء نے اسے سے زیادہ نمبر لیے۔ اس کی پڑھائی رہائشہائے متحدہ میں آٹھویں درجے کی خاص پڑھائی ہے۔ ہم ریاضی میں فیصد کر رہے ہیں۔ انگریزی کو توڑنے دی دو۔ تاریخ میں ہم نے فرینکلن ڈیلا نورڈ ویلٹ (امریکہ کا تیسواں صدر، اسے مختصر FDR کہتے اور لکھتے ہیں) تک پڑھا ہے۔ سائنس میں ہم تجربات کرتے ہیں، مثلاً کیمیکل ہائیڈروکلورک ایسڈ سے چاک کے ٹکڑوں کو اڑاتے ہیں۔

pupils	شاگرد	student, schoolchild, disciple, follower
foster	لے پالک	adoptive
practically	عملی طور پر	almost, nearly, virtually, just about, more or less
reluctant	گریزاں	unwilling, disinclined, unenthusiastic, hesitant, shy
blowing up	آڑانا	detonate, explode

But when the school bus drops Joel off and he runs up the quarter-mile lane to his farmhouse, slips out of his sneakers and pulls on his boots then his life is no longer typical of an average teenager. His footgear is the clue (نشانی). Joel wears boots every day, no matter what the season is. That's because he does chores (گھریلو) every night after school and for several hours on weekends. The chores are boot-work — hard, heavy and sometimes dirty.

جب سکول بس جوئل کو اتارتی ہے تو وہ اپنے فارم ہاؤس تک ایک چوتھائی میل لمبی گلی میں دوڑتا ہوا جاتا ہے، اپنی جوتے اتارتا ہے، بوٹ پہنتا ہے اور پھر اس کی زندگی کسی عام نوجوان جیسی نہیں ہوتی۔ اُس کے پاؤں کا سامان اس کی نشاندہی کرتی ہے۔ جوئل روزانہ بوٹ پہنتا ہے خواہ کوئی موسم بھی ہو۔ یہی وجہ ہے کہ وہ ہر رات سکول کے بعد گھر کے کام کاج کرتا ہے۔ اور ہفتہ وار چھٹی پر تو کئی گھنٹے کام کرتا ہے۔ گھر کے کام کاج میں بوٹ کی ضرورت ہوتی ہے۔ یہ کام سخت، بھاری اور بعض اوقات گندگی بھرے ہوتے ہیں۔

sneakers	جوتے	soft shoes
clue	نشانی	hint, indication, sign, signal, pointer, indicator, lead, tip, evidence
chores	گھریلو کام کاج	task, job, errand, work, domestic work, drudgery
dirty	گندگی والا	soiled, filthy, greasy

The daily chores that Joel does help are to run the farm and to support the family. Joel is a teenager, but he does the work of an adult (بالغ، سمجھدار شخص). Unlike most families, where the parents alone make the money, farm families work together. Each child's labour is not only important to the family's well-being, it is essential (لازمی).

روزانہ کے گھریلو کام جو جوئل کرتا ہے وہ کھیتوں کی دیکھ بھال ہے اور اپنے گھر والوں کی مدد کرنا ہے۔ جوئل ایک بچہ ہے مگر وہ بڑے آدمیوں والے کام کرتا ہے۔ زیادہ تر خاندانوں کے برعکس جہاں والدین اکیلے پیسہ کماتے ہیں کاشتکار خاندان مل کر کام کرتے ہیں۔ ہر بچے کی محنت مزدوری خاندان کی بہتری کے لیے نہ صرف اہم ہوتی ہے بلکہ لازمی ہوتی ہے۔

adult	بالغ، سمجھدار شخص	mature, grown-up, fully grown, fully developed, of age
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essential

لازمی

necessary, vital, indispensable

The Hollands operate a self-sufficient farm, typical of many in the Corn Belt. They raise livestock — cattle, and a few sheep. In each herd, they keep some females to replenish (لہریز کرنا) the stock. The rest of the animals are sold for slaughter and land on America's tables as beef and lamb.

ہالینڈز خاندان ایک خود کفیل فارم چلاتے ہیں جو کئی کی پٹی میں دوسرے فارموں کی مانند ہے۔ وہ مویشی پالتے ہیں — گائیں اور چند بھیڑیں۔ ہر ریوڑ میں وہ کچھ مادہ جانور بھی رکھتے ہیں تاکہ مویشیوں کی تعداد برقرار رہے۔ بقیہ جانور ذبح کے لیے بیچ دیئے جاتے ہیں اور وہ امریکہ میں کھانے کی میزوں پر چھوٹے اور بڑے گوشت کی صورت میں پہنچ جاتے ہیں۔

replenish

لہریز کرنا

refill, top up, fill up, recharge, freshen

The Hollands grow virtually (تقریباً) all the food their animals need — corn, oats, and hay. They sell the surplus (فائو، ضرورت سے) though most of their money comes from selling the animals themselves.

ہالینڈز تقریباً ہر وہ خوراک اگاتے ہیں جس کی ان کے جانوروں کو ضرورت ہوتی ہے — مثلاً مکئی، جو اور گھاس۔ تاہم وہ بیچ دیتے ہیں، اگرچہ ان کی زیادہ تر آمدن جانور بیچنے سے آتی ہے۔

virtually

حقیقی طور پر

effectively, in effect, more or less, practically, almost, nearly

surplus

فائو، ضرورت سے زیادہ

excess, superfluous, glut, profusion, plethora

To run a farm like this, farmers have to have many skills. They have to be machine operators, driving immense (بہت بڑی) and powerful vehicles; they have to be mechanics, repairing them, husbandmen, raising livestock; veterinarians (معالج حیوانات) tending (پالنا، دیکھ بھال کرنا) them when sick; agriculturists, growing food on a large scale; and businesspeople, managing (like Joel's father) a farm operation worth nearly one million dollars. As Joel works on the farm, he is all these workers.

اس طرح کا فارم چلانے کے لیے کاشتکاروں میں بہت سے ہنر ہونے چاہئیں۔ انہیں مشینیں چلاتی پڑتی ہیں، بہت بڑی اور طاقتور گاڑیاں چلاتی ہوتی ہیں۔ انہیں میکینک ہونا پڑے گا، مشینوں کی مرمت کرنے کے لیے۔ انہیں مویشی پال ہونا ہوتا ہے کہ جانور پال سکیں۔ انہیں سلوتری (جانور ڈاکٹر) ہونا ہوتا ہے تاکہ بیماری کی صورت میں ان کی دیکھ بھال کر سکیں۔ انہیں ماہر زراعت ہونا پڑے گا تاکہ بڑے پیمانے پر غلہ اگائیں اور انہیں کاروباری بننا ہوتا ہے تاکہ وہ (جوئل کے باپ کی طرح) تقریباً دس لاکھ ڈالر کی قیمت کے فارم کا حساب کتاب رکھ سکیں۔ جب نیوئل کیتوں میں کام کرتا ہے تو وہ یہ سب کچھ ہوتا ہے۔

immense

بہت بڑی

huge, massive, enormous, gigantic, colossal, great

veterinarians

معالج حیوانات

a person qualified to treat diseased or injured animals

tend

پالنا، دیکھ بھال کرنا

take care of, care for, attend, maintain

Yet he is a boy still and, like an apprentice (شاگرد), continues to learn new skills. Joel takes his learning seriously because his goal is to become a farmer. He is extremely (بہت زیادہ) alert and watchful, like a cat. Even when not actively involved in a chore, Joel can readily answer any question about what is going on. He listens as his dad counsels (مشاورت) a seed customer in the kitchen, as his brother Terry consults a vet about recent deaths in his hog herd (ریوڑ), as his older brothers discuss soil planning while they mend a fence. Knowledge seems to be constantly seeping (سراپنا، گھسنا) into Joel's mind.

پھر بھی وہ بچہ ہے اور وہ ایک شاگرد کی طرح نئے ہنر سیکھنا جاری رکھتا ہے۔ جوئل اپنے سیکھنے کو سنجیدگی سے لیتا ہے کیونکہ اس کا مقصد ایک کاشتکار بننا ہے۔ وہ ایک بلی کی طرح انتہائی ہوشیار اور مستعد ہے۔ یہاں تک کہ وہ جب کسی کام میں زیادہ مصروف نہیں ہوتا، جوئل کسی بھی ہورے کام کے بارے میں فوری جواب دے سکتا ہے۔ جب اس کا باپ باورچی خانے میں پیچوں کے گاہک کو مشورہ دیتا ہے تو وہ غور سے سنتا ہے۔ جب اس کا بھائی میری ایک سلوتری سے اپنے سوروں کے ریوڑ میں حالیہ اموات کے بارے میں مشورہ لیتا ہے اور جب اس کے بڑے بھائی باڈ مرمت کرتے وقت زمین کی تیاری کے بارے میں بحث کرتے ہیں تو وہ انہیں غور سے سنتا ہے۔ علم جوئل کے ذہن میں مسلسل سراپت کرتا اور کبھی بہتا ہوا کھائی دیتا ہے۔

apprentice

شاگرد

trainee, learner, probationer, beginner, starter, pupil

extremely

بہت زیادہ

exceedingly, exceptionally, extraordinarily, tremendous

counsels	مشاورت	advice, guidance, information, recommendations, suggestion
herd	ریوڑ	drove, flock, pack, fold, group, collection
seeping	سرایت کرنا	trickle, drip, dribble, flow, filter

Joel is the youngest of Ed and Betty Hollands six children. Only he and his brother, Marty, sixteen, still live at home. Two other brothers, Bill and Terry, come home each day to eat meals with the family. Bill and Terry rent neighbouring farms. Each has neighbouring farms. Each has his own livestock herd, but they farm their land collectively (مل کر، اجتماعی طور پر) with their father.

ایڈ اور بیٹی ہالینڈ کے چھ بچوں میں جوئل سب سے چھوٹا ہے۔ صرف وہ اور اس کا سولہ سالہ بھائی مارٹی ابھی تک گھر میں رہتے ہیں۔ دوسرے بھائی بل اور ٹیری ہر روز گھر والوں کے ساتھ کھانا کھانے کے لیے گھر آتے ہیں۔ بل اور ٹیری نے قریبی زمینیں کرایے پر لی ہوئی ہیں۔ ہر ایک کے پاس اپنا مویشیوں کا ریوڑ ہے لیکن وہ اپنے باپ کے ساتھ ملکر اپنی زمینوں پر کاشتکاری کرتے ہیں۔

collectively	مل کر، اجتماعی طور پر	together with, jointly, conjointly
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Two other children, Kevin and Kathy, do not live at home. This year Kevin, twenty-two, will graduate from college in Chicago. He will be the fourth college graduate among the Holland children. "We insist (اصرار کرنا) they all go to college and get a taste of what it's like off the farm," says Betty. "Then if they want to come back to farming, that's fine."

دوسرے بچے، کیون اور کیتھی، گھر پر نہیں رہتے۔ اس سال 22 سالہ کیون کالج کے ایک کالج سے گریجویشن کرے گا۔ وہ ہالینڈ خاندان کا چوتھا کالج گریجویٹ ہوگا۔ بیٹی کہتی ہے کہ "ہم اُن پر زور دیتے ہیں کہ وہ کالج جائیں اور دیکھیں کہ کاشتکاری کے باہر رہنے کا کیا مزہ ہے۔ پھر اگر وہ کاشتکاری کی طرف واپس آنا چاہتے ہیں تو بہتر ہے۔"

insist	اصرار کرنا	demand, command, require, dictate, urge, exhort
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Kathy, twenty-four, is the oldest child and the only daughter. She is now a Roman Catholic nun doing graduate study in Dubuque, Iowa. But, like her brothers, she grew up farming and she still misses it. Kathy called this May during her final exams and said, "I'd give anything to be ploughing (بل چلانا) instead!"

24 سالہ کیتھی سب سے بڑی اور واحد بیٹی ہے۔ وہ رومن کیتھولک راہبہ ہے جو ڈیوبیوے، آیووا میں گریجویٹ کر رہی ہے۔ لیکن اپنے بھائیوں کی طرح وہ کاشتکاری کرتی ہوئی بڑی ہوئی اور وہ اب بھی اسے یاد کرتی ہے۔ کیتھی نے مئی میں اپنے آخری امتحان کے دوران فون کیا اور کہا، "میں بل چلانے کے لیے کچھ بھی کر لوں گی۔"

ploughing	بل چلانا	crash, smash, career, plunge, bulldoze, hurtle, careen, cannon, run
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As the youngest, Joel has at times had more farming "teachers" than he's wanted. One night he sat at the kitchen table listening to his dad and brothers talk about the rewards of farming. "It's a good, independent (آزاد، خود مختار) life," said Bill. "You're your own boss."

سب سے چھوٹا ہونے کے ناطے، اکثر جوئل کے اس سے زیادہ کاشتکاری سکھانے والے ہوتے ہیں جتنے وہ چاہتا ہے۔ ایک رات وہ کچن کی میز پر بیٹھ کر اپنے باپ اور بھائیوں کی کاشتکاری کے فائدوں کے بارے میں باتیں سن رہا تھا۔ "یہ ایک اچھی اور آزاد زندگی ہے،" بل نے کہا، "تم خود اپنا مالک ہوتے۔"

independent	آزاد، خود مختار	self-sufficient, self-supporting, self-reliant
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"I wouldn't know," said Joel, grinning (دانت نکال کر ہنسا). "I've got bosses." "Who?" asked his dad. Joel pointed to each one around the table. They all laughed!

جوئل نے مسکراتے ہوئے کہا، "مجھے تو پتہ نہیں، میرے تو بہت سے مالک ہیں، اُس کے باپ نے پوچھا، "کون ہیں؟" جوئل نے میز کے گرد بیٹھے ہر ایک کی طرف اشارہ کیا۔ وہ سب ہنس پڑے!

grinning	دانت نکال کر ہنسا	smile, smile broadly, smile from ear to ear, smirk
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Joel used to be largely at somebody's side, watching and listening, lending a hand, or going on the run for a tractor or forgotten tool. He took the occasional (کبھی کبھی) bossing he got in stride (مشکلات کو اچھے طریقے سے نبھنا). Now, he is so busy with his own work that he is no longer available to be everybody's "go-fer."

جوئل زیادہ تر کسی دوسرے کے ساتھ ہوتا تھا، دیکھتے اور سنتے ہوئے، کام میں مدد دیتے ہوئے، اور ٹریکٹر یا کسی بھولے ہوئے اوزار کو لانے کے لیے جاتے ہوئے۔ وہ کبھی کبھی دوسروں کے احکامات کو اچھے طریقے سے نبھاتا تھا۔ اب وہ اپنے کاموں میں اتنا مصروف رہتا ہے کہ اب وہ مزید دوسروں کے پوچھنے والے کے لیے وقت نہیں نکال پاتا۔

occasional	کبھی کبھی	infrequent, intermittent, sporadic, periodic
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in stride

کوشش کرنا

to accept or manage difficulties well

"If I had just one word to describe Joel, it would be enthusiasm (جوش و جذبہ)," says Betty. He uses his youthful energy indiscriminately (بلا امتیاز). On one summer day, he jumped 15 fences, drove farm machinery 25 miles, fed 320 animals, opened and closed 8 gates, walked and ran about 8 miles, jumped on and off the tractor 26 times, lifted 900 pounds of grain, shoveled (ہیلچہ، کھرپا) 4,000 pounds, ate about 2600 calories!

یہی کہتی ہے کہ اگر مجھے ایک لفظ میں جوئل کو بیان کرنا ہو تو وہ ہے 'جوش و جذبہ'۔ وہ اپنی جوانی کی توانائی کو بلا امتیاز استعمال کرتا ہے۔ گرمیوں کے ایک دن اُس نے 15 بازوں کو پھلانگ دیا، 25 میل تک کھیتوں کی مشینری چلائی، 320 جانوروں کو کھلایا، آٹھ دروازوں کو کھولا اور ہند کیا، 8 میل تک پیدل چلا اور دوڑا، 26 مرتبہ ٹریکٹر پر چڑھا اور اُترا، 900 پاؤنڈ اناج اٹھایا، 4000 پاؤنڈ پیچھے سے صاف کیا اور تقریباً 2600 حرارے کھائے!

enthusiasm	جوش و جذبہ	eagerness, keenness, fervor, passion, zeal, zest, energy
shovelled	ہیلچہ، کھرپا	scoop (up), dig, excavate

On weekends and during the summer, Joel works outdoors anywhere from eight to fifteen hours a day. The only time he minds it is during early spring. Then the snow melts and rain often pours down daily, turning the farmyard into a swamp. Mud sucks at his boots, making walking itself a tedious (مشکل، تھکا دینے والا) chore (گھریلو کام کاج). More than the bother, though, Joel hates the ugliness (بد صورتی). "When it rains, everything seems so awful (حیرت انگیز)." (حیرت انگیز).

ہفتہ وار چھٹی پر اور گرمیوں میں جوئل گھر سے باہر دن میں 8 سے 15 گھنٹوں تک کام کرتا ہے۔ صرف ایک وقت جب اسے کام برا لگتا ہے وہ موسم بہار کا آغاز ہے۔ تب برف پگھلتی ہے اور روزانہ بارش برستی ہے جو فارم کے احاطے کو دلدل میں تبدیل کر دیتی ہے۔ کچھ اُس کے جوتوں سے چمٹ کر چلنے پھرنے کو بھی ایک تھکا دینے والا کام بناتا ہے۔ زحمت سے کہیں زیادہ جوئل گندگی سے نفرت کرتا ہے۔ جب بارش ہوتی ہے تو ہر چیز ناخوشگوار دکھائی دیتی ہے۔

chore	گھریلو کام کاج	task, job, duty, errand, work, domestic work, drudgery
tedious	مشکل، تھکا دینے والا	tiresome, wearisome
ugliness	بد صورتی	unpleasantness, dreadfulness
awful	حیرت انگیز	horrible, terrible, dreadful, nasty, vile, foul

Regardless of how much energy his work consumes, Joel has plenty left over for sports. He hunts deer and traps wildlife (جنگلی) in the fall, and snowmobiles (برف پر چلنے والی گاڑیاں) in the winter. Spring brings softball and basketball games, and summer provides weather for waterskiing and fishing. Nearly all his favourite sports are played outdoors.

قطع نظر اس کے کہ اُس کا کام کتنی توانائی استعمال کرتا ہے، جوئل کے پاس کھیل کود کے لیے کافی وقت بچ جاتا ہے۔ وہ خزاں میں ہرن کا شکار کرتا ہے اور جنگلی جانوروں کو دام میں پھنساتا ہے اور سردیوں میں برف گاڑیاں چلاتا ہے۔ بہار میں سافٹ بال اور باسکٹ بال اور گرمیوں میں موسم پانی پر پھسلنے اور پھیلیاں پکڑنے کا موقع فراہم کرتا ہے۔ اُس کے پسندیدہ تقریباً تمام کھیل باہر کھیلے جاتے ہیں۔

wildlife	جنگلی حیات	(wild) animals, fauna
snowmobiles	برف گاڑیاں	a motor vehicle, especially for traveling over snow.

If he had to live in the city for a year, Joel says he "would mostly miss the land. I'd miss seeing things grow. The change of seasons." In fact, if Joel could choose any place in the world to live, he guesses he'd live right here. It'd have to be country. After living out here, I don't think I'd ever want to be in the city. You just don't have the freedom. Or the responsibilities (ذمہ داریاں). I'm not saying a city kid doesn't have responsibilities. But you don't work as a family the way you do on a farm. It'd just have to be country for me."

جوئل کہتا ہے کہ اگر اُسے ایک سال کے لیے بھی شہر میں رہنا پڑے تو اسے زمین (کھیتوں) بہت یاد آئیں گے۔ مجھے چیزوں کو اگتے ہوئے دیکھنا یاد آئے گا۔ موسم کا تغیر و تبدل (یاد آئے گا)۔ درحقیقت اگر جوئل کو دنیا میں رہنے کے لیے کوئی جگہ پسند کرنا پڑے تو وہ یہاں رہنا پسند کرے گا۔ یہ کانوں ہی ہو گا۔ یہاں پر زندگی گزارنے کے بعد میرا خیال کہ میں شہر میں رہنا پسند کروں گا۔ وہاں جمہیں آزادی نہیں ہے۔ یا ذمہ داریاں نہیں ہیں۔ میں یہ نہیں کہتا کہ شہری بچے پر ذمہ داریاں نہیں ہوتیں۔ لیکن وہاں پر تم خاندان کے ساتھ ایسے مل کر کام نہیں کرتے جیسا کہ تم کھیتوں میں کرتے ہو۔ میرے (رہنے کے) لیے صرف دیہات ہو گا۔

responsibilities

ذمہ داریاں

duties, obligations, tasks, charges,

NEW VOCABULARY

Words	Meanings
A nun (n)	A female member of a religious order in a Christian Church
Ancestors (n)	Forefathers; grandparents.
Apprentice (n)	Someone who works with a skilled or qualified person to learn a trade or profession; a beginner or novice.
Chore (n)	A small, routine, domestic task
FDR	Franklin Delano Roosevelt (1882-1945), 32nd President of the United States of America (1933-45).
Foster children	Children in the care of a person other than their parents
Go-fer (n) (slang)	A person who runs a variety of errands, or short trips here and there
Hog (adj) chores (n)	Chores related to sheep etc. such as shearing them -
Immense (adj)	Huge, big
Immigrant (n)	A person who has left his homeland to live in another country
Indiscriminately (adv)	Randomly, without planning; irregularly -
Occasional (adj)	Taking place from time to time; not frequent or regular
Orphaned (adj)	Without mother
Roman Catholic (adj)	Of or relating to Roman Catholic Church, the Church of Rome
Self-sufficient (adj)	Able to provide for or support oneself without outside help
Snowmobiles (n)	A small open motor vehicle for travelling on snow
Snuggled (adj)	To nestle together; to live together closely
Split-level (adj)	A building having the - floor level of one part about half a storey above or below the floor level of an adjoining part
Surplus (n)	A quantity or amount in excess of what is required
Tedious (adj)	Causing fatigue, annoying, dull, laborious
To counsel (v)	To give advice or guidance to someone -
To dangle (v)	To hang or cause to hang freely
To lope (v)	To run with a long swinging, bounding movement or stride
To pamper (v)	To treat with affectionate and usually excessive care
To replenish (v)	To make full or complete again by supplying what has been used up
To shear (v)	To remove the fleece or hair (of sheep) by cutting or clipping
To take in stride	To accept or do something without difficulty or effort
Virtually (adv)	Practically, nearly

READING COMPREHENSION

Answer the following questions.

Q1. Analyze the text of 'It's Country for Me' and give one example of fact and opinion each.

Ans. A fact is information that is true and can be verified. In contrast, an opinion is a personal belief. The events narrated by the writer are intermingled with opinions. For instance, talking about Joel's interest in animals, the writer shares his opinion and says, "*This may have been Joel's three-thousandth trip to the barn.*" Then she shares the fact and says, "*Since he goes in and out of barns at least ten times a day*". This is how the writer has told the story through both facts and opinions.

Q2. How coherence and cohesion are achieved in the essay 'It's Country for Me'? Illustrate with examples from the text.

Ans. Coherence is the logical connectivity of ideas or concepts, whereas cohesion is logical arrangements of sentences with grammatical accuracy. The essay 'It's Country for Me' starts with declarative sentences, and the rest of the essay follows the same pattern. Joel and his duty, caring farm and its related things, repeatedly appear in this essay. Everything is written in a straightforward and clear language with careful sentence structure and punctuations. The plot construction is simple and logically constructed.

Q3. Explain the significance of the title, 'It's Country for Me' and its connection to the theme of the lesson.

Ans. Joel lives on a farmhouse with his family. He loves his farm, animals, farming, and rural life. He takes an interest in village life and listens to his elders very keenly. He spends all his life on the farmhouse and says that his farmhouse, land, and animals are the whole world to him. The title of the essay describes its theme; it explains its purpose. It shows that a 13 years old Joel enjoys his country life and wishes to spend the rest of his life there. That is why he says "It's Country for Me."

Q4. Describe Joel's treatment of 'Lamby', the orphaned lamb and Jessica, the small dog; what does this show?

Ans. Joel is attached to animals of the farm. He loves 'Lamby', an orphaned lamb and a small dog 'Jessica'. When his mother asks him to go and feed Lamby in the barn, he jumps up without a frown, even when it was so late in the night. When he goes out, his dog Jessica accompanies him, which shows Jessica's attachment to Joel. He feeds the little Lamby with care, and he knows how to take care of the animals. Joel's treatment of Lamby and Jessica shows his affection and love for animals on the farm. It also shows that he can take good care of these animals.

Q5. Compare and contrast your daily routine with that of Joel's. How would you rate the motivational level of your doing work with that of Joel's?

Ans. Joel goes to school and after school, works on the farm with his family. He works very hard. He helps his family in feeding cattle and ploughing the fields. This is his daily routine. He is a teenager but does the work of an adult. He is enthusiastic about learning farming. He uses his youthful energy to learn and perform work on the farm. In summer, he works eight to fifteen hours a day. On the other hand, I live in a city. I also help my family in domestic affairs. I help my father in his business and work with other family members. I help my younger brothers and sisters in their studies. However, I am not as much hard-working as Joel is. This lesson is a source of great inspiration to me and motivates me to help my family in a better way.

Q6. What skills one is required to learn if he wants to be a full-fledged farmer?

Ans. To be a full-fledged farmer, one must have the skills of driving powerful vehicles, repairing machinery, have experience of an agriculturist and food producer, have the basic knowledge of a veterinarian to tend sick animals, and raising livestock. Moreover, one should be a keen administrator to manage farm accounts in an organized manner. In a nutshell, if one wants to be a successful farmer, he has to acquire multiple skills.

Q7. In what way does Joel play the role of an adult?

Ans. Joel plays the role of an adult by helping his family in performing daily chores. His daily routine includes going to school, after school ploughs the fields with the tractor, and collect and store tools in the barn. He feeds animals, opens and closes barn gates, lifts bags of grains, and shovels the land. On weekends and during the summer, he works outdoor from eight to fifteen hours a day. All these are the tasks performed by adults on a farm as Joel performs all these tasks. Therefore, it can be said that he plays the role of an adult on the farm.

WRITTEN SUGGESTION

Q. Summarize the lesson 'Its Country for Me' in your own words.

Ans. A summary of the lesson 'Its Country for Me' is given at the beginning of this unit.

Oral Communication:

Divide the class into groups of five students. Every student of the group should give oral account, imaginary or factual, of his/her adventures on a trip to hilly or rural areas.

VOCABULARY AND GRAMMAR

VOCABULARY

Search the following words related to space science and astronomy in authentic source and then write the correct word in front of its meaning below.

orbit	Dock	Launch	Countdown	Lift-off
manned	splashdown	gravity		

1. the beginning of a space flight
2. attach self to another space vehicle
3. counting to zero before launch
4. going around a planet
5. the force that all celestial bodies have
6. when the space vehicle leaves the surface
7. using astronauts, not computers or animals
8. landing in the sea

launch
dock
countdown
orbit
gravity
lift-off
manned
splashdown

GRAMMAR

Q. What is an article?

Ans: An article is an adjective. Like adjectives, articles modify nouns. English has two articles: **the** and **a/an**.

The is used to refer to specific or particular nouns. **the** is called definite article.

a/an is used to modify non-specific or non-particular nouns. **a/an** is called indefinite article.

"A" goes before words that begin with consonants.
a cat

"An" goes before words that begin with vowels.
an apricot

a dog
a purple onion
a buffalo
a big apple

an egg
an Iranian
an orbit
an uprising

Exceptions

Use "an" before a silent or unsounded "h." Because the "h" does not have any phonetic representation or audible sound, the sound that follows the article is a vowel; consequently, "an" is used.

an honorable peace
an honest error

When "u" makes the same sound as the "y" in "you," or "o" makes the same sound as "w" in "won," then a is used.

a union
a united front
a unicorn
a used napkin
a U.S. ship
a one-legged man

A. Fill in the article a, an or the where necessary. Choose X where no article is used.

- I like **the** blue T-shirt over there better than **the** red one.
- Their car does 150 miles **an** hour.
- Where's the USB drive I lent you last week?
- Do you still live in **x** Bristol?
- Is your mother working in **an** old office building?
- Afsha's father works as **an** electrician.
- The tomatoes are Rs. 33 **a** kilo.
- What do you usually have for **x** breakfast?
- Hashir has **a** terrible headache.
- After this tour you have **the** whole afternoon free to explore the city.

B. Fill in the blanks with the definite article the if needed. Put an X if not needed.

- My grandmother likes **x** flowers very much.
- I love **the** flowers in your garden.
- See you on **x** Wednesday.
- Zohaib goes to work by **x** bus.
- Don't be late for **x** school.
- Listen! Kashif is playing **the** trumpet.
- We often see our cousins over **x** Eid.
- She has never been to **x** Nathiagali before.
- What about going to Karachi in **x** February?

Teacher's Guideline:

Explain and revise with the students the use of articles.

Definite Article: the

The definite article is used before singular and plural nouns when the noun is specific or particular. *The* shows that the noun is *definite*, that *it refers to a particular member of a group*. For example:

"The dog that bit me ran away." Here, we're talking about a specific dog, the dog that bit me.

"I was happy to see the man who saved me!" Here, we're talking about a particular man.

Count and Noncount Nouns

The can be used with noncount nouns, or the article can be omitted entirely.

"I love to sail over the water" (some specific body of water) or "I love to sail over water" (any water).

"He spilled the milk all over the floor" (some specific milk) or "He spilled milk all over the floor" (any milk).

Geographical use of *the*

There are some specific rules for using *the* with geographical nouns.

Do not use *the* before:

Names of most countries/territories: Italy, Mexico, Bolivia; however, the Netherlands, the Dominican Republic, the Philippines, the United States, the Punjab

Names of cities, towns: Islamabad, Peshawar, Lahore, Karachi, Quetta

Names of streets: Multan Road, Peshawar Road

Names of lakes: Rawal Lake, Mangla Lake

Names of mountains: Mount Everest, except with ranges of mountains like the Himalayas

Names of continents: Asia, Europe



MDCATBYFUTUREDOCTORS(TOUSEEFAHMAD)

UNIT

6

Mother to Son

(ماں کی بیٹی کو نصیحت)

Langston Hughes

By the end of the unit, the students will be able to:

- use critical thinking to respond orally and in writing to the text (post-reading) to:
 - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
 - relate what is read to his or her own feelings and experiences.
 - scan to answer short questions.
- read a given poem and give orally and in writing:
 - theme and its development.
 - personal response with justification.
- recognize literary techniques such as personification and alliteration.
- analyse how a writer/ poet uses language to:
 - appeal to the senses through use of figurative language including similes, metaphors and imagery.
 - set to
- develop focus for own writing by identifying audience and purpose.
- demonstrate a heightened awareness of conventions and dynamics of group discussion and interaction to:
 - present and explain one's point of view clearly
 - support or modified one's opinion with reasons
 - acknowledge other's contribution
 - share information and ideas
 - clarify, rephrase, explain, expand and restate information and ideas.
- illustrate the use and all functions of modal verbs.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.

ABOUT THE AUTHOR

James Mercer Langston Hughes (February 1, 1902 - May 22, 1967) was an American poet, social activist, novelist, playwright, and columnist. Hughes is best known as a leader of the Harlem Renaissance. His work, first published in 1921, continue to enrich and inspire decades later. Some of the famous poems of Langston Hughes are 'Dreams', 'Montage of a Dream Deferred', 'Life Is Fine', 'Still Here', 'The Negro Speaks of Rivers', 'Po'Boy Blues', 'I, Too', 'The Weary Blues', etc.

جیمز مرسر لانگسٹن ہیوز (یکم فروری 1902 سے 22 مئی 1967) ایک امریکی شاعر، سماجی کارکن، ناول نگار، ڈرامہ نگار، اور کالم نگار تھے۔ ہیوز کو ہارلم رینسانس کے قائد کے طور پر جانا جاتا ہے۔ ان کا کام، جو پہلے 1921 میں شائع ہوا، کئی دہائیوں بعد بھی تقویت بخش اور متاثر کن ہے۔ لانگسٹن ہیوز کے کچھ مشہور نظمیں درج ذیل ہیں:

'Dreams', 'Montage of a Dream Deferred', 'Life Is Fine', 'Still Here', 'The Negro Speaks of Rivers', 'Po'Boy Blues', 'I, Too', 'The Weary Blues', etc.

SUMMARY

In this poem, a mother tells her son about her struggles in life. She reveals that she had to face many difficulties in life. She tells her son that he should also expect such challenges. He must overcome them to succeed in life.

She says that her life has not been an easy climb up a set of crystal stairs. It has not been a life of glamour and luxury. It has been a dangerous and challenging staircase that she has had to climb.

The stairs she had to climb were full of nails and splinters. The steps of the stairs were falling apart. But she kept climbing. She kept climbing up even when it was dark, and there were no lights to guide her. She overcame these difficulties and reached landings.

She advises her son not to lose heart in the face of difficulties. She tells her always to keep moving forward. She tells her not to look back or to give up because he finds the journey is challenging. She tells him to take courage from her life because she is still climbing and her life has not been an easy climb up a set of crystal stairs.

اس نظم میں ایک ماں اپنے بیٹے کو زندگی میں اپنی جدوجہد کے بارے میں بتاتی ہے۔ وہ بتاتی ہے کہ اسے زندگی میں بہت سی مشکلات کا سامنا کرنا پڑا۔ وہ اپنے بیٹے سے کہتی ہے کہ اسے بھی ایسی ہی مشکلات کی توقع کرنی ہے۔ اسے زندگی میں کامیابی کے لئے ان مشکلات پر قابو پانا ہوگا۔

وہ کہتی ہے کہ اس کی زندگی عیش و آرام پر مشتمل کرایک آسان چڑھائی نہیں تھی۔ یہ عیش و آرام کی زندگی نہیں تھی۔ یہ ایک مشکل اور خطرناک سفر ہی کی طرح تھی جس پر اسے چڑھنا پڑا۔ جن میز جیوں پر اسے چڑھنا پڑا ان میں (باہر نکلے ہوئے) کیل تھے اور وہ ٹوٹ پھوٹ کا شکار تھیں۔ میز جیوں کے قدم ایک ساتھ گر رہے تھے۔ لیکن وہ چڑھتی چلی گئی۔ اندھیرا ہونے کے باوجود بھی وہ اوپر چڑھتی رہی کیونکہ وہ اپنی کیلئے لائٹس نہیں تھیں۔ وہ ان مشکلات پر قابو پا کر لینڈنگ تک پہنچی۔

وہ اپنے بیٹے کو مشورہ دیتی ہے کہ مشکلات کا سامنا کرتے ہوئے بھی ہمت نہ ہاریں۔ وہ اس سے کہتی ہے کہ وہ ہمیشہ آگے بڑھتا رہے۔ وہ اسے کہتی ہے کہ پیچھے مڑ کر نہ ہاریں کیونکہ اسے پتا ہے کہ سفر مشکل ہے۔ وہ اس سے کہتی ہے کہ وہ اپنی زندگی سے ہمت اختیار کرے کیونکہ وہ اب بھی چڑھ رہی ہے اور اس کی زندگی کرسٹل میز جیاں چڑھ کر ایک آسان چڑھائی نہیں ہے۔

THEME/CENTRAL IDEAL

Hardships, hope, and courage are the major themes of the poem. The poem explains the dignity and determination of a person when facing problems. In this poem, a mother compares her life to climbing up a difficult staircase. She advises her son that to succeed in life, one should not give up in the face of difficulties.

مشکلات، امید اور ہمت اس نظم کے اہم موضوعات ہیں۔ نظم کسی مسئلے کا سامنا کرنے پر کسی شخص کے وقار اور عزم کی وضاحت کرتی ہے۔ اس نظم میں ایک ماں اپنی زندگی کا سوازنہ ایک مشکل سفر کے زینے پر چڑھنے سے کہتی ہے اور اپنے بیٹے کو مشورہ دیتی ہے کہ زندگی میں کامیابی کے لئے مشکلات کا سامنا کرنا پڑتا ہے۔

POEM WITH URDU TRANSLATION

Well, son, I'll tell you:
 Life for me ain't been no crystal stair,
 It's had tacks in it,
 And splinters,
 And boards torn up,
 And places with no carpet on the floor—
 Bare.
 But all the time
 I've been a-climbin' on,
 And reachin' landin's,
 And turnin' corners,
 And sometimes goin' in the dark
 Where there ain't been no light.
 So boy, don't you turn back.
 Don't you set down on the steps
 'Cause you finds it's kinder hard.
 Don't you fall now—
 For I've still goin', honey,
 I've still climbin',
 And life for me ain't been no crystal stair.

ٹھیک ہے، بیٹا، میں تمہیں بتاؤں گی:
 میرے لئے زندگی کوئی پھولوں کی سیج نہیں تھی۔
 اس میں اکھڑے ہوئے کیل تھے،
 اور لوکیلی (تیز دھار) لکڑی ٹکلی ہوئی تھی،
 اور بورڈ پھٹے ہوئے،
 اور مقامات جن کے فرش پر قالین نہیں ہے۔
 عاری۔
 لیکن ہر وقت
 میں چڑھتی رہی تھی،
 اور سیڑھیوں کی لینڈنگ تک پہنچتی،
 اور کونے پر سے مڑتے ہوئے،
 اور کبھی کبھی اندھیرے میں جاتے ہوئے
 جہاں روشنی نہیں تھی۔
 تو بچے، تم پیچھے نہیں ہٹنا۔
 تم سیڑھی کے قدموں پر مت بیٹھ جانا
 اس وجہ یہ ہے کہ تم اسے مشکل تر پاؤ گے۔
 اب تم گر نہیں جانا۔
 کیونکہ میں ابھی بھی جا رہی ہوں، میری جان،
 میں اب بھی چڑھ رہی ہوں،
 میرے لئے زندگی کوئی پھولوں کی سیج نہیں تھی۔

GLOSSARY

Word	Meaning
tacks	a small, sharp broad-headed nail.
splinter	a small, thin, sharp piece of wood, glass, or similar material broken off from a larger piece.
Boards	a long, thin, flat piece of wood or other hard material, used for floors or other building purposes.
landin's	a level area at the top of a staircase or between one flight of stairs and another,
kinder hard	characterized by an effort to the point of exhaustion.
I'se	Non-standard form of 'I have / I am'.

PARAPHRASE OF THE POEM

Lines 1-7

Well, son, I'll tell you:
 Life for me ain't been no crystal stair.
 It's had tacks in it,
 And splinters,
 And boards torn up,
 And places with no carpet on the floor—
 Bare.

In these lines, the mother tells her son that her life was not easy. Her life was not like climbing a crystal stair. Her life was like a staircase which was dangerous to climb. The panels of her staircase were torn up, and it had tacks and splinters coming of its boards. There was no carpet on the floor. But she had to climb the staircase.

Lines 8-13

But all the time
 I'se been a-climbin' on,
 And reachin' landin's,
 And turnin' corners,
 And sometimes goin' in the dark
 Where there ain't been no light.

In these lines, the mother says that all the time, and despite difficulties, she kept on climbing the staircase. She climbed and turned from corners to corners on the difficult staircase. That staircase sometimes had darkness, and there was no sign of life which added difficulties to her climb. There were much more chances of falling, but she continued to go ahead on the staircase of life.

Lines 14-20

So boy, don't you turn back.
 Don't you set down on the steps
 'Cause you finds it's kinder hard.
 Don't you fall now—
 For I'se still goin', honey,
 I'se still climbin',
 And life for me ain't been no crystal stair.

The mother advises her son that he should not lose his heart and courage in the face of difficulties in life. He should not turn back and sit idly on the steps of the staircase. He must continue his journey in life. She says that if he sits down, then he will find it very hard in the coming days. She advises her son not to give up his struggle. He should take courage from her because she is still going on the same staircase which she did in the past. She is still moving despite difficulties. Life is not a crystal stair for her.

EXPLANATION WITH REFERENCE TO CONTEXT

Lines 1-7

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor-
Bare.

Reference

These lines have been taken the poem "Mother to Son" written by Langston Hughes.

Context

The poem explains the dignity and determination of a person when he faces problems in life. The speaker, who is a mother, compares her life to an uneven staircase and says that one should not give up struggle in life. She says that life is full of challenges, difficulties, and confusions, and a person should confront them with courage and determination. Through this poem, a mother instructs her son to continue his struggle with patience, resilience, and hope.

Explanation

In these lines, the poet shares the experience of a mother. She tells her son that her life was not a crystal stair for her which had easy, shiny, beautiful and smooth ascent. But it was a staircase for her that was dangerous and falling apart and had protruding nails and panels that were torn up. The staircase was dark for her and she had to do much struggle to go ahead. The places where she used to live were without carpet. She tells her son that she had to work hard in her life. Her life was full of difficulties and hurdles.

Lines 8-13

But all the time
I've been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.

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Explanation

In these lines, the mother says to her son that when she was climbing on the staircase, at every turn, there were difficulties for her because it was not an easy-going path. The hurdles of her life make it a difficult way for her. The staircase was sometimes dark, and there was no sign of life on the stairs but despite all these difficulties her continued to ascend did not stop. Life was difficult for her because she had no support in her life. Therefore, she says to her son that he should not turn back. He should not lose his courage and continue struggling like her. He has the same life which she had, and he has the same culture and society which she had.

Lines 14-20

Don't you set down on the steps
 'Cause you finds it's kinder hard.
 Don't you fall now-
 For I'se still goin', honey,
 I'se still climbin',
 And life for me ain't been no crystal stair.

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These lines have been taken the poem "Mother to Son" written by Langston Hughes.

Context

The poem explains the dignity and determination of a person when he faces problems in life. The speaker, who is a mother, compares her life to an uneven staircase and says that one should not give up struggle in life. She says that life is full of challenges, difficulties, and confusions, and a person should confront them with courage and determination. Through this poem, a mother instructs her son to continue his struggle with patience, resilience, and hope.

Explanation

In these lines, the mother says to her son that he should not lose heart if he faces difficulties in life. He should start struggle from the very beginning and keep struggling for rising on the same staircase on which she is rising. He will have no support and have to do his entire job by himself. She advises him not to lose heart and courage. He should be brave like her because she still keeps ascending on the same staircase. Throughout her life, she faced hurdles and obstacles. But she did not give up. She kept on climbing the stairs. She, therefore, advises her son never lose heart and keep struggling in life for a better future.

READING COMPREHENSION

Answer the following questions.

Q1. What is the dominant theme of the poem 'Mother to Son'?

Ans. This poem has more than one themes. The major themes present in the poem are *hardships*, *hope*, and *courage*. The poem explains the dignity of labour and determination through the character of a mother who faces all these problems boldly. The mother compares her life to an uneven staircase which is hard to climb. But she says that one should not give up as life is full of challenges, and a person should confront them with courage and determination. Throughout the poem, she gives examples from her own life and tells her son to continue his struggle with patience and hope. She tells him that one must have the courage to move forward in life despite all the difficulties that might come in his way.

Q2. What are some of the literary techniques used in the poem 'Mother to Son'?

Ans. Literary techniques are tools or devices that writers use to present their ideas, emotions, and feelings. The poet has used the following literary techniques in this poem:

- **Assonance:** Assonance is the **repetition of vowel sounds** in the same line such as the sound of /o/ in "So boy, don't you turn back".
- **Consonance:** Consonance is the **repetition of consonant sounds** in the same line, such as the sound of /t/ and /r/ in "Where there ain't been no light".
- **Imagery:** Imagery is used to make readers perceive things with their five sense. For example, "Life for me ain't been no crystal stair", "And places with no carpet on the floor" and "Don't you set down on the steps."
- **Allusions:** Allusion is a belief and an indirect reference to a person, place, thing or idea of a historical, cultural, political or literary significance. In the opening line of the poem, "Crystal Stair" is an allusion to the Biblical story of Jacob climbing a stairway to heaven.
- **Metaphor:** It is a figure of speech in which an implied comparison is made between objects different in nature.

Langston has used an extended metaphor to compare the mother's life to a staircase throughout the poem.

Symbolism: Symbolism is using symbols to signify ideas and qualities, giving them symbolic meanings different from literal meanings. Thus, "Staircase" symbolizes hardships. It also represents the life that we live.

Q3. What is an extended metaphor? How does Hughes use this literary technique to illustrate the consistent struggle of a mother in her life? Give examples from the poem.

Ans. Metaphor is a comparison between two unlike objects. In an extended metaphor, the metaphor runs throughout several lines or the whole poem. In the poem "Mother to Son", the mother's life is described as a staircase throughout the poem. It is an example of an extended metaphor. The mother explains that the stairs aren't made of crystal. It consists of obstacles, but she has always kept climbing the stairs despite the difficulties in doing so. Her message here is the importance of persistence despite the challenges of life.

Q4. In the poem 'Mother to Son', Hughes repeats some lines. What function does it serve in the poem? Explain.

Ans. There is a repetition of the line "*life for me ain't been no crystal stair*" which has created a musical quality in the poem. Moreover, the poet uses these repetitions to emphasize the mother's anxious expectations from her son. She wants him to be persistent in life like she has been. Hughes puts stress on the struggles of the mother. The image of 'crystal stair' is repeated in the last line to emphasize again the importance of perpetual hard work necessary to achieve goals in life.

Q5. What type of imagery is used in the poem 'Mother to Son'? What does it suggest?

Ans. Imagery is used to make readers perceive things with their five senses. The poet has used different kinds of imagery in the poem. The first line, "*Well, son, I'll tell you*" is an example of **auditory imagery** because the mother wants to say something important to her son. In another line, "*Life for me ain't been no crystal stair*" **kinesthetic imagery** has been used because the meaning of the phrase 'crystal stair' implicitly refers to her life itself. Next in "*it's had tacks in it*", the poet gives the example of **tactile imagery**. It describes obstacles that come in mother's life. Next, the line "*places with no carpet on the floor*" gives a sense of **visual imagery** because the eyes can see the place without a carpet on the floor. In short, the poet has used different types of imageries in the poem to enhance the beauty of the poem.

Q6. What is the tone of the poem 'Mother to Son'? Support your view with instances from the poem.

Ans. The tone is defined as the author's attitude towards a subject that is explored in his writing. In the poem "Mother to Son," Langston Hughes' tone is direct, didactic, and colloquial towards the subject of life. The speaker is realistic and straightforward about the difficulties of life. The speaker has not sugar-coated anything and wants her son to be persistent and determined as she has been in her life.

WRITTEN SUGGESTION

A. How do you like the poem 'Mother to Son'? Write your response in a short paragraph.

Ans. The poem inspires us to not give up no matter what happens and no matter how hard life can be. It encourages us to strive hard and be the best that we can be. It describes the hardships and oppression the poor and underclass in a society have to experience. However, this piece of advice from mother to son has a universal quality. It can be read as advice from any mother to any son, anywhere in the world.

B. How do you write reference to context?

To write an explanation of a verse/verses of poetry, divide your writing into two sub-headings:

(a) Reference to the context

(b) Explanation

WRITING REFERENCE TO THE CONTEXT

Step-I

Begin by mentioning the name of the poem and the poet of that particular poem.

For example:

These lines have been taken from the poem **Mother to Son** written by **Langston Hughes**.

or

This is an extract from the poem **Mother to Son** written by **Langston Hughes**.

or

These lines occur in the poem **Mother to Son** written by **Langston Hughes**.

Step-II

Briefly describe the context/situation in which the chosen lines occur. Identify the order/place in the poem i.e. whether the lines under reference happen to be the opening or concluding lines, whether it is the first stanza or the last stanza or it occurs in the middle of the poem.

Identify the form of the poem whether it is a sonnet, lyric, dramatic monologue, ode or ballad, etc. You may incorporate this information while referring to the context of the given passage e.g.; This is the first/second, etc. stanza of the sonnet/lyric etc.

Important points to remember

You should be able to identify the poem, name the poet and locate the passage in the poem.

Writing Explanation

Step-I

Give a simple and brief meaning of the passage.

Look for the hidden meanings conveyed through poetic devices.

Mention similes, symbols, metaphor, personification, imagery, etc. if any used by the poet in the given lines.

Step-II

Bring out the meaning of these poetic devices.

Step-III

Relate the underlying relevance and beauty of these poetic features by way of commenting on their effect in the poem.

Now write an explanation of the following lines with reference to the context.

Well, son, I'll tell you:

Life for me ain't been no crystal stair.

It's had tack, in, it,

And splinters,

And boards torn up,

And places with no carpet on the floor—

Bare.

Oral Communication

"Every step toward the goals of life requires sacrifice, suffering and struggle": teacher should write this quote on writing board and hold class discussion on it in the backdrop of poem "Mother to Son". All students should express their views orally; and at the end, the teacher should summarize the main points of discussion for the benefit of the whole class.

VOCABULARY AND GRAMMAR

VOCABULARY

Find the meaning of the following idioms related to animals in suitable reference source and then match them to their exact meaning as given in column B.

Column A	Column B
1. You can't teach an old dog new tricks. <i>Someone who is too accustomed to old habits won't want to change.</i>	(a) Don't presume anything until it is certain.
2. Crocodile tears <i>False tears to give impression of sadness.</i>	(b) Someone in a bad mood.
3. Bear with a sore paw <i>Someone in a bad mood.</i>	(c) False tears to give impression of sadness
4. Have a whale of a time <i>Have an exciting, interesting time enjoy oneself enormously.</i>	(d) Someone who is too accustomed to old habits won't want to change.
5. To rat on somebody <i>Tell a person in authority about the bad behaviour of another person.</i>	(e) Husband who is nagged at by his wife.
6. Cold turkey <i>Period of time without something you are addicted to.</i>	(f) Be angry, resentful about a certain issue.
7. Don't count your chickens before they hatch <i>Don't presume anything until it is certain.</i>	(g) Have an exciting, interesting time enjoy oneself enormously.
8. Hen pecked <i>Husband who is nagged at by his wife.</i>	(h) One big problem in an otherwise faultless plan.
9. A fly in the ointment <i>One big problem in an otherwise faultless plan.</i>	(i) Tell a person in authority about the bad behaviour of another person.
10. A bee in your bonnet <i>Someone who is too accustomed to old habits won't want to change.</i>	(j) Period of time without something you are addicted to.

GRAMMAR

Modal Verb

A **modal verb** is a type of auxiliary (helping) verb. It is used to indicate modality – that is: *likelihood, ability, permission, request, capacity, suggestions, order and obligation, and advice*, etc. The modal verbs are:

Can/could/be able to

May/might

Shall/should

Must/have to

Will/would

A. Which of the three sentences containing a modal has the same meaning as the original one?

1. They are able to speak English well.

They can speak English well.

They may speak English well.

They must speak English well.

Scholar's Federal English (for Grade – 11)

2. **Ali is not allowed to stay out late.**
Ali **may** not stay out late.
Ali **might** not stay out late.
Ali **need** not stay out late.
3. **Do I have to clean the kitchen?**
Can I clean the kitchen?
Must I clean the kitchen?
Should I clean the kitchen?
4. **Are you able to drive a tractor?**
Can you drive a tractor?
Must you drive a tractor?
Should you drive a tractor?
5. **We are not allowed to swim when the red flag is flying.**
We **must not** swim when the red flag is flying.
We **need not** swim when the red flag is flying.
We **should not** swim when the red flag is flying.
6. **She is not able to read Chinese.**
She **cannot** read Chinese.
She **may not** read Chinese.
She **need not** read Chinese.
7. **Do you think we are allowed to park here?**
Do you think we **may** park here?
Do you think we **must** park here?
Do you think we **need** park here?
8. **You don't have to do this exercise.**
You **must not** do this exercise.
You **need not** do this exercise.
You **should not** do this exercise.
9. **We have to stop when the traffic lights are red.**
We **can** stop when the traffic lights are red.
We **may** stop when the traffic lights are red.
We **must** stop when the traffic lights are red.
10. **Am I allowed to ask a question?**
May I ask a question?
Must I ask a question?
Should I ask a question?

Teacher's Guideline:

Explain and revise with the students the use and functions of modal verbs as studied in earlier classes.

B. Fill in the blanks with appropriate modal auxiliary verbs in parenthesis.

1. It is possible that Christopher Marlowe **might** have written plays for Shakespeare. (might/could)
2. The daughter asked her mother if she **might** go out. (would/might)
3. Speak slowly lest you **should** awake the child. (should/would)

- Children **must** take tea at night. (should/must)
4. She **came** here so that she **might** (may/might) meet her child.
5. **May** her soul rest in peace! (Would/ May)
6. They **need** not read this book for this topic. (need/dare)
7. You **will have** to go to Peshawar tomorrow to attend the meeting. (will have/ should)
8. If you **stayed** here, you **would** not face the problem. (would/should)
9. **Should** she had worked hard, she would have passed. (Should/ Must)
10. He **shall** be given warm welcome if he wins the tournament. (will/shall)
11. Children **dare** not go to the roof at night. (dare/ can)
12. She **would** read a book while watching TV during her school days. (would/could)
13. He **may** pass this time as he has worked satisfactorily hard. (may/can)
14. She said that she **would** prepare dinner herself. (will/would)
15. Khan **ought** to be at home. (used/ought)
16. They **used** to play cricket every day when they were in the college. (used/ ought)
17. **Could** you please help me lift this box? (Can/Could)
18. **Would** that I knew her! (May/Would)
19. Anyone **can** write a poem on this topic. (can/may)

C: Filling in the blanks with a modal from the list below:

can could be able to

Use of "can"	Use of "could"	Use of "be able to"
1. To show ability in the present He can write with both hands.	1. To show ability related with past His grandfather could cross this river when he was young. I could have helped him but couldn't.	Be able to is NOT a modal auxiliary verb. However, it is often used like can and could , which are modal auxiliary verbs.
2. To show authority The Principal can punish you.	2. To give permission (Past) He told me that I could go.	We use be able to :
3. To give permission You can go now.	3. To take permission/ask for something in the past I asked him if I could go.	to talk about ability "be able to" is possible in all tenses, for example:
4. To ask for something (Informal) Can you give me your pen?	4. To show polite request (Present) Could you please help me?	I was able to drive...
5. To show possibility Anyone can do this mistake.	5. To show possibility (future). You could win good prizes.	I will be able to drive...
		I have been able to drive...
		"be able to" also has an infinitive form: I would like to be able to speak Pushto.

1. I don't think I will have much work next week. I think I will **be able to** take a day off.
2. Excuse me, **could** you tell me where the bus station is?
3. They haven't **been able to** solve the problem yet.
4. She **can** play the flute and the guitar.
5. When we were younger, we **could** watch movies all afternoon! Now we think it's boring.

D: Filling in the blanks with a modal from the list below:

must might may

Use of "may"	Use of "must"	Use of "might"
1. To give and take permission May I borrow your book? Yes, you may . May I have your attention?	"must" is often to say that something is essential or necessary, for example: I must go. "must" expresses personal obligation. Must expresses what the speaker	"might" is most commonly used to express possibility. It is also often used in conditional sentences. 1. To express possibility Your purse might be in the living

2 To show purpose

We go there so that we **may** meet him.
She studies hard **so that** she can materialize her dreams.

Here **so that** can be substituted by that or in order that.

thinks is necessary.

I **must** stop smoking.

You **must** visit us soon.

He **must** work harder.

In each of the above cases, the "**obligation**" is the opinion or idea of the person speaking.

In fact, it is not a real obligation. It is not imposed from outside.

room.

2. To express condition

If I didn't have to work, I **might** go with you.

3. To express suggestion

You **might** visit the garden during your visit.

4. To express request

Might I borrow your pen?

1. Oh no, I think they **might/may** be hurt! But I'm not sure.

2. They look just the same. I am sure that boy **must** be his son.

3. That looks delicious, and I am so hungry! **May** I have some?

4. He is running very well! I think he **might/may** win!

5. That looks like fun! **May** we paint some eggs with you?

E: Filling in the blanks with a modal from the list below:

need

have to

Use of "need"

"need to" is used for **obligations**, especially with the perfect tenses.

Need to usually talks about things that the speaker thinks are necessary.

For example:

All my clothes are dirty! I **need to** do some laundry.

I am so tired! I **need to** take a nap.

Use of "have to"

"have to" is used for **obligations**, especially with the perfect tenses.

Have to usually talks about things that **someone else** tells the speaker are necessary.

For example:

My boss told me I **have to** work this weekend!

The doctor said I **have to** exercise more.

1. Wow, my house is a mess! I really **need to** clean a bit!

2. Professor, do we **have to** finish all the exercises on the test?

3. The judge said that he will **have to** make a formal apology to the public on television.

4. If you want to camp in the park, you **have to** pay for a permit first.

5. I have worked too long! I **need to** take a break!

F: Filling in the blanks with a modal from the list below:

should

ought to

had better

Use of "should" & "ought to"

We use these verbs to talk about **obligation**.

Should and **ought to** talk about what is the best thing for us to do.

For example:

It's a beautiful day! We **should** go outside.

They **ought to** keep the dog on a leash!

Use of "had better"

This is also used to talk about **obligation**.

Had better is stronger than **should** and **ought to**.

It means that there will be negative consequences if we do not do something.

For example:

You **had better** call your mother, or she will worry!

He **had better** be careful, or he will fall!

1. He **had better** go inside, or he will get a terrible sunburn!

2. I think we **should/ought to** play. What do you think?

3. He **had better** stop drinking so much coffee, or he will make himself sick!

4. She has a beautiful voice! She **should/ought to** record a CD!

5. His cell phone is ringing. I think he **should/ought to** answer it.

UNIT

7

Choice of Career

(پیشے کا انتخاب)

Waheedullah

By the end of the unit, the students will be able to:

- skim text to:
- have general idea of the text.
- infer theme/ main idea.
- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- apply critical thinking to interact with text, use Intensive reading strategies (while-reading) to:
- scan to answer short questions:
- distinguish between what is clearly stated and what is implied.
- analyze the order of arranging paragraphs
- comprehend/interpret text by applying critical thinking.
- use summary skills to:
- extract silent points and develop a mind map to summarize a text.
- follow a process or procedure to summarize the information to transfer the written text to a diagram, flowchart or dot paragraph.
- analyze and compare various business letters, to write effective business letters in extended social-environment for various purposes (complaint, appreciation, request, asking for and providing information, etc.
- identify the parts of a business letter.
- recognize the audience and purpose.
- provide clear and purposeful information and address the intended audience appropriately.
- use appropriate vocabulary, style and tone according to the relationship with, and the knowledge and the interests of the recipient.
- emphasize the central idea(s).
- follow the conventions of business letter with formats, fonts, and spacing in order to improve the document's impact and readability.
- write and revise business letters using correct format and style of expression.
- create and deliver group /class presentation on various themes · problems and issues:

SUMMARY

The choice of career is a significant issue for the youth. It is an important issue that needs a lot of consideration. Some people are lucky enough as they know what they want to do in their life and find satisfying careers of their choice. Most of us are not. Many people do not put much effort into selecting careers or pick them for all the wrong reasons. Maybe they choose careers that seem secure or pay well. But in the end, they remain discontented and regret their decision. The best way to make sure that this does not happen to you is to make a well-thought-out decision.

An important thing in choosing a career is self-assessment about skills, contentment, zeal, likes, and dislikes at work. These traits play an essential role in the selection and success of an individual in the profession of his choice. For example, teaching, nursing, medical professions are suitable for people who love children or help others in critical situations.

Some careers require specific qualifications, knowledge, skills, diplomas, degrees, and certifications. The effects of career on life, taking pieces of advice from experts are factors that one should consider before making the life-changing decision. Daydreaming, over-confidence, and over-expectation can prove fatal in achieving the desired goal. Organizing yourself and acting with a plan can be helpful. Amending plans, when necessary, is also beneficial in reaching the desired destination.

کیریئر کا انتخاب نوجوانوں کے لیے ایک اہم مسئلہ ہے۔ یہ ایک اہم چیز ہے جس پر بہت زیادہ غور کرنے کی ضرورت ہے۔ کچھ لوگ اتنے خوش قسمت ہوتے ہیں کہ وہ نہ صرف یہ جان لیتے ہیں کہ وہ کیا کرنا چاہتے ہیں اور بغیر زیادہ سوچ بچار کے ایک اطمینان بخش پیشہ ڈھونڈنے میں کامیاب ہو جاتے ہیں، لیکن ہم میں سے زیادہ تر ایسے نہیں ہیں۔ بہت سے لوگ پیشوں کے انتخاب میں خاطر خواہ کوشش نہیں کرتے یا غلط وجوہات کی بنا پر انہیں ہٹتے ہیں۔ ہو سکتا ہے کہ وہ ایسے پیشوں کا انتخاب کر لیں جو محفوظ معلوم ہوں یا اچھی تنخواہ ادا کریں۔ لیکن آخر کار وہ غیر مطمئن ہو جاتے ہیں اور اپنے فیصلے پر پچھتاتے ہیں۔ اس بات کا یقین کرنے کا کہ آپ کے ساتھ ایسا نہ ہو بہترین طریقہ یہ ہے کہ سوچا سمجھا فیصلہ کریں۔

پیشے کے انتخاب میں اہم چیز مہارت، اطمینان، جوش، اور کام میں پسند اور ناپسند کے بارے میں خود تشخیص ہے۔ صلاحیتیں کسی فرد کی پیشے کے انتخاب اور کامیابی میں اہم کردار ادا کرتی ہیں۔ مثال کے طور پر، تعلیم، نرسنگ اور ملٹی پیشے ان افراد کے لئے موزوں ہیں جو بچوں سے محبت کرتے ہیں، یا نازک حالات میں دوسروں کی مدد کرنا پسند کرتے ہیں۔ کچھ پیشوں کے لئے مخصوص اہلیت، علم، مہارت، ڈپلومہ، یا ڈگری اور سند کی ضرورت ہوتی ہے۔ پیشے کا زندگی پر اثرات، ماہرین سے مشورے لینا، ایسے عوامل ہیں جن پر زندگی بدل دینے والے فیصلے کرنے سے پہلے غور کیا جانا چاہئے۔ دن میں خواب دیکھنا، زیادہ اعتماد اور زیادہ توقعات مطلوبہ ہدف حاصل کرنے کے لئے خطرہ ہو سکتے ہیں۔ خود کو منظم کرنا اور منصوبہ بندی کے ساتھ عمل کرنا مددگار ثابت ہو سکتا ہے۔ جب ضروری ہو تو منصوبوں میں ترمیم کرنا بھی مخصوص ہدف کے حصول کے لئے فائدہ مند ہے۔

TEXT WITH URDU TRANSLATION

The Career Information
& Assessment Center
University Town Peshawar
February 10, 2020
Dear Kashif,

پیشے سے متعلق معلومات
اور جائزہ لینے کا مرکز
یونیورسٹی ٹاؤن پشاور
10 فروری 2020
محترم کاشف،

In your letter you have asked me for the selection of career for you. I, however, think that this is the decision

اپنے خط میں آپ نے مجھ سے اپنے لئے کیریئر کے انتخاب کے لئے کہا ہے۔ میں، تاہم، سمجھتا

you should make on your own; because choosing a career is one of the most important decisions you will make in life. It's about so much more than deciding what you will do to make a living. To start with, think about the amount of time we spend at work. We are on the job approximately 25% of every year. Over our lifetimes, this comes to roughly 11½ years out of the 35 years most of us spend working, from the beginning of our careers until retirement. The importance of selecting a career with which we are satisfied cannot be overemphasized. While some people are lucky enough to just know what they want to do and end up in satisfying careers without giving it much thought, most of us are not. Many people don't put enough effort into choosing occupations or pick them for the wrong reasons. Maybe they choose careers that seem secure or pay well. They then end up unhappy. The best way to make sure that doesn't happen to you is to make a well-thought out decision. I would like to give some pragmatic suggestions that will help you in the selection of career.

ہوں کہ یہ فیصلہ آپ کو خود کرنا چاہئے۔ کیوں کہ کیریئر کا انتخاب آپ کی زندگی میں سب سے اہم فیصلوں میں سے ایک ہے۔ یہ فیصلہ کرنے سے کہیں زیادہ ہے کہ آپ زندگی گزارنے کے لئے کیا کریں گے۔ ابتداً، ہم کام پر کتنا وقت گزارتے ہیں اس کے بارے میں سوچیں۔ ہم ہر سال تقریباً پچیس فیصد وقت ملازمت پر گزارتے ہیں۔ زندگی بھر کے دوران، یہ ان 35 سالوں میں سے تقریباً 11½ سال بنتے ہیں جن میں ہم اپنے کیریئر کے آغاز سے لے کر ریٹائرمنٹ تک کام کرتے ہیں۔ ایسے کیریئر کے انتخاب کی اہمیت پر، جس سے ہم مطمئن ہوں، زیادہ زور نہیں دیا جاسکتا۔ اگرچہ کچھ لوگ اتنے خوش قسمت ہیں کہ وہ صرف یہ جان سکیں کہ وہ کیا کرنا چاہتے ہیں اور وہ زیادہ غور و فکر کے بغیر ایک اطمینان بخش پیشے میں آجاتے ہیں، ہم میں سے زیادہ تر ایسے نہیں ہیں۔ بہت سے لوگ پیشے کے انتخاب میں خاطر خواہ کوشش نہیں کرتے ہیں یا غلط وجوہات کی بنا پر انہیں چلتے ہیں۔ ہو سکتا ہے کہ وہ ایسے کیریئر کا انتخاب کریں جو محفوظ معلوم ہوں یا اچھی رقم ادا کریں۔ وہ آخر کار ناخوش ہو جاتے ہیں۔ یہ یقینی بنانے کے لیے کہ یہ آپ کے ساتھ نہ ہو، بہترین طریقہ یہ ہے کہ آپ سوچ سمجھ کر فیصلہ کریں۔ میں کچھ عملی مشورے دینا چاہتا ہوں جو کیریئر کے انتخاب میں آپ کی مدد کریں گے۔

Words	اردو معانی	Meanings/Synonyms
career	کیریئر، پیشہ	job, occupation, profession, vocation
decision	فیصلہ	choice, verdict, judgement, finding
overemphasized	زیادہ زور دینا	overstated, stressed, exaggerated
occupation	پیشہ	profession, work, career, employment.
pragmatic	عملی	practical, realistic, reasonable, sensible

The first step in your choice of career is self-assessment and retrospection: What do I know about myself? Determining what your skills are, what you enjoy doing and what is important to you in your work and life is part of the process of self-assessment, which is fundamental to career development. Knowing what matters to you makes it so much easier to make your way to a great job. You should also take time to examine the activities you like to do when you're not working. Your hobbies and leisurely pursuits can give you great insight into future career paths.

آپ کے کیریئر کے انتخاب کا پہلا قدم خود تشخیصی اور اپنے ماضی کو دیکھنا ہے: میں اپنے بارے میں کیا جانتا ہوں؟ یہ جاننا کہ آپ کی مہارتیں کیا ہیں، آپ کو کیا کرنا پسند ہے اور آپ کے کام اور زندگی میں آپ کے لئے کیا ضروری ہے، اس کا تعین کرنا خود تشخیصی کے عمل کا ایک حصہ ہے جو کیریئر کی ترقی کے لئے بنیادی (شرط) ہے۔ آپ کے لئے کیا اہمیت رکھتا ہے یہ جاننا ایک اچھی ملازمت تک پہنچنے کے لیے آپ کا راستہ آسان بناتا ہے۔ آپ کو اس بات کو جانچنے کے لیے بھی وقت نکالنا چاہیے کہ جب آپ کام نہیں کر رہے ہوتے، وہ کونسی سرگرمیاں ہیں جو آپ کرنا چاہتے ہیں۔ آپ کے مشاغل اور تفریحی جستجو آپ کو مستقبل کے کیریئر کے راستوں کے بارے میں بڑی آگاہی فراہم کر سکتے ہیں۔

retrospection	ماضی کی طرف دیکھنا	remembrance, reflection, hindsight, perception
fundamental	بنیادی	basic, primary, elementary, essential
leisurely	تفریحی	relaxed, easy, relaxed, relaxing
pursuits	مشاغل	hobbies, activities, pastimes, interests

It should, however, be kept in mind that nothing is constant except change. Everybody changes, as do our likes and dislikes. Something we loved doing two years ago may now give us displeasure. Always take time to reflect on the things in your life that you feel most strongly about. Make a list of your likes and dislikes, needs and wants. Reflect on your current career path. If your job and career fall under "LIKE", you know that you are still on the right path. Take time to understand your interest and the motives that drive your sense of success and happiness.

ہاں، اس بات کو دھیان میں رکھنا چاہئے کہ تبدیلی کے سوا کچھ بھی مستقل نہیں ہوتا۔ ہماری پسند اور ناپسند کی طرح، ہر شخص تبدیل ہوتا ہے۔ کچھ ایسا کام جو ہم دو سال پہلے کرنا پسند کرتے تھے اب شاید ہمیں آزدی دے۔ اپنی زندگی میں ان چیزوں پر غور کرنے کے لئے ہمیشہ وقت لگائیں جن کے بارے میں آپ کو زیادہ لگاؤ محسوس ہوتا ہے۔ اپنی پسند اور ناپسند، ضرورت اور کمی کی فہرست بنائیں۔ اپنے موجودہ کیریئر کے راستے پر غور کریں۔ اگر آپ کا کام اور کیریئر "پسند" کے زمرے میں آتا ہے تو آپ کو معلوم ہوگا کہ آپ ابھی تک صحیح راہ پر گامزن ہیں۔ اپنی دلچسپی اور ان مقاصد کو سمجھنے کے لئے وقت لگائیں جو آپ کی کامیابی اور خوشی کا احساس دلاتے ہیں۔

displeasure	ناپسندیدگی	irritation, unhappiness, discontent, annoyance
wants	ضرورتیں، آرزوئیں	needs, desires, wishes, requirements
reflect	سوچنا	think, ponder, consider, contemplate
motives	مقاصد	reasons, causes, purposes, intentions
drive	موجب ہونا	urge, push, propel, make

After you've identified your interests, search for occupations. For example, if you like children or reading, explore a career in early education or library sciences. Careers such as day care worker or paediatric nurse, elementary or Montessori teacher are also options that allow you to work with children. Similarly, if you take initiative in helping others and assist people in their critical state, you can opt for medical profession and so on.

اپنی دلچسپیوں کی نشاندہی کرنے کے بعد، پیشوں کی تلاش کریں۔ مثال کے طور پر، اگر آپ بچوں کو پسند کرتے ہیں یا پڑھنا پسند کرتے ہیں تو ابتدائی تعلیم یا لائبریری علوم میں کیریئر تلاش کریں۔ کیریئر جیسے ڈے کیئر ورکر یا پیڈیاٹرک نرس، ابتدائی یا مونٹیسوری اساتذہ بھی آپشن ہیں جو آپ کو بچوں کے ساتھ کام کرنے کا موقع دیتے ہیں۔ اسی طرح، اگر آپ دوسروں کی مدد کرنے اور لوگوں کی نازک حالت میں ان کی مدد کرنے میں پہل کرتے ہیں تو آپ طبی پیشہ وغیرہ کا انتخاب کر سکتے ہیں۔

identified	نشاندہی کرنا	known, recognized, pinpointed, found
explore	تلاش کرنا	search, investigate, survey, discover
initiative	(کچھ کرنے میں) پہل کرنا	plan, proposal, idea, program

Now that you've focused on a specific career based on your interests, identify the education, knowledge and skills it requires. Some careers may be started with a high school diploma; others may require a two-year or four-year degree. Some fields require certification for your chosen path. For example, if you chose a career in project management, you may find that certain positions require a certification. If you want to be engineer you will have to plan your career accordingly. Moreover, if you are good at mathematics and numeracy better to opt for management accounting or finance.

اب جب آپ اپنی دلچسپیوں پر مبنی ایک مخصوص کیریئر پر توجہ مرکوز کر چکے ہیں، تو اس کے لئے ضروری تعلیم، علم اور مہارت کی نشاندہی کریں۔ کچھ کیریئرز کا آغاز ہائی اسکول ڈپلوما کے ساتھ کیا جاسکتا ہے۔ دوسروں کے لئے دو سال یا چار سالہ ڈگری درکار ہو سکتی ہے۔ کچھ فیلڈز کو آپ کے منتخب کردہ راستے کے لئے سند کی ضرورت ہوتی ہے۔ مثال کے طور پر اگر آپ نے پراجیکٹ منیجمنٹ میں کیریئر کا انتخاب کیا ہے تو آپ کو معلوم ہوگا کہ کچھ عہدوں کے لئے سند کی ضرورت ہوتی ہے۔ اگر آپ انجینئر بننا چاہتے ہیں تو آپ کو اپنے مطابق اپنے کیریئر کا منصوبہ بنانا ہوگا۔ مزید برآں، اگر آپ ریاضی اور اعداد (کے علوم) کے لحاظ سے بہتر ہیں تو حساب کتاب اور مالی اعانت کا انتخاب کریں۔

focused	توجہ مرکوز کرنا	attentive, concentrate, single-minded, firm
specific	مخصوص	exact, precise, definite, particular

numeracy

حساب کتاب

mathematical ability, skills in mathematics

It is worth noting that you should consider factors beyond personal preferences. What is the current demand for the field that you have chosen? If the demand is low or entry is difficult, are you comfortable with risk? What qualifications are required to enter the field? Will it require additional education or training? How will selecting this option affect you and others in your life? Gather advice from friends, colleagues, and family members and also interact with those who are already in this field. Consider potential outcomes and barriers for each of your final options.

قابل غور بات یہ ہے کہ آپ کو ذاتی ترجیحات سے بالاتر عوامل پر غور کرنا چاہئے۔ آپ کے منتخب کردہ فیلڈ کی موجودہ مانگ کیا ہے؟ اگر طلب کم ہے یا داخلہ مشکل ہے تو کیا آپ لاحق خطرے سے مطمئن ہیں؟ فیلڈ میں داخل ہونے کے لئے کس قابلیت کی ضرورت ہے؟ کیا اس کے لئے انسانی تعلیم یا تربیت کی ضرورت ہوگی؟ اس اختیار کا انتخاب آپ اور آپ کی زندگی میں دوسروں کو کس طرح متاثر کرے گا؟ دوستوں، ساتھیوں، اور خاندان کے افراد سے مشورے لیں اور جو پہلے سے اس شعبے میں ہیں ان سے بھی بات چیت کریں۔ اپنے ہر حتمی اختیارات کے ممکنہ نتائج اور رکاوٹوں پر غور کریں۔

beyond	بالاتر	outside, further, away from
current	موجودہ	existing, recent, present, contemporary
qualifications	صلاحیتیں	experiences, abilities, skills, talents
potential	ممکنہ	possible, likely, imaginable, thinkable

If you are pragmatic and practical in your choice of career then create your "career action plan". It's important to be realistic about expectations and timelines. Day dreaming, over expectations and setting unrealistic goals may detract you from your dream job. Write down specific action steps to take to achieve your goals and help yourself stay organized. Check them off as you complete them, but feel free to amend your career action plan as needed. Your goals and priorities may change, and that's perfectly okay.

اگر آپ کیریئر کے انتخاب میں حقیقت پسند اور عملی ہیں تو اپنا "کیریئر ایکشن پلان" بنائیں۔ توقعات اور ٹائم لائن کے بارے میں حقیقت پسندانہ ہونا اہم ہے۔ دن میں خواب دیکھنا، توقعات سے زیادہ اور غیر حقیقت پسندانہ اہداف کا تعین کرنا آپ کو اپنے خواب کی ملازمت سے روک سکتا ہے۔ اپنے اہداف کے حصول کے لئے مخصوص عملی اقدامات لکھیں اور اپنے آپ کو منظم رہنے میں مدد کریں۔ جب آپ ان کو مکمل کرتے ہیں تو ان کا جائزہ لیں، لیکن ضرورت کے مطابق اپنے کیریئر کے ایکشن پلان میں ترمیم کریں۔ آپ کے اہداف اور ترجیحات تبدیل ہو سکتی ہیں، اور یہ بالکل ٹھیک ہے۔

pragmatic	عملی	practical, realistic, reasonable, sensible
expectations	توقعات	hopes, prospects, outlook
detract	روکنا، راستے سے ہٹانا	undermine, take away, lessen, reduce
amend	ترمیم کرنا	alter, modify, revise, change

It is hoped that these suggestions and steps will serve as beacon in choosing your career. If you have any queries or confusion regarding the choice of your career, do not hesitate to ask. I wish you the best of luck for your future career.

امید ہے کہ یہ مشورے اور اقدامات آپ کے کیریئر کے انتخاب میں ہدایت کا کام کریں گے۔ اگر آپ کو اپنے کیریئر کے انتخاب کے حوالے سے کوئی سوال یا الجھن ہے تو پوچھنے میں ہچکچاہٹ نہ کریں۔ میری آپ کے مستقبل کے کیریئر کے لئے نیک تمناؤں ہوں۔

With kind regards,
Dr. Jamshed

احترام کے ساتھ،
ڈاکٹر جمشید

beacon	ہدایت	inspiration, guiding light, example
queries	سوالات	questions, doubts, requests

GLOSSARY

WORDS	MEANING
career	an occupation undertaken for a significant period of a person's life and with opportunities for progress.
Montessori	a system of education for young children that seeks to develop natural interests and activities rather than use formal teaching methods
motives	a reason for doing something
numeracy	the ability to understand and work with numbers
Pediatric	relating to the branch of medicine dealing with children and their diseases
pragmatic	dealing with things sensibly and realistically in a way that is based on practical rather than theoretical. Considerations
reflect	think deeply or carefully about
retrospection	the action of looking back on or reviewing past events or situations, especially those in one's own life

READING COMPREHENSION

Answer the following questions.

Q.1 What is the dominant theme of the letter?

Ans: The dominant theme of the letter is advice on how to select a career. It explains what factors one should consider while choosing a career. It then says that self-assessment, retrospection, interest, skills, knowledge, and interest are necessary for the selection of a career. An interview is an essential part of joining a career. It provides information about the requirements for job interviews.

Q.2 Why doesn't the career expert mention any specific profession as a career?

Ans: The career expert does not recommend any specific profession as a career because he is advising on how to select a career. He is explaining the factors which one must consider while choosing a career. He says the one should choose a career based upon his ability, potential, educational qualification, skills, interests, and likes and dislikes. The career expert says that selection of career is a decision that one should make based on his self-assessment. Based on the advice of the specialist, one can select a career that best suits him. For these reasons, the career expert has not mentioned any specific profession as a career.

Q.3 Why did the decision of choice of career considered the toughest? Give examples from the text of the letter.

Ans: The selection of a profession as a career is the most challenging decision in the life of a person because the whole life of the person depends on this decision. For this purpose, one has to consider several factors such as; educational qualification, skills, interests, and likes and dislikes. A career is also a source of earning. Therefore, one should choose it very wisely. The decisions people make about their careers affect them and their families. Many people do not put enough effort into choosing a career. They choose their careers for the wrong reasons and consequently end up unhappy. Choosing a career needs a well thought out decision.

Q.4 What is self-assessment? How far is it helpful in the choice of career?

Ans: A self-assessment is a way to learn about oneself based information about one's interests, aptitudes, educational qualification, and likes and dislikes. All these factors tell one's potential and suitability for a career. Self-assessment is necessary to find a profession that best suitable one's aptitude.

Q.5 Summarize the text of the lesson and extract the main points of the process of career choice. Now transfer the salient points of the process of career choice into a flow chart and critically analyze the process.

Ans: (A summary of the lesson is at the beginning of this unit.)

Q.6 Evaluate the steps of career choice and tell how effective or otherwise they are for your choice of career.

Ans: The career specialist has given several steps which one should follow while selecting an occupation or profession as a career. All these steps given are realistic and pragmatic. Ignoring any of these steps in the choice of a career may lead to unpleasant consequences. They guide on in selection an occupation according to one's aptitude, likes and dislikes, temperament, and interests. Following these steps, one may select a profession as a career that best suits him.

WRITING SUGGESTIONS

Letter Writing

Writing a Formal Letter

Rules for Writing Formal Letters in English

In English, there are a number of conventions that should be used when writing a formal or business letter. Furthermore, try to write as simply and as clearly as possible, and do not to make the letter longer than necessary. Remember not to use informal language like contractions.

Addresses:

1) Your Address

The return address (your address) should be written in the top left corner of the letter (avoid putting commas or full stops at the end of lines).

Date:

Write this after your address. Write the month as a word - 10th April 2010.

2) The Address of the person you are writing to

The address should be written on the left, starting below your address.

Salutation or greeting:

1) Dear Sir or Madam,

If you do not know the name of the person you are writing to, use this. It is always advisable to try to find out a name (a comma is needed).

2) Dear Mr. Abrar,

If you know the name, use the title (Mr., Mrs., Miss/Ms., Dr, etc.) and the surname only. If you are writing to a woman and do not know if she uses Mrs. or Miss, you can use Ms, which is used for both married and single women. (Note the comma after Mr. Abrar).

Ending a letter:

1) Yours faithfully.

If you begin your letter with 'Dear Sir/Madam,' end the letter this way.

2) Yours sincerely:

If you begin your letter with 'Dear Mr. Abrar', end the letter this way.

3) Your signature:

Sign your name, and then print it underneath the signature. If you think the person you are writing to might not know whether you are a man or a woman, put your title in brackets after your name.

How to Write a Formal Letter

First paragraph:

The first paragraph should be short and should state the purpose of the letter — to make an enquiry, complaint, request something, etc.

Middle Paragraph(s):

The paragraph or paragraphs in the middle of the letter should contain the relevant information behind the writing of the letter. Most letters in English are not very long, so keep the information to the essentials and concentrate on organizing it in a dear and logical manner rather than expanding too much.

Last paragraph:

The last paragraph of a formal letter should state what action you expect the recipient to take — to refund; send you information, etc.

Example of a Formal Letter with layout:

The example letter below shows you a general layout for a formal letter.

FORMAL LETTER LAYOUT

Use this letter layout when you write your letter.

The diagram illustrates the layout of a formal letter with the following components and labels:

- Your Address:** Points to the top left box.
- Date:** Points to the top right box.
- Name job title and address of the person you are writing to:** Points to the second box from the top.
- Insert Sir Madam or Surname Name with title (Mr. Ms. Mrs. Dr. etc.):** Points to the third box from the top.
- Dear:** Points to the fourth box from the top.
- topic sentence what is the letter about:** Points to the fifth box from the top.
- Main body of letter:** Points to the large central box.
- Yours sincerely if you know the recipient's name; Yours faithfully if you do not:** Points to the sixth box from the top.
- Singature:** Points to the seventh box from the top.
- Your name:** Points to the eighth box from the top.

A large diagonal watermark reading "MDCATBY TOUSEEFAHMAD" is overlaid on the diagram.

35-D3,

Zone-3 DI Khan

30 Sep. 2014

Mr. Abrar Khan

The News

107 - The Mall

Peshawar.

Dear Mr. Abrar

I am writing to enquire about the possibility of holiday work with your company this summer. I am very interested in gaining some experience working for a newspaper.

For the last two years I have been editor of the student magazine at my school. Next year I am planning to do a one-year course in newspaper journalism.

I have good computer skills and am accurate in written English.

I very much hope you have a vacancy for me. I enclose a copy of my CV and look forward to hearing from you soon.

Yours sincerely

Muhammad Ziad

Activity:

Write a letter to a company manager for the post of an accountant.

Oral Communication

Prepare a ten minutes class presentation on the choice of career and show your career path through flow chart and also show the steps of your action plan through flow chart.

Teacher's Guideline:

Tell students various positions and methods of writing date in letters, also tell them that letters are written in block as well as semi-block format.



MDCATBYFUTUREDOCTORS(TOUSEEFAHMAD)

UNIT

8

Wasteland

(پر باد زمین)

Marya Mann

By the end of the unit, the students will be able to:

- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- analyze paragraphs to identify sentences that support the main idea through
 - definition
 - example / illustration
 - cause and effect
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to
- scan to answer short questions.
- make simple inferences using context of the text and prior knowledge.
- distinguish between what is clearly stated and what is implied.
- deduce meaning of difficult words from context.
- give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
- relate what is read to his or her own feelings and experiences.
- explore causes and consequences of a problem or an issue and propose various solutions.
- evaluate material read.
- recognize the author's purpose and point of view and their effects on the texts.
- develop focus for own writing by identifying audience and purpose.
- create and deliver group / class presentation on various themes, problems and issue.
- present and explain one's point of view clearly.
- illustrate use of regular and irregular verbs.

ABOUT THE AUTHOR

This short essay is by the late author Marya Mannes (1904 - 1990), published in her book *More in Anger* in 1958 in the United States. Though forgotten today, Mannes was one of the well-known writers, editors and social critics of her time, and her words often took clear aim at the hypocrisy of life in the USA and the so-called 'American Dream'.

یہ مختصر مضمون، مصنفہ مرحومہ ماریہ منیس (1904 - 1990) کا ہے، جو 1958 میں ریاستہائے متحدہ میں انکی کتاب *More in Anger* میں شائع ہوا تھا۔ اگرچہ آج کے دور میں انکو بھلا دیا گیا ہے، منیس اپنے وقت کی ایک مشہور ادیبہ، مدیر، اور سماجی ناقد تھیں اور ان کے مضامین اکثر امریکہ میں زندگی کی منافقت اور نام نہاد 'امریکن خواب' کو نشانہ پر رکھتے تھے۔

SUMMARY

In this essay, Marya Mannes tells her readers about pollution. She points out how human beings are destroying the earth by throwing wastes into the environment and polluting the atmosphere. Lack of consciousness and extreme indifference is disturbing the world. Man is responsible for the contamination of the environment. People throw wastes without consideration and morality, contaminating roads, canals, meadows, and valleys. There are consequences to these actions.



Man is responsible for spoiling the beauty of the environment. No other entity except man spoils the purity of ocean beaches, streets of towns and cities, and roadways. Man is impoverishing land, nature, beauty, meadows, and forests. The earth we abuse and the living things we kill, one day, will take their revenge. Man does not diminish nature. Man is diminishing its future. Man is destroying itself by destroying its nature.

اس مضمون میں ماریہ منیس اپنے پڑھنے والوں کو آلودگی کے بارے میں بتاتی ہیں۔ وہ اس بات کی نشاندہی کرتی ہے کہ انسان ماحول میں فضلہ پھینک کر کس طرح زمین کو تباہ کر رہا ہے اور فضاء کو آلودہ کر رہا ہے۔ شعور کی کمی اور انتہائی بے حس دنیا کے لیے پریشان کن ہے۔ انسان ماحول کو آلودہ کرنے کا ذمہ دار ہے۔ لوگ سوچے سمجھے اور ضابطہ اخلاق کے بغیر، سڑکیں، نہریں، میدان، اور وادیوں میں آلودگی پھینک رہے ہیں۔ ان اعمال کے دور رس نتائج ہیں۔ یہ صرف آدمی ہی ہے جو ماحول کی خوبصورتی کو خراب کرتا ہے۔ انسان کے سوا کوئی دوسرا سمندری ماحولوں، شہروں، اور شہروں اور سڑکوں کی پاکیزگی کو خراب نہیں کرتا ہے۔ انسان زمین، فطرت، خوبصورتی، مرغزاروں اور جنگلات کو تباہ کر رہا ہے۔ ایک دن، جس زمین سے ہم براسلوک کر رہے ہیں، ہم سے اس کا بدلہ لیں گے۔ انسان فطرت کو کم نہیں کر رہا ہے۔ درحقیقت، انسان اپنا مستقبل کم کر رہا ہے۔ انسان اپنے ماحول کو تباہ کر کے اپنے آپ کو تباہ کر رہا ہے۔

TEXT WITH URDU TRANSLATION

Cans. Beer cans. Glinting on the verges of a million miles of roadways, lying in scrub, grass, dirt, leaves, sand, mud, but never hidden. Piel's, Rheingold, Ballantine, Schaefer, Schlitz, shining in the sun or picked by the moon or the beams of headlights at night; washed by rain or flattened by wheels, but never dulled, never buried, never destroyed. Here is the mark of savages, the testament of wasters, the stain of prosperity.

کین۔ بیئر کے کین۔ دس لاکھ میل لمبی سڑکوں کے کنارے چمکتے ہوئے، جھاڑیوں، گھاس، گندگی، پتوں، ریت، کچھڑ میں پڑے ہوئے، لیکن کبھی بھی چھپے ہوئے نہیں۔ پیلز، رائنگولڈ، بالسنائن، شیفر، شلٹر (بیئر کے کین)، سورج میں چمکتے ہوئے، چاندنی یارات کے وقت (گاڑیوں کی) ہیڈلائٹس میں نظر آتے ہوئے؛ بارش سے صاف ہوتے یا پہیوں سے چبٹے ہوئے ہوئے، لیکن کبھی کم، دفن، یا تباہ نہ ہوتے ہوئے۔ یہ وحشیوں کی نشانی ہے، ضائع کرنے والوں پر گواہی، خوشحالی کا داغ۔

Words	اردو معانی	Meanings/Synonyms
glinting	چمکتے ہوئے	shiny, sparkling, luminous, twinkling
verges	کنارے	edges, borders, brinks, margins

flattened	چپے	compressed, crushed, trampled, compacted
savages	وحش	brutes, ruffians, beasts
testament	گواہی	evidence, witness, proof, demonstration
stain	دائغ	mark, spot, blot, stigma
prosperity	خوشحالی	wealth, affluence, riches, luxury

Who are these men who defile the grassy borders of our roads and lanes, who pollute our ponds, who spoil the purity of our ocean beaches with the empty vessels of their thirst? Who are the men who make these vessels in millions and then say, "Drink — and discard"? What society is this that can afford to cast away a million tons of metal and to make of wild and fruitful land a garbage heap?

یہ کون لوگ ہیں جو ہماری سڑکوں اور گلیوں کے کنارے گھاس کو پامال کرتے ہیں، جو ہمارے تالابوں کو آلودہ کرتے ہیں، جو اپنی پیاس (بجھانے والے مشروبات) کے خالی بوتلوں سے ہمارے سمندر کے ساحلوں کی پاکیزگی کو خراب کرتے ہیں؟ وہ کون لوگ ہیں جو لاکھوں کی تعداد میں یہ بوتلیں بناتے ہیں اور پھر کہتے ہیں، "پیو اور چھوڑ دو"؟ یہ کون سا معاشرہ ہے جو دس لاکھ ٹن دھات کو ضائع کرنے اور غیر آباد اور زرخیز زمین کو کچرے کا ڈھیر بنانے کا متحمل ہو سکتا ہے؟

defile	پامال کرنا	taint, degrade, tarnish, contaminate
spoil	خراب کرنا	ruin, destroy, impair, blot
vessels	برتن	bottles, pots, bowls, pitchers
discard	ضائع کرنا	abandon, reject, throw away
heap	ڈھیر	mound, pile, stack

What manner of men and women need thirty feet of steel and two hundred horsepower to take them, singly to their small destinations? Who demand that what they eat is wrapped so that forests are cut down to make the paper that is thrown away, and what they smoke and chew is sealed so that the sealers can be tossed in gutters and caught in twigs and grass?

کس طرح کے مرد اور خواتین کو صرف اپنی قریبی منزلوں تک لے جانے کے لئے تیس فٹ لمبے اسٹیل اور دو سو ہارس پاور کی ضرورت ہوتی ہے؟ کون مطالبہ کرتے ہیں کہ جس چیز کو وہ کھاتے ہیں اسے (کاغذ میں) لپیٹ کر دیا جائے تاکہ جنگلوں کو کاٹ کر کاغذ بنایا جائے جسے (آخر کار) پیچینک دیا جاتا ہے، اور جو وہ (بطور) تمباکو نوش کرتے ہیں اور جو چباتے ہیں اسے لپیٹا جائے تاکہ لپیٹنے والی چیز کو گٹروں میں پیچینک دیا جاسکے اور وہ ٹہنیوں اور گھاس میں پھنس سکیں۔

wrapped	لپیٹنا	enfolded, covered, enveloped, enclosed
tossed	پیچینک دینا	threw, hurled, thrown, flung
twigs	ٹہنیاں، شاخیں	branches, shoots, stems

What kind of men can afford to make the streets of their towns and cities hideous with neon at night, and their roadways hideous with signs by day, wasting beauty; who leave the carcasses of cars to rot in heaps; who spill their trash into ravines and make smoking mountains of refuse for the town's rats? What manner of men choke off the life in rivers, streams and lakes with the waste of their produce, making poison of water?

کس طرح کے لوگ، خوبصورتی کو ضائع کرتے ہوئے، رات کے وقت اپنے شہروں کی سڑکوں اور شہروں کو نیون روشنی سے، اور اپنی سڑکوں کو دن میں اشتہاروں سے گھناؤنا بنانے کے متحمل ہو سکتے ہیں۔ جو کاروں کے ڈھانچوں کو ڈھیروں میں سڑنے کے لئے چھوڑتے ہیں۔ جو اپنی گندگی کو گھاسیوں میں پھینکتے ہیں اور گندگی کے سگتے ہوئے ڈھروں کو شہر کے چوہوں (کو پھیننے) کے لئے بناتے ہیں؟ کس طرح کے لوگ دریاؤں، نہریں، اور جھیلوں میں پانی کو زہر بناتے ہوئے زندگی کا اپنی پیدا کردہ گندگی سے گلا گھونٹتے ہیں۔

hideous	گھناؤنا	ugly, repulsive, unsightly, dreadful
carcasses	ڈھانچے، لاشیں	remains, skeletons, cadavers, bodies
ravines	گھاٹیاں	gorges, canyons, valleys, gulley
choke	گٹا گھونٹنا	obstruct, clog, block, stop

Who is as rich as that? Slowly the wastlers and despoilers are impoverishing our land, our nature, and our beauty, so that there will not be one beach, one hill, one land, one meadow, one forest free from the debris of man and the stigma of his improvidence.

کون ہے جو اتنا امیر ہے؟ آہستہ آہستہ برباد کرنے اور تباہ کرنے والے ہماری زمین، ہماری فطرت، اور ہماری خوبصورتی کو بد حال کر رہے ہیں، تاکہ کوئی ایک ساحل سمندر، ایک پہاڑی، ایک زمین (کا ٹکڑا)، ایک گھاس کا میدان، ایک جنگل انسان کے طے سے پاک نہ ہو اور اس کی کوتاہ اندیشی کے بد نما داغ کا مظہر نہ ہو۔

despoilers	برباد کرنے والے	looter, pillager, plunderer, raider
impoverishing	بد حال کرنا	depriving, ruining, diminishing, weakening, depleting
meadow	گھاس کا میدان	field, pasture, grazing land
debris	لمبہ	wreckage, remains, rubble, wastes
stigma	بد نما داغ	shame, disgrace, humiliation
improvidence	کوتاہ اندیشی	carelessness, neglect, shortsightedness, wastefulness

Who is so rich that he can squander forever the wealth of earth and water for the trivial needs of vanity or the compulsive demands of greed, or so prosperous in land that he can sacrifice nature for unnatural desires? The earth we abuse and the living things we kill will, in the end, take their revenge; for in exploiting their presence we are diminishing our future.

کون اتنا امیر ہے کہ وہ بے وقوفوں کی چھوٹی چھوٹی ضرورتوں کے لالچ سے مغلوب مطالبات کے لئے زمین اور پانی کی دولت کو ہمیشہ کے لئے ضائع کر سکتا ہے، یا زمین (کے معاملے) میں اتنا خوشحال ہے کہ وہ غیر فطری خواہشات کے لئے فطرت کو قربان کر سکے؟ جس زمین کا ہم غلط استعمال کرتے ہیں اور زندہ چیزیں جنہیں ہم مار دیتے ہیں، آخر میں بدلہ لیں گی؛ کیونکہ ان کی موجودگی کا ناجائز فائدہ اٹھا کر ہم اپنا مستقبل متروک کر رہے ہیں۔

squander	ضائع کرنا	waste, spend, misuse, consume, dissipate
trivial	غیر اہم، چھوٹی چھوٹی	unimportant, small, minor, insignificant, petty
vanity	خود نمائی	pride, arrogance, self-love
compulsive	مجبوری	obsessive, habitual, uncontrollable
revenge	بدلہ	retaliation, retribution, payback
exploiting	فائدہ اٹھانا	ill-using, take advantage of, make use of
diminishing	کم ہونا	lessening, weakening, waning, shrinking, reducing

And what will we leave behind us when we are long dead? Temples? Amphora? Sunken treasure?

اور جب ہمیں مرے مدتیں ہو جائیں گی تو ہم اپنے پیچھے کیا چھوڑ گئے ہوں گے؟ عبادت گاہیں؟
سمراتی؟ ڈوبا ہوا خزانہ؟

amphora	سمراتی	container, beaker, bottle, bucket
sunken	ڈوبا ہوا	submerged, buried, immersed

Or mountains of twisted, rusted steel, canyons of plastic containers, and a million miles of shores garlanded, not with the lovely wrack of the sea, but with the cans and bottles and light-bulbs and boxes of a people who conserved their convenience at the expense of their heritage, and whose ephemeral prosperity was built on waste.

یا چوڑے، زنگ آلود اسٹیل کے پہاڑ، پلاسٹک کے برتنوں کی داویاں، اور دس لاکھ میل لمبے ساحل جو
فرضاً سمندری جھاڑیوں سے مزین نہیں بلکہ کین، بوتلیں اور روشنی کے بلب اور ایسے لوگوں کے ڈبے
جنہوں نے اپنی سہولت ورثے کی قیمت پر مقدم رکھی، اور جس کی غیر دائمی خوشحالی فضول خرچی پر تعمیر ہوئی
تھی۔

canyons	کھائیاں	gorges, valleys, ravines, gulleys
garlanded	مزین	decorated, adorned, ornamented, wreathed
wrack	سمندری جھاڑیاں	sea weeds
convenience	آرام، سہولت	ease, comfort, luxury
expense	قیمت پر	disadvantage, cost, loss, deprivation
heritage	ورثہ	legacy, tradition, culture
ephemeral	غیر دائمی، عارضی	short-lived, brief, momentary

GLOSSARY

Word	Meaning
Amphora	a tall ancient Greek or Roman jar or jug with two handles and a narrow neck.
Canyon	a deep gorge, typically one with a river flowing through it, as found in North America.
carcasses (n)	the structural framework of a building, ship, or piece of furniture; the remains of something.
debris (n)	scattered pieces of rubbish or remains.
defile (v)	damage the purity or appearance of; mar or spoil.
despoiler	Plunderer
ephemeral (adj)	lasting for a very short time.
glinting	give out or reflect small flashes of light.
hideous (adj)	extremely ugly.
impoverishing (v)	make (a person or area) poor.

improvidence (adj)	Thoughtlessness
ravine(n)	a deep, narrow gorge with steep sides.
refuse (n)	matter thrown away or rejected as worthless; rubbish.
sealers (n)	a device or substance used to seal something.
squander (v)	waste (something, especially money or time) in a reckless and foolish manner.
stigma (n)	A mark of disgrace associated with a particular circumstance, quality, or person.
vanity(n)	excessive pride in or admiration of one's own appearance or achievements; the quality of being worthless or futile.
Verges	an edge or border; a grass edging such as that by the side of a road or path.
wrack (n)	any of a number of coarse brown seaweeds which grow on the shoreline, frequently each kind forming a distinct band in relation to high- and low-water marks. many have air bladders for buoyancy.

READING COMPREHENSION

Answer the following questions

Q1. What is the thesis statement of Mannes' essay 'Wasteland'?

Ans. Mannes' essay 'Wasteland' highlights the issue of pollution. Manne's main point is that man is destroying the earth by throwing waste into its environment and polluting its atmosphere. Man is abusing the planet by killing things living on it. One day, these will take their revenge. Man is diminishing its future. Man is destroying itself by destroying its nature.

Q2. How many examples of waste does Mannes cite? What do they have in common?

Ans. Mannes cites five examples of waste. These are cans, paper, carcasses of cars, bottles, and light bulbs thrown away by human beings. Two things are common in these examples. Human beings throw them away, and these pollute the environment.

Q3. What purpose does Mannes want to achieve? Does it work?

Ans. Manne's purpose is to make us think that the waste we are throwing is destroying the earth. It is polluting the environment and the atmosphere. She describes in details that people's lack of consciousness and indifference is damaging the world. She wants to make it clear that the world is polluted as a result of the actions of human beings. The author has a profound impact on the reader. She depicts reality. It is a reality that we are polluting the earth and ignoring its consequences.

Q4. In what way is Mannes' essay persuasive, and how does it differ from a formal argument?

Ans. Mannes' essay is persuasive and different from a formal argument. In this essay, she uses various literary devices such as **repetition** and **questioning** to emphasize how people throw waste with no consideration and morality. Mannes also uses similes to illustrate the impact of contamination. For example, she compares a can with a vessel: "Who spoil the purity of our ocean beaches with the empty vessels of their thirst." This style makes her writing more meaningful, and it awakens on a reader the consequences of his actions.

Q5. In paragraph number five, Mannes writes: "There will not be one beach, one hill, one lane, one meadow, one forest free from the debris of man and the stigma of his improvidence." Is it an accurate statement or exaggerated? Explain.

Ans. There is no exaggeration in the statement that "there will not be one beach, one hill, one lane, one meadow, one forest free from the debris of man and the stigma of his improvidence." It is an accurate description of the facts. If man continues to throw waste on land, meadows, and forests, one day all these will be littered with garbage. This is the expected result of the carelessness of man. There is an accurate statement, and there is no exaggeration to it.

Q6. Who is Mannes's audience? What assumptions does she make of it?

Ans. Mannes's audience is common American people. They are known for their wastefulness and extravagance. They used to have little concern for the environment and its protection. Therefore, they used to care less for throwing used things. Mannes assumes that his audience, ordinary American people, are educated and conscientious people. Therefore, she appeals to the conscience and morality of people by explaining to them the consequences of their actions.

Q7. Why does Mannes use such a short paragraph (paragraph No.7)? Why does she not merge it with the longer paragraph that follows?

Ans. In this paragraph, Mannes uses a literary device of questioning, for the first time, to emphasize a problem and its consequences. She asks only one question to awake the conscience of people. Since she has asked only one question, that is why the paragraph is short. A paragraph usually contains only one theme. The theme of the next paragraph is different from the previous paragraph. Therefore, the author did not merge this short paragraph with the longer paragraph that follows.

Q8. Is Mannes argument based on emotion or factual evidence? Illustrate.

Ans. Mannes bases her argument on factual evidence. She appeals to the reader's conscience regarding pollution by giving several examples. All examples support her argument that man is destroying the earth by polluting it. She states that wasters and despoilers are impoverishing our land, our nature so that there will not be one beach, one hill, one land, one meadow, one forest free from the debris of man. All these are facts. There is no appeal to emotion. Thus, Mannes argument is based on factual evidence.

WRITTEN SUGGESTION

Select a place on campus or in town that shows the effect of what Mannes is saying. In a letter to the editor, describe the place with the intention of persuading your readers to do something about pollution. But before you choose a subject, spend a day looking for examples of types of waste in your environment. As you walk around your campus or your neighborhood, what do you see? Take notes.

Oral communication

Do some research on recycling? What has the community in which you live, or your college, or the government done about recycling? Make specific, workable recommendation. Prepare a twenty minutes presentation on recycling and deliver it to class. Respond to the questions of your class fellows.

VOCABULARY AND GRAMMAR

VOCABULARY

Fill in the blanks with one of the following words.

after, immediately, afterwards, before, now, finally, until, as soon as

1. Before going to sleep, I like to read for half an hour.
2. Call me as soon as you get to the hotel, OK?
3. First we went to offer prayers, afterwards we went to have a dinner together.
4. I didn't look at the answer until finishing the test. I didn't cheat!
5. If you see this book on sale for less than ten dollars, buy it immediately. It usually costs nearly twenty.
6. After following Mrs. Ibrar for almost an hour, I saw her enter the restaurant.
7. We Looked in four stores finally finding it in one very near our house!
8. I don't want it in ten minutes. I need it now.

GRAMMAR

A. Find the regular verbs in each line, write them in the blanks and use them in sentences.

Regular Verb

A regular verb is one that conforms to the usual rule for forming its simple past tense and its past participle. In English, the "usual" rule is to add "-ed" or "-d" to the base form of the verb to create the past forms.

1. read, feel, play, see	play	We used to play cricket on every Sunday.
2. listen, do, go, make	listen	He does not listen to his parents.
3. know, help, say, think	help	He helps his poor relatives.
4. like, write, forget eat	like	He liked the ice cream made by me.
5. take, bring, cut, clean	clean	He cleaned his house yesterday.
6. watch, be, have, meet	watch	They watched the match on the television.
7. put, buy, cook, teach	cook	I cooked dinner on Sunday.
8. catch, find, answer, lose	answer	She could not answer any of my questions.
9. want, tell, win, sit	want	I wanted to drink a cup of coffee.
10. sell, build, drink, open	open	She opened the door.

B. Change the verb (in parenthesis) into the simple past.

- I (hear) a new song on the radio.
I **heard** a new song on the radio.
- I (read) three books last week.
I **read** three books last week.
- They (speak) in Urdu to the waitress.
They **spoke** in Urdu to the waitress.
- He (understand) during the class; but now he doesn't understand.
He **understood** during the class; but now he doesn't understand.
- I (forget) to buy some milk.
I **forgot** to buy some milk.
- She (have) a baby in June.
She **had** a baby in June.
- You (lose) your keys last week.
You **lost** your keys last week.
- They (swim) 500 m.
They **swam** 500 m.
- At the age of 23, she (become) a doctor.
At the age of 23, she **became** a doctor.
- I (know) the answer yesterday.
I **knew** the answer yesterday.

Activity:

Search for some irregular verbs in the text you have recently read and then use them in sentences.

Following is the list of irregular verbs used in the text. Use them in sentences:

build, cast, catch, cut, eat, hide, leave, lie, make, say, shine, spill, take, throw



UNIT

9

The White Lamb

(سفید مینہ)

Sero Khanzadian

By the end of the unit, the students will be able to:

- read a text to make connections between characters, events, motives and causes of conflicts in texts across cultures.
- analyze story elements: characters, events, setting, plot, theme, tone, point of view.
- recognize the author's purpose and point of view and their effects on the texts.
- analyze the conflict in a story or literary selection. Explore options to resolve the conflict. Propose another resolution.
- identify universal theme present in literature across all cultures.
- use special devices to support arguments e.g. appeal to logic through reasoning, appeal to emotion or ethical belief, relating a personal anecdote or analogy.
- demonstrate heightened awareness of conventions and dynamics of group discussion and interaction to:
 - present and explain one's point of view clearly
 - support or modify one's opinion with reasons
 - acknowledge other's contribution
 - share information and ideas
 - clarify, rephrase, explain, expand and restate information and ideas
 - illustrate use of transitive and intransitive verbs.
 - illustrate appropriate vocabulary and spelling in their own writing.



ABOUT THE AUTHOR

The son of a peasant, Khanzadian was trained as an elementary school teacher and taught in mountain villages of Armenia until he was called to the service in 1941 (WWII). He was wounded in action several times and was decorated for valour. His first book, *The People of our Regiment* (1949), is about the courageous defenders of Leningrad. It won immediate acclaim. Since then, he has published several novels and short story collections.

ایک کسان کا بیٹا، خانزادیان نے ابتدائی اسکول کے استاد کے طور پر تربیت حاصل کی اور آرمینیا کے پہاڑی دیہات میں پڑھایا یہاں تک کہ 1941 میں اسے جنگ عظیم دوم میں خدمت کے لیے بلا لیا گیا۔ وہ (جسٹس) کارروائیوں میں متعدد بار میں زخمی ہوا اور اسے بہادری کا تمغہ دیا گیا تھا۔ اس کی پہلی کتاب، 'ہماری رجمنٹ کے لوگ' (1949) لینن گراؤ کے بہادر محافظوں کے بارے میں ہے۔ اس نے فوری طور پر پڑھائی حاصل کی۔ تب سے اس نے کئی ناول اور مختصر کہانیوں کے مجموعے شائع کیے ہیں۔

SUMMARY

Arshak was the adopted son of Navasard whom he had sent to Moscow for study. Navasard had no other living relative except Arshak. One day the team leader told Navasard that his son had come home. He had seen him in a blue Sedan in the village. Navasard became happy and hurried towards the village because he had not seen Arshak for ten years. He had waited for him impatiently.

He plucked watermelon from the orchard because Arshak loved watermelons. He packed fig fruits in a basket for his son and took a six-month-old lamb with him for Arshak to eat its meat.

He set out for the village. On his way to the village, people asked him about the purpose of his visit to the village. He proudly told them that his son, Arshak, had come home. On the way, the old man remembered his past life spent with his son. He remembered each event that had taken place in the past. He remembered every tree and piece of land where he sat, played, and walked with his son. He remembered the tree Arshak had fallen from and had broken his leg. He thought of the things he had sold for Arshak's study in the city.

Finally, the old man reached his house, but he did not see his son at home. He entered the yard, set the basket on the ground, and tossed an armful of grass to the lamb. He cleaned the house and made it clean for his son. He remembered the story of the bowl he had bought for Arshak.

He lit the fire and took his knife to slaughter the sheep but changed his mind and said he should wait till Arshak comes. He laid the fruit on the windowsill because he was afraid of spoiling the fruit.

The sun was setting, but there was no sign of Arshak. He sent a neighbour child for Arshak to the Chairman's house, but Arshak remained at the Chairman's home. Dark spread on all sides and the fire died down. The old man tired of waiting went to sleep on the table.

A neighbouring woman awoke the old man in the morning. He inquired about the woman about Arshak. She replied that he had gone back. The old man climbed to the roof and saw Arshak's car was speeding along the road and soon disappeared from his sight. The old man caught his lamb of its rope and returned to the orchards with sunken eyes and swooped back.

ارٹشک نواسارڈ کا لے پالک بیٹا تھا، جسے اس نے ماسکو پڑھنے کے لئے بھیجا تھا۔ نواسارڈ کا ارٹشک کے علاوہ کوئی دوسرا رشتہ دار حیات نہیں تھا۔ ایک دن (اس کے) گروہ کے رہنمائے نواسارڈ کو بتایا کہ اس کا بیٹا گھر آیا ہے۔ اس نے اسے گاؤں میں ایک نیلے رنگ کی کار میں دیکھا تھا۔ نواسارڈ خوش ہوا اور جلدی سے اسے گاؤں کی طرف بڑھا کیونکہ اس نے دس سالوں سے ارٹشک کو نہیں دیکھا تھا۔ اس نے بے صبری سے اس کا انتظار کیا تھا۔ اس نے باغ سے تربوز لیا کیونکہ ارٹشک تربوز پسند کرتا تھا، اس نے اپنے بیٹے کے لئے ایک نوکری میں انجیر کے پھل رکھے اور ارٹشک کے لئے، اس کا گوشت کھانے کے لئے، چھ ماہ کی ایک بھیڑ بھی اپنے ساتھ لے گیا تھا۔ وہ گاؤں کے لئے روانہ ہوا۔ گاؤں جاتے ہوئے لوگوں نے اس سے اس جلد گاؤں جانے کا مقصد پوچھا۔ اس نے فخر سے جواب دیا کہ اس کا بیٹا ارٹشک گھر آیا ہے، راستے میں بوڑھے نے اپنے بیٹے کے ساتھ گزری ہوئی گزشتہ زندگی کی یاد کی۔ اس نے ماضی میں رونما ہونے والے ہر واقعے کی یاد تازہ کی۔ اس نے ہر درخت اور زمین کے ٹکڑے کو دوبارہ یاد کیا جہاں وہ بیٹھا کرتا تھا، کھیلتا تھا، اور اپنے بیٹے کے ساتھ چلتا تھا۔ اسے وہ درخت بھی یاد آیا جس سے ارٹشک جراتھار اس کی ٹانگ ٹوٹ گئی تھی۔ اس نے شہر میں ارٹشک کے مطالعے کے لئے جو چیزیں بیٹی تھیں ان کے بارے میں بھی سوچا۔ آخر کار وہ اپنے گھر پہنچا لیکن گھر میں اپنے بیٹے کو نہیں دیکھا۔ وہ صحن میں داخل ہوا، نوکری کو زمین پر رکھا اور میسنے کے سامنے ایک گھاس کا گٹھ پھینک دیا۔ اس نے گھر کی صفائی کی اور اسے اپنے بیٹے کے لئے صاف مقرر کیا۔

دیلا۔ اس نے ارشک کے اس پیالے کی کہانی یاد دلائی جو اس نے خریدا تھا۔

اس نے آگ بھڑکائی اور اپنی چھری لے کر بھیڑوں کو ذبح کرنے کے لئے گیا لیکن اس نے اپنا خیال بدل لیا اور کہا کہ اسے ارشک کے آنے تک انتظار کرنا چاہیے۔ اس نے پھل کھڑکی پر رکے کیونکہ وہ پھل خراب ہونے سے ڈرتا تھا۔

سورج غروب ہو رہا تھا لیکن ارشک کا کوئی نشان نہیں تھا۔ اس نے ایک پڑوسی بچے کو ارشک (کوبلانے) کے لئے چیزیں کے گھر بھیجا لیکن ارشک نے چیزیں کے گھر ہی رہا۔ ہر طرف اندھیرا پھیل رہا تھا اور آگ بھی دم بڑھتی تھی۔ انتظار کر کے تھکا ہوا بوڑھا آدمی میز پر ہی سو گیا۔

ایک ہمسایہ عورت صبح بوڑھے کو بیدار کرتی ہے۔ اس نے عورت سے ارشک کی آمد کے بارے میں دریافت کیا۔ اس نے جواب دیا کہ وہ واپس چلا گیا ہے۔ وہ چھت پر چڑھ گیا اور دیکھا کہ ارشک کی گاڑی سڑک پر تیز رفتاری سے جا رہی تھی اور جلد ہی اس کی نظروں سے اوجھل ہو گئی۔ بوڑھے نے میسے کو سی سے پکڑا اور واپس باغوں کی طرف چلا گیا، اس کی آنکھیں (غم سے) ڈھنسی ہوئی تھیں اور کمر زیادہ جھکی ہوئی تھی۔



TEXT WITH URDU TRANSLATION

The old gardener, Navasard, went down to the spring that welled up under the nut tree to wash and to rest. No sooner had he bent down to let the cool water splash on his sunburned face than he heard the team leader calling him "Hey, Navasard! Hurry! Your son Arshak is back!"

"What?" the old man said excitedly and then straightened up with difficulty, he rushed back up to where the man was standing with an agility surprising for his years. "What did you say? When did he come? Where is he?"

"He's in the village. I saw him myself. He's driving a blue sedan, riding through the village. Lucky you. Navasard! God has blessed you with a fine son!"

The sun began to shine ten times as brightly as before. Navasard felt he was walking on air. His heart pounded with excitement.

بوڑھا باغبان، ناواسارڈ، دھونے اور آرام کرنے کے لیے نیچے چشمے کے پاس گیا جس نے نٹ کے درخت کے نیچے کنواں بھر دیا تھا۔ جیسے ہی وہ اپنے سورج سے تپے ہوئے چہرے پر ٹھنڈا پانی چھڑکنے کے لئے جھکا تھا اس نے ٹیم لیڈر کو اشارہ کرتے ہوئے سنا "اے، ناواسارڈ! جلدی کرو! تمہارا بیٹا ارشک واپس آ گیا ہے!"

"کیا؟" بوڑھے نے پر جوش انداز میں کہا اور پھر مشکل سے سیدھا ہوا، وہ اس طرف اس تیزی سے بھاگا جو اس کی عمر کے لیے حیران کن تھا، جہاں وہ شخص کھڑا تھا۔ "تم نے کیا کہا؟ وہ کب آیا؟ وہ کہاں ہے؟"

"وہ گاؤں میں ہے۔ میں نے اسے خود دیکھا۔ وہ نیلے رنگ کی کار میں گاؤں میں سے گزر رہا تھا۔ تم خوش قسمت ہو۔ ناواسارڈ! خدا نے تمہیں ایک اچھا بیٹا عطا کیا ہے!"

سورج اس سے دس گنا زیادہ چمکنے لگا جتنا وہ پہلے چمک رہا تھا۔ ناواسارڈ کو محسوس ہوا کہ وہ ہوا پر چل رہا ہے۔ اس کا دل جوش میں دھڑکنے لگا۔

Words	اردو معانی	Meanings/Synonyms
spring	چشمہ	fountain, water source
agility	پھرتی	quickness, alertness, swiftness
pounded	دھڑکنا	beat, throbbed, palpitated
excitement	خوشی، جوش	pleasure, delight, enthusiasm

Navasard seemed to be pondering over something as he looked in the direction of the village. But then turned sharply and ran towards a spot in the orchard instead. He had not seen Arshak for ten years. Each year he would look at the road hopefully and wait. He had waited patiently. And now, at long last, he would see

گاؤں کی سمت دیکھتے ہوئے ناواسارڈ کسی چیز پر غور کر رہا تھا۔ لیکن پھر وہ تیزی سے مڑا اور اس کی نگاہیں ایک مقام کی طرف بھاگ گیا۔ اس نے دس سال سے ارشک کو نہیں دیکھا تھا۔ ہر سال وہ امید سے سڑک کی طرف دیکھتا اور انتظار کرتا۔ اس نے صبر سے انتظار کیا تھا۔ اور اب، آخر کار، وہ اسے

him. Arshak had come at a good time: fruit in orchards had ripened, and he was still hale and hearty.

Navasard had no living relatives left in the village. His had not been a happy life. He had never had any children of his own, and his wife had died many years before. His brother and sister-in-law had died of hunger during the war, leaving an only son, Arshak.

Then he recalled that the largest of the watermelons had ripened under the huge mulberry tree by the river bank. He cut its stem, wiped the silvery dust from the melon with the hem of his long jacket and admired its shiny stripes.

دیکھتے گئے۔ ارشاک اچھے وقت پر آیا تھا: پھل درختوں میں پھل چکے تھے اور وہ بھی تندرست و توان تھا۔
نواسارڈ کا گھرانہ اس میں کوئی رشتہ دار زندہ ہی نہیں تھا۔ اس کی زندگی خوشگوار نہیں تھی۔ اس کی اپنی
کبھی اولاد نہیں ہوئی تھی اور اس کی اہلیہ کا بہت سال پہلے انتقال ہو گیا تھا۔ اس کا بھائی اور بھانجی جنگ
کے دوران بھوک سے مر گئے تھے، پیچھے انکو تیرہ چھوڑا تھا۔ ارشاک۔
پھر اسے یاد آیا کہ تربوزوں میں سے سب سے بڑا دریا کے کنارے بڑے شہتوت کے درخت
کے نیچے پک گیا تھا۔ اس نے اس کا تانکا تانکا اس نے اپنی لمبی جیکٹ کی بھانجی سے تربوز سے چاندی جیسی
و حوالہ صاف کی اور اس کی چمک دار دھاروں کو سراہا۔

pondering	سوچنا، غور کرنا	thinking, considering, musing, thoughtful
orchard	باغ	plantation, wood, grove
patiently	مہر سے	calmly, steadily, quietly, firmly, bravely
ripened	پک جانا	ready, matured, full-grown
recalled	یاد آنا	remembered, recollected, reminded

"My Arshak loves watermelons," he mumbled. He got down on his knees, put his arms around the melon and squeezed hard, with his ear to the rind. He nodded approvingly at the sound. He then went over to the fig tree, climbed it with difficulty and began picking the honey-sweet fruit that had been pecked at here and there by the birds. He chose the figs and packed them gently into a bright woven basket.

"میرے ارشاک کو تربوز بہت پسند ہیں۔" وہ بڑبڑایا۔ گھٹنوں کے بل بیٹھ کر اسے ہاتھ سے
خربوزے کو گھیرا اور اپنے کان اس کت جھلکے کو لگاتے ہوئے اسے سختی سے نیچوڑا۔ اس نے آواز پر
رضامندی سے سر ہلایا۔ اس کے بعد وہ انجیر کے درخت کے پاس گیا، مشکل سے اس پر چڑھا اور انجیری
طرح میٹھے پھل چنے لگا۔ انجیریں پتھروں نے جگہ جگہ ٹھونگیں ماری ہوئی تھیں۔ اس نے انجیروں کو چنا اور
آہستہ آہستہ انہیں شوخ رنگوں میں بنی ہوئی نوکری میں ڈال لیا۔

Then Navasard set out along the bank to where a six-month-old white lamb was grazing. He was saving the lamb for a special occasion.

تب نواسارڈ کنارے کے ساتھ چل پڑا جہاں پر ایک چھ ماہ کا سفید مینا چر رہا تھا۔ اس نے بھیڑ کے
بچے کو ایک خاص موقع کے لئے بچا رکھا تھا۔

"Arshak has come home. I've finally lived to see the day," Navasard said to himself and untethered the lamb. It bleated loudly.

"ارشاک گھر آیا ہے۔ میں آخر کار یہ دن دیکھنے کے لئے زندہ ہوں۔" نواسارڈ نے خود سے کہا
اور بھیڑ کی رسی کھول دی۔ یہ زور سے چلائی۔

"Let's go, fellow," Navasard said. "Come on, Arshak's home."

"چلو، ساتھی۔" نواسارڈ نے کہا۔ "آؤ، ارشاک کے گھر۔"

mumbled	بڑبڑانا	murmured, babbled, garbled
squeezed	نیچوڑا	crushed, pressed, gripped
approvingly	رضامندی سے	positively, favorably, admiringly, appreciatively
pecked	ٹھونگیں مارنا	ate, eaten, nibbled
occasion	موقع	time, circumstance, event

untethered	رسی کھولنا	release, untied, unstrapped, unchained
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He climbed the steep path to the village. The heavy basket pressed on his shoulders, while the meek and gentle lamb either ran on ahead or fell behind him.

"Where are you going so early in the day?" The people he met on the way asked.

"Arshak has come home for a visit," the old man would reply proudly.

On the way each tree and bush, each stone and spring reminded him of Arshak's childhood. Many were the times that he carried the child up the steep path on his back. He would sit down to rest on this stone. Navasard would give Arshak a pear and would wipe his nose with the hem of his long jacket. There was the spring which Arshak liked to drink from. Navasard would cup his hands and Arshak would drink from them. Here was the small orchard. The trees still bore fruit abundantly and stayed green far into the autumn. When Arshak was eleven, he fell from that cherry tree and broke his leg. Navasard carried him the many miles to the doctor in the distant settlement.

meek	کمزور	
hem	جھکار	border, edge, edging
abundantly	فراوانی سے	plentifully, copiously, richly, amply
settlement	آبادی	village, town, colony, township

Then Navasard thought of all the things he had sold to outfit Arshak for the city life when he had sent the boy off to study. It had been a long stretch, but Arshak graduated from the university and had then gone on to study in Moscow. He had risen high in the world.

Navasard would often tell his fellow-villagers about the very important work Arshak was doing in the capital, about his grand car and that he lived in the biggest house in Moscow.

The old man was in a hurry to reach the village, the meek and timid lamb followed on his heels.

He finally reached his house but did not see Arshak's car outside. "Why didn't he drive right up?" Navasard wondered.

"Ah, what am talking about. The gravel's too sharp here. He was probably afraid he'd ruin his tires. It's good he didn't drive up to the house."

وہ گاؤں تک اونچائی کے راستے پر چڑھا۔ بھاری ٹوکری کا زور اس کے کاندھوں پر تھا، جب کہ کمزور اور شریف النفس بھیڑ بھی بھاگ کر اس سے آگے یا کبھی پیچھے رہ جاتی۔

"تم دن میں اتنی جلدی کہاں جا رہے ہو؟" راستے میں وہ جن لوگوں سے ملا انہوں نے

پوچھا۔

"ار شک گھر آیا ہے ملنے کے لیے،" بوڑھا نخر سے جواب دیتا۔

(گھر) جاتے ہوئے ہر درخت اور جھاڑی، ہر پتھر اور چشمہ اسے ار شک کے بچپن کی یاد دلاتے تھے۔ کئی مرتبہ اس نے بچے کو اپنی پیٹھ پر اونچائی کے راستے پر چڑھا تھا۔ وہ اس پتھر پر آرام کرنے بیٹھ جاتا تھا۔ ناواسارد ار شک کو ناشپاتی دیتا اور اپنی کیٹی جیکٹ کی جھکار سے اس کی ناک پونچھتا۔ وہاں ایک پتھر تھا جس سے ار شک پانی پینا پسند کرتا تھا۔ ناواسارد اپنے ہاتھوں کا پیالہ بنالیتا اور ار شک ان سے پانی پیتا۔ یہاں وہ چھوٹا باغ تھا۔ درخت ابھی بھی بہت زیادہ پھل دیتے ہیں اور موسم خزاں میں دیر تک سبز رہتے ہیں۔ جب ار شک گیارہ سال کا تھا، وہ اس چہری کے درخت سے گر گیا اور اس کی ٹانگ ٹوٹ گئی تھی۔ ناواسارد اسے کئی میل دور ایک آبادی میں ڈاکٹر کے پاس لے گیا تھا۔

تب ناواسارد نے ان تمام چیزوں کے بارے میں سوچا جو اس نے ار شک کو شہر کی زندگی کے لیے تیار کرنے کے لیے بیچ دی تھیں جب اس نے لڑکے کو تعلیم کے لئے روانہ کیا تھا۔ یہ ایک طویل عرصہ تھا لیکن ار شک یونیورسٹی سے فارغ التحصیل ہوا اور اس کے بعد ماسکو میں تعلیم حاصل کرنے چلا گیا تھا۔ اس نے دنیا میں بلند مقام حاصل کیا تھا۔

ناواسارد اپنے ساتھی گاؤں والوں کو اکثر اس انتہائی اہم کام کے بارے میں بتاتا تھا جو ار شک دارالحکومت میں کر رہا تھا، اس کی بڑی کار کے بارے میں اور یہ کہ وہ ماسکو کے سب سے بڑے گھر میں رہتا تھا۔

بوڑھا آدمی گاؤں پہنچنے کے لئے جلدی میں تھا، کمزور اور بزدل بھیڑ اس کے پیچھے آرہی تھی۔

آخر کار وہ اپنے گھر پہنچ گیا لیکن باہر ار شک کی کار نظر نہیں آئی۔ "وہ سیدھا یہاں تک کیوں نہیں آیا؟" ناواسارد نے حیرت سے سوچا۔

"آہ، میں کیا بات کر رہا ہوں۔ یہاں پتھر بہت تیز ہیں۔ اسے شاید ڈر تھا کہ وہ اپنے ٹائر پر باد کرے گا۔ یہ اچھا ہے کہ وہ گھر تک گاڑی نہیں لایا۔ timid

outfit	کپڑے، لباس	suit, clothing, dress, getup
stretch	عرصہ	period, stint, time
timid	بزدل	fearful, cowardly, frightened
wondered	سوچا	speculated, questioned, pondered, doubted

His one-storey flat-roofed house with a terrace and an earthen floor was like an eagle's nest stuck onto the mountain slope, one among many others.

Navasard entered the yard, set the basket on the ground, tossed an armful of grass to the lamb, and looked about. For the first time in his life the house looked pitiful and decrepit to him.

"Well, it's Arshak's house, too. This is where he grew up. He won't be ashamed of his own house." He said to console himself and began clearing the yard.

"Congratulations, Navasard. Arshak's come back." It was the old neighbour woman, looking over the fence.

Navasard flushed with joy. "Thank you: And may your wanderer return as well."

اس کا ایک منزلہ ہموار چھت اور ٹیرس والا مکان جس کا مٹی کا فرش تھا، عقیاب کے گھونسلے کی مانند تھا جو، بہت سے دوسرے گھروں کی طرح، پہاڑی کی ڈھلان پر پھنس گیا تھا۔

ناداسارڈ صحن میں داخل ہوا، زمین پر نوکری رکھی، ایک گلدہ بھر گھاس کو بھیڑ کے آگے پھینک دیا، اور ارد گرد دیکھا۔ زندگی میں پہلی بار اسے گھر قابل رحم اور خستہ حال نظر آیا۔

"ٹھیک ہے، یہ ارشک کا گھر بھی ہے۔ یہ وہی (گھر) ہے جہاں وہ بڑا ہوا ہے۔ وہ اپنے گھر سے شرمندہ نہیں ہوگا۔" اس نے خود کو تسلی دیتے ہوئے کہا اور صحن صاف کرنا شروع کیا۔

"مبارک ہو، ناداسارڈ۔ ارشک واپس آ گیا۔" یہ جنگلے کے اوپر سے دیکھتی ہوئی بوڑھی پڑوسن تھی۔

ناداسارڈ خوشی سے کھل اٹھا۔ "شکریہ۔" اور "آپ کا آوارہ گرد کب واپس آ جائے۔"

yard	صحن	courtyard, patio, plot
pitiful	قابل رحم	disgraceful, deplorable, pathetic, despicable
decrepit	خستہ حال	old, weak, dilapidated, decaying, falling apart
console	تسلی دینا	comfort, sooth, calm, solace, support
fence	جنگلہ	barrier, railing, barricade, hedge
wanderer	آوارہ گرد	vagrant, traveler, itinerant, nomad

"I saw Arshak."

"Was he here?"

"No, I went to the shop for a package of needles and saw him standing out in front of the farm office. What a fine boy he is. You'd never say he wasn't a shah's son. Just couldn't take my eyes off him. May the Lord bless you."

"Thank you," the old man said in a voice that was thick with emotions. He went about tidying up the yard with zeal.

First, he swept up the dirt: "I don't want my boy to dirty his shoes." Then he hammered in a protruding nail with a rock: "Arshak might catch his sleeve on it and tear

"میں نے ارشک کو دیکھا۔"

"کیا وہ یہاں تھا؟"

"نہیں، میں سوئیوں کا پیکیٹ لینے دکان پر گیا تھا اور اسے فارم آفس کے سامنے کھڑا دیکھا۔ کتنا عمدہ لڑکا ہے وہ۔ آپ کبھی نہیں کہیں گے کہ وہ شاہ کا بیٹا نہیں تھا۔ میں اپنی آنکھیں اس سے ہٹا نہیں سکی۔ خداوند آپ کو سلامت رکھے۔"

بوڑھے نے جذبات سے بھری آواز میں کہا، "آپ کا شکریہ۔" وہ جوش و خروش کے ساتھ صحن کو صاف کرنے لگ گیا۔

پہلے، اس نے یہ مٹی صاف کی: "میں نہیں چاہتا کہ میرا لڑکا اپنے جوتے مٹی سے آلودہ

his jacket."

کرے۔ "تب اس نے چٹان کے ساتھ ایک ٹکڑا ہوا کیل ٹھوکا: "ارٹھک کی آستین اس سے الجھ کر اس کی جیکٹ پھاڑ سکتی ہے۔"

thick	بھری	indistinct, muffled, hoarse, throaty
emotions	جذبات	feelings, sentiments, passions, excitements
tidying	صفائی ستھرائی	neating, arranging, organizing, clear up
zeal	جوش و جذبہ	passion, fervor, ardor, keenness
protruding	باہر نکلا ہوا	bulging, extending, projecting, distending

Navasard opened the door. A cot stood forlornly against the bare wall. "I'll say, 'Remember how you slept on this bed, Arshak, and I slept here, on the floor?'" He was thinking as he smoothed the cover. "I'll say: 'This is your old bowl, the one you ate from. Look, Arshak, this is your wooden spoon. Remember the day I bought it from the wood-carver Manas, and you were angry, because there was no design on it? And then I took it to the artist and had it painted for you?'"

Conversing thus in thought with Arshak, he set out for the spring, brought some water and sprinkled the yard, the terrace and the floor inside. Then he began to sweep.

Once again, the old neighbour woman's head appeared over the fence.

نادا سارڈ نے دروازہ کھولا۔ ایک چارپائی خالی دیوار کے سامنے بے مقصد رکھی تھی۔ "میں کہوں گا، یاد ہے نہ تم اس بستر پر کس طرح سوتے تھے، ارٹھک، اذو میں یہاں فرش پر سوتا تھا۔" وہ سوچ رہا تھا جیسے اس نے اسے کور سے ڈھانپ لیا ہو۔ "میں کہوں گا: یہ تمہارا قدیم پیالہ ہے، جس سے تم نے کھانا کھایا تھا۔ دیکھو ارٹھک، یہ تمہارا لکڑی کا چمچ ہے۔ اس دن کو یاد کرو جب میں نے لکڑیوں میں کندہ کرنے والے سے ماناس کی پود ٹریٹ خریدی تھی، تو تم ناراض ہو گئے تھے، کیوں کہ اس پر کوئی ڈیزائن نہیں تھا اور پھر میں اسے آرٹسٹ کے پاس لے گیا اور اس نے اس پر تمہارے لئے پینٹ کیا؟"

ارٹھک کے ساتھ اسی طرح سوچ میں بات چیت کرتے ہوئے، وہ چشمے کے لئے نکلا، پانی لایا اور صحن، چھت اور اندر فرش پر چھڑک دیا۔ پھر وہ جھاڑو دینے لگا۔ ایک بار پھر، جنگلے کے اوپر بوڑھی پڑوسن کا سر نمودار ہوا۔

forlornly	بے مقصد	purposeless, pointless, hopeless, useless
conversing	بات کرتے ہوئے	talking, speaking, chatting, discussing

"Navasard, do you know that Arshak has gone over to the chairman's?"

"No. When did he go there?"

"Just before you got back."

"He must have seen there was no one at home and gone over there to rest up. He'll be along, he won't get lost."

"Of course."

Navasard brought some kindling wood and stacked it by the outdoor fireplace. Then he took his knife from his belt and went over to the lamb. At the last moment he changed his mind. "I'll wait till Arshak comes." He decided and looked in the direction of the chairman's two-storey house. "What's keeping him? It'll be dark soon. The figs will spoil, the cornet will lose its taste."

"نادا سارڈ، کیا آپ جانتے ہیں کہ ارٹھک چیئرمین کے گھر چلا گیا ہے؟"

"نہیں۔ وہ کب وہاں گیا تھا؟"

"تمہارے آنے سے ذرا پہلے۔"

"اس نے دیکھا ہو گا کہ گھر میں کوئی نہیں تھا اور آرام کرنے کے لئے وہاں گیا ہو گا۔ وہ ساتھ

سہہ گا، وہ کھوئے گا نہیں۔"

"یقیناً۔"

نادا سارڈ کچھ جلاتے والی لکڑی لے کر آیا اور اسے باہر چھنی کے ساتھ رکھ دیا۔ پھر اس نے اپنی بیلٹ سے چاقو لیا اور مینے کے پاس گیا۔ آخری لمحے اس نے اپنا خیال بدل لیا۔ "میں ارٹھک کے آنے تک انتظار کروں گا۔" اس نے فیصلہ کیا اور چیئرمین کے دو منزلہ مکان کی سمت دیکھا۔ "اسے کیار دے ہوئے ہے؟ جلدی اندھیرا ہو جائے گا۔ انجیر خراب ہو جائیں گی، جوشیری (کارنٹ) اپنا ذائقہ کھو دے گی۔"

kindling	جلانے والی لکڑی	burning, igniting, torching
stacked	ڈھیر لگانا	piled, heaped, arranged

He took the fruit from the basket and laid it on the windowsill. Then he borrowed a new tablecloth from the neighbours, covered the table, shook out the rug, covered the couch and put a pillow on it.

Everything was now ready. Still Arshak had not come. "What's the matter? Why did he go to the chairman's house?" Navasard wondered irritably and a tremor passed through his hands. He hurried to console himself, however, saying, "Arshak is an important man. He had to drop by and ask the chairman about how things are in the village. And what's the rush, anyway? I'll have him all to myself for a couple of days, I won't let him out of my sight. We'll make up for the lost time."

irritably	چڑچڑاہٹ	angrily, impatiently, crossly
tremor	کچکپاہٹ	tremble, vibration, shiver, shudder
make up	پورا کرنا	compensate, make good, redeem, balance

The sun was setting. But still Arshak had not come home. The old man's anxiety mounted. There was a moment when he was about to set out for the chairman's house but then he changed his mind.

He went into the yard and called to his neighbour's grandson.

"Run over and see what Arshak is doing. Tell him I'm at home and waiting for him," he said.

The boy was back in no time.

"Well? Did you see Arshak?"

"What's he doing?"

"drinking tea."

"Did you tell him that I'm home."

"Yes."

"What did he say?"

"He said, all right."

اس نے پھل نوکری سے نکالا اور اسے کھڑکی کی دلیلیز پر رکھ دیا۔ پھر اس نے پڑوسیوں سے نیا دسترخوان ادھا لیا اور اس سے میز کو ڈھانپ لیا، قالین کو تھپڑا، صوفے کو ڈھانپا اور اس پر تکیہ لگا دیا۔

اب سب کچھ تیار تھا اب بھی ارشک نہیں آیا تھا۔ "کیا معاملہ ہے؟" وہ چیئر مین کے گھر کیوں گیا؟ "ناداسارڈ نے چڑچڑاہٹ سے حیرت کا اظہار کیا اور ایک کچکپاہٹ اس کے ہاتھوں سے گزری۔ اس نے جلدی سے خود کو تسلی دیتے ہوئے کہا، "ارشک ایک اہم آدمی ہے۔ اسے وہاں سے جا کر چیئر مین سے پوچھنا پڑا کہ گاؤں میں چیزیں کیسی ہیں۔ اور پھر بھی کیا جلدی ہے؟ میں اسے دو دن تک اپنے پاس رکھوں گا، میں اسے اپنی نظروں سے دور نہیں ہونے دوں گا۔ ہم کھوئے ہوئے وقت کو پورا کریں گے۔"

سورج غروب ہو رہا تھا۔ لیکن ارشک ابھی تک گھر نہیں آیا تھا۔ بوڑھے کی بے چینی بڑھ گئی۔

ایک لمحہ قاجب وہ چیئر مین کے گھر روانہ ہونے والا تھا لیکن پھر اس نے اپنا خیال بدل لیا۔

وہ صحن میں گیا اور اپنے پڑوسی کے پوتے کو بلا دیا۔

"بھاگ کر جاؤ اور دیکھو کہ ارشک کیا کر رہا ہے۔ اس سے کہو کہ میں گھر پر ہوں اور اس کا

انتظار کر رہا ہوں،" اس نے کہا۔

لڑکا فوراً ہی واپس آ گیا۔

"اچھا؟ کیا تم نے ارشک کو دیکھا؟"

"وہ کیا کر رہا؟"

"چائے پی رہا تھا۔"

"کیا تم نے اسے بتایا تھا کہ میں گھر ہوں؟"

"جی ہاں۔"

"اس نے کیا کہا؟"

"اس نے کہا، ٹھیک ہے۔"

anxiety	بے چینی	worry, concern, unease, fear
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mounted	بڑھ گئی	increased, grew, went up, escalated, intensified
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Navasard repeated the words to himself. "Well, then, that means he'll soon be home. I'll start the fire for the *shashlyk* meanwhile."

نواسارڈ نے اپنے آپ کو یہ الفاظ دہرائے۔ "اچھا، پھر، اس کا مطلب ہے کہ وہ جلد ہی گھر جائے گا۔ اس دوران میں شیشلیک کے لئے آگ جلاتا ہوں۔"

He had a good fire going in the fireplace. Then he set to cleaning the *skewers*. He went back into the house, wiped the dust off the lamp and sat down at the table to wait.

اسکی چینی میں اچھی آگ تھی۔ اس کے بعد اس نے (آگ کی لکڑی کو ہلانے والی) سلاخوں کو صاف کرنا شروع کیا۔ وہ واپس گھر میں گیا، چراغ سے دھول صاف کیا اور انتظار کرنے کے لئے میز پر بیٹھ گیا۔

Time *dragged* on endlessly. The lights went on in the village, and the houses took on a cosy look. The street noises were dying down soon. The only sound was that of dogs barking *mournfully* in the distance.

وقت بے حد گزر رہا تھا۔ گاؤں میں روشنیاں جل پڑی تھیں، اور گھر آرام دہ نظر آرہے تھے۔ مٹی کی آوازیں جلد ہی دم توڑ رہی تھیں۔ واحد آواز کتوں کی تھی جو دور سے ماتمی آواز میں بھونک رہے تھے۔

skewers	سلاخیں	spears, rods, sticks
dragged	گزرنا	continue, drag on, keep going, lengthen
mournfully	ماتمی انداز میں	sadly, sorrowfully, desolately

Arshak had still not returned. The fire died down, leaving a mound of ashes in the fireplace, while the lamb lay on the grass, chewing its cud. Navasard was *all ears* as he *peered* into the darkness. His eyes became strained and started to tear, his head felt heavy. He rose, but his feet refused to *budge*. "Why should I go begging to him? I'm older than he is. He should come to me." He began to grumble, but then consoled himself once again by saying: "Well, he's an important man. Maybe he has some important business to discuss with the chairman. He'll come home in the morning."

ارشاک ابھی تک واپس نہیں آیا تھا۔ آگ بجھ چکی تھی، انگلیٹھی میں راکھ کا ڈھیر چھوڑ گئی تھی، جبکہ بے سنا گھاس پر پڑا اور چغالی کر رہا تھا۔ نواسارڈ اناڈانڈا دھیرے میں جھانکتے ہوئے ہمہ تن گوش تھا۔ اس کی آنکھیں میں نازانیا اور آسوائی تھیں، اس کا سر بو جھل ہو گیا۔ وہ اٹھا، لیکن اس کے قدموں نے ہٹنے سے انکار کر دیا۔ "میں اس سے بھیک مانگنے کیوں جاؤں؟ میں اس سے بڑا ہوں۔ اسے میرے پاس آنا چاہئے۔" اس نے بڑبڑانا شروع کیا، لیکن پھر یہ کہتے ہوئے اس نے خود کو ایک بار پھر تسلی دی: "شیک ہے، وہ ایک اہم آدمی ہے۔ شاید اس کے ہاں چیزیں کے ساتھ گفتگو کرنے کے لئے کچھ اہم بات ہو۔ وہ صبح گھر آئے گا۔"

But still, he waited. He waited far into the small hours. The autumn night was drawing to a close. The old man's eyes grew dim from *peering* intently into the darkness. *Slumber* gradually lulled him to sleep at the table.

لیکن پھر بھی، وہ انتظار کرتا رہا۔ اس نے رات گئے تک انتظار کیا۔ خزاں کی رات ختم ہو رہی تھی۔ باڑے کی آنکھیں اندھیرے میں دیکھنے کی وجہ سے مدھم ہو گئیں۔ نیند نے اسے آہستہ آہستہ ٹھیل پر سونے پر مجبور کیا۔

all ears	ہمہ تن گوش	listening carefully, paying attention, alert, focused
peered	جھانکنا	looked, stared, gazed, examined
budge	ہلنا	move, shift, push, shove
slumber	نیند	Sleep, nap, snooze, doze

He did not know how long he had slept. He was awakened by the neighbour woman's voice calling from the yard. He opened his eyes and was surprised to see the first rays of the sun *peeping* into the window. "Navasard! Hey, Navasard!" the neighbour called.

اسے معلوم نہیں تھا کہ وہ کتنی دیر تک سوتا رہا۔ صبح سے پڑوسی خاتون کی آواز نے اسے بیدار کیا۔ اس نے آنکھیں کھولیں اور کھڑکی میں جھانکتے سورج کی پہلی کرنوں کو دیکھ کر حیران رہ گیا۔ "نواسارڈ! ہاں، نواسارڈ!" پڑوسی نے بلایا۔

He rushed out of the house. His neighbour was

looking over the fence. "How come you've slept so late today?"

"What is it? Is Arshak on his way here?"

"No," she said and shook her head. "Your Arshak is leaving. Look at the road."

وہ جلدی سے گھر سے باہر نکلا۔ اس کی پردہ سن بیٹھے کے اوپر سے جھانک رہی تھی۔ "آج تم اتنی دیر تک کیسے سوتے رہے ہو؟"

"یہ کیا ہے؟ کیا ارشک یہاں جا رہا ہے؟"

"نہیں،" اس نے کہا اور سر ہلایا۔ "تمہارا ارشک جا رہا ہے۔ سڑک کی طرف دیکھو۔"

peeping

جھانکنا

peeking, peering, glancing, glimpsing

Navasard felt as if the roof had come down on his head. He ran over to the low shed and climbed to the roof. Arshak's car was speeding along the road, glittering in the sun, quickly becoming smaller and smaller.

His unsteady gait was that of an old man. Navasard was making his way down the path to the orchards. His eyes that stared at the ground seemed to have become sunken, his back seemed more stooped than ever. The white lamb gambled after him.

(Translated by Fainna Glagollva)

نوادسار ڈکویوں لگا جیسے چھت اس کے سر پر آگری ہو۔ وہ بھاگتے ہوئے نچلے شیڈ پر گیا اور چھت پر چڑھ گیا۔ ارشک کی کار تیز دھوپ میں چمکتی ہوئی سڑک کے ساتھ تیز رفتار سے جاری تھی چھوٹی سے چھوٹی ہوتی جا رہی تھی۔

اس کی غیر متوازن چال ایک بوڑھے آدمی کی چال تھی۔ نوادسار ڈاپنی راہ پر بانٹ کی طرف جا رہا تھا۔ اس کی آنکھیں جو زمین کو گھور رہی تھیں اب لگتا تھا کہ زمین میں ڈوب رہی تھیں، اس کی کمر پہلے سے کہیں زیادہ جھکی ہوئی تھی۔ سفید مینا اس کے پیچھے اچھلتا ہوا تھا۔

(فینا نلا گلاوا کا ترجمہ)

glittering	چمکتا ہوا	sparkling, dazzling, gleaming, shimmering
unsteady	غیر متوازن	wobbly, unstable, uneven, trembling
gait	چال	walk, steps, manner, style
stooped	جھکا ہوا	bent, lean forward, hunched
gambled	اچھلنا	frolicing, leaping, hopping, jumping, playing

GLOSSARY

Words	Meaning
agility	ability to move quickly and easily.
anxiety(n)	a feeling of worry, nervousness, or unease about something with an uncertain outcome.
bleated (v)	(of a sheep, goat, or calf) make a characteristic weak, wavering cry.
budged (v)	make or cause to make the slightest movement.
cornel	Inner portion of a fruit
cud (n)	partly digested food returned from the first stomach of ruminants to the mouth for further chewing.
decrepit (adj)	worn out or ruined because of age or neglect.
fence (n)	a barrier, railing, or other upright structure, typically of wood or wire, enclosing an area of ground to prevent or control access or escape.

forlornly (adj)	pitifully sad and abandoned or lonely.
gambol (v)	run or jump about playfully.
gravel	Shingle
hem (n)	the edge of a piece of doth or clothing which has been turned under and sewn.
kindling	small sticks or twigs used for lighting fires.
meek (adj)	quiet, gentle, and easily imposed on; submissive.
mumbled (v)	say something indistinctly and quietly, making it difficult for others to hear.
outfit (n)	a set of clothes worn together, especially for a particular occasion or purpose.
pecked	(of a bird) strike or bite something with its beak.
pondering	think about (something) carefully, especially- before making a decision or reaching a conclusion.
rind (n)	the tough outer skin of certain fruit, especially citrus fruit.
sedan	a car having a closed body and a closed boot separated from the part in which the driver and passengers sit; a saloon.
shashlyk	(in Asia and eastern Europe) a mutton kebab.
shed (n)	a simple roofed structure used for garden storage, to shelter animals, or as a workshop. "a bicycle shed"
skewers (n)	a long piece of wood or metal used for holding pieces of food, typically meat, together during cooking.
stooped (adj)	(of a person) having the head and shoulders habitually bent forwards.
timid (adj)	showing a lack of courage or confidence; easily frightened.
untethered (v)	release or free from a tether.

READING COMPREHENSION

Answer the following questions.

1. What arrangements were made by Navasard for the coming home of Arshak?

Ans. Navasard was an old man. He was a poor man who lived alone in a small village cottage. When he heard that his adopted son Arshak had come back to the village after ten years, he collected some fruit for Arshak. He also took a lamb to slaughter it to prepare a delicious meal for Arshak. He swept and cleaned his entire cottage. He cleaned every room. He cleaned the yard. He also collected some wood to burn in the fireplace during the night to keep the room warm.

2. Why was Navasard so excited at the arrival of Arshak?

Ans. Navasard was excited at the arrival of Arshak. Arshak had come back to the village after ten years. He was a child when he left the village and went to the city for education. Now he had become a government official. He was now a rich man with a big home in Moscow. Navasard was proud that his only family member had become an important man in Moscow.

3. Describe the plight of Navasard after the departure of Arshak without meeting him.

Ans. Arshak left the village without meeting Navasard. Navasard was very disappointed. He felt as if the roof had come down on his head. He looked much older. His back stooped more than ever. His ever become sunken. His gait became unsteady. He thought that he was a dead soul, with no life.

4. What is the central idea of the story 'The White Lamb'. Is this theme relevant to our culture as well?

Ans. The central idea of the story "The White Lamb" is the plight of an old man Navasard who has been forsaken by his adopted son Arshak. Navasard raises Arshak. He sells his precious things to send Arshak to the city for higher studies. Arshak becomes a government functionary in Moscow. He comes to his village after ten years. But he

does not come home and leaves the village without seeing him. This devastates Navasard.

Yes, this theme is relevant to our culture as well. Parents make sacrifices for their children so that they become successful in life. When they become old, they are not looked after by their children. This is a bitter reality of our society. Most of the children forget the sacrifices of their parents after becoming successful in their lives.

5. Write down the plot of the story 'The White Lamb'.

Ans. The storyline of the white lamb starts with the news of a son coming back home after ten years. An old father of his loving son started preparation to welcome his son. He arranges many things for his successful son, who has settled in Moscow. But a conflicted climax comes when waiting for his son's arrival, father sleeps, and when the old father gets up, he gets the saddening news that his son has left the village without meeting him.

6. Is there any conflict in the story 'The White Lamb'? If yes, how is it resolved?

Ans. Conflict in a story is a struggle between opposing forces. There is a deep conflict between the old village traditions and the life of modern city life. The old man Navasard represents the old village culture. Arshak, on the other hand, represents modern city life. The old man Navasard hopes that Arshak will come to the home. He waits for him eagerly. But, Arshak visits the house of Chairman for some official work. He stays with the Chairman and then leaves the village without seeing Navasard. Thus, the conflict between old and new traditions continues until the end of the story. It is not resolved.

7. How would you resolve the conflict if you were the author of 'The White Lamb'?

Ans. Conflict in a story is a struggle between opposing forces. There can be two types of conflicts in a story. One is external conflict and it between two different characters. The other is internal conflict, and it is within the thought of a character. In the story 'The White Lamb', the conflict is external. If I were the author of the story and I have to resolve the conflict, I would show that Navasard reconciled with the fact that Arshak has become a part of city life and does not belong to old village life anymore. They two belong to two different worlds. This reconciliation would make Navasard less sad and more satisfied. This would resolve the external conflict between the characters of Navasard and Arshak.

8. Compare and contrast the character of Navasard and Arshak.

Ans. Navasard is an old peasant. His wife has died. When his brother and sister-in-law died of hunger during the war, he adopts their only son Arshak. He looks after him. He sells his precious things to send Arshak for higher studies to the city. This shows that Navasard is a caring family man. He invests money, time, and brings him up Arshak to become a successful person. On the other hand, Arshak is a selfish character. He does not visit Navasard even once in 10 years. When he visits the village after ten years for some official job, he does not see Navasard. This shows that he does not acknowledge the sacrifices made by Navasard to make him a successful person in life. He is a thankless child.

9. 'How sharper than a serpent's tooth it is to have thankless child!' (Shakespeare). Critically evaluate this statement in light of the text of the lesson 'The White Lamb'.

Ans. The quote refers to the pain of not being appreciated by one's child. Parents lament thankless children when they do not show parents gratitude and appreciation. This statement is true in the context of the story 'The White Lamb'. In this story, an old peasant Navasard brings up his adopted son, Arshak. Navasard invests his time and money to make Arshak successful. Navasard expects Arshak to be thankful to him. But, on the other hand, Arshak is thankless. He does not appreciate Navasard and his efforts at all.

WRITTEN SUGGESTION

(A) Draw the character of Arshak. Was he justified in leaving the village without meeting Navasard?

The story does not talk about Arshak in detail. He appears to be a selfish character. Navasard brings him up affectionately. Navasard sells his valuable belongings to pay for his studies in the city. But he is unthankful to Navasard. He does not visit Navasard even once in 10 years. When he visits the village after ten years for some

official job, he does not come home to see Navasard. This shows that he does not acknowledge the sacrifices made by Navasard to make him a successful person in life.

(B) Imagine Arshak has come along to Navasard's house. Now, taking cues from the text of the story 'the White Lamb', write their most likely conversation as one-page dialogue.

Oral Communication

Ask the students to search the following terms on internet:

(a) social mobility (b) social class (c) social hierarchy (d) horizontal social mobility (e) vertical social mobility

Now arrange a group discussion, keeping in view its conventions and dynamics, and share this information with your group members and discuss the character and behaviour of Arshak in the light of these newly learnt terms.

VOCABULARY AND GRAMMAR

VOCABULARY

Use the words in parenthesis to form a new word to fill in the blanks.

According to experts, the way you spend your free time is vital to your general happiness (HAPPY), and getting (GET) the right balance is very important. It goes without saying that physical fiitness (FIT) is the key, so everyone's leisure time should include some form of exercise, ideally (IDEAL) something that you find enjoyable (ENJOY). Most people also gain satisfaction (SATISFY) from doing something creative (CREATE), such as painting, cooking or gardening. However, not all your free time activity (ACTIVE) should be solitary or you may end up feeling lonely. Companionship (COMPANION) is also important to most people's sense of well-being. But you must find the right kind of social Interacttion (INTERACT). Memmbership (MEMBER) in some groups, such as political (POLITICS) parties can simply lead to stress and frustration (FRUSTRATE). Joining a social (SOCIETY) group like a blood donation society or yoga classes are likely to be much more beneficial (BENEFIT).

GRAMMAR

Transitive or Intransitive

A. Tell whether the verbs in colour are transitive or intransitive. Put a tick on the correct option.

A **direct object** is a word that comes after an **action verb** and answers "whom" or "what."

A verb can be described as **transitive** or **intransitive** based on whether it requires an object to express a complete thought or not.

A **transitive** verb is one that makes sense if it has a **direct object** to express its action on the object.

An **intransitive** verb will make sense **without a direct object**.

- | | |
|--|-------------------------------------|
| 1. She was crying all day long. | (Transitive / Intransitive) |
| 2. We showed her the photo album. | (Transitive / Intransitive) |
| 3. The doctor advised me to exercise regularly. | (Transitive / Intransitive) |
| 4. It was raining at that time. | (Transitive / Intransitive) |
| 5. She laughed at the joke. | (Transitive / Intransitive) |

6. She **gave** a cookie to the child. (Transitive / Intransitive)
 7. They **slept** in the street. (Transitive / Intransitive)
 8. I **ate** the cherries. (Transitive / Intransitive)
 9. My father doesn't **drink** coffee. (Transitive / Intransitive)
 10. He always **keeps** his money in a wallet. (Transitive / Intransitive)

B. Tell whether the verbs in the following sentences are transitive or intransitive then use these verbs in your own sentences.

#	Sentence	Verb Type	Sentence
1.	Some ants fight fiercely.	Intransitive verb – fight; no object	We must fight for our rights.
2.	The explosion sank the ship.	Transitive verb – sank; object – the ship	The boat sank under the waves.
3.	He spoke loudly.	Transitive verb – spoke; object – loudly	We spoke briefly on the phone.
4.	Boil the water.	Transitive verb – boil; object – the water	Boil the rice for 20 minutes.
5.	The horse kicked the boy.	Transitive verb – kicked; object – the boy	He kicked the football out of the field.
6.	The watchman blew his whistle.	Transitive verb – blew; object – his whistle	A cold wind blew from northwest.
7.	He took shelter under a tree.	Transitive verb – took; object – shelter	It took me an hour to skim the book.
8.	The birds sang sweetly.	Intransitive verb – sang; no object	They sang with great passion.
9.	The fire burns brightly.	Intransitive verb – burns; no object	Money burns a hole in his pocket.
10.	Birds fly in the sky.	Intransitive verb – fly; no object	Birds can fly with their wings.
11.	Time heals all wounds.	Transitive verb – heals; object – all wounds	They say that time heals all wounds.
12.	You surprised me.	Transitive verb – surprised; Object – me	They surprised us with a visit.
13.	Do sit down.	Intransitive verb – sit; No object	The students sit in a circle on the floor.
14.	I usually sleep well.	Intransitive verb – sleep; No object	I could not get to sleep last night.
15.	Let's eat something.	Transitive verb – eat; Object – something	Eat to live, but not live to eat.

Teacher's Guideline:

Explain and revise with the students the use of transitive and intransitive verbs.



UNIT 10

The World is too much with us (ہم میں دنیا بہت زیادہ ہے)

William Wordsworth

By the end of the unit, the students will be able to:

- use critical thinking to respond orally and in writing to the text (post-reading) to:
- give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
- relate what is read to his or her own feelings and experiences.
- scan to answer short questions.
- read a given poem and give orally and in writing:
- theme and its development.
- personal response with justification.
- recognize literary techniques such as personification and alliteration.
- analyse how a writer/ poet uses language to:
- appeal to the senses through use of figurative language including similes, metaphors and imagery
- set tone.
- recognize and use varying intonation patterns as aids in spoken and written to highlight focus in meaning.
- illustrate use of dictionary for finding the appropriate meaning and correct spelling.
- make and use present and past participles.

ABOUT THE AUTHOR

William Wordsworth (7 April 1770 - 23 April 1850) was an English Romantic poet who, with Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature with their joint publication 'Lyrical Ballads' (1798). His famous poems are 'The Prelude', 'Ode on Intimations of Immortality', 'Lucy' poems and 'Daffodils', etc.

دہلیم ورڈزورث (7 اپریل 1770 - 23 اپریل 1850) ایک انگریزی رومانٹک شاعر تھا جس نے، سیوینٹیل ٹیلر کو لریج کے ساتھ مل کر، انگریزی ادب میں 1789 میں اپنی مشترکہ اشاعت 'Lyrical Ballads' کی مدد سے رومانوی دور کی شروعات کی۔ اس کی مشہور نظمیں 'The Prelude'، 'Ode on Intimations of Immortality'، 'Lucy poems' اور 'Daffodils' ہیں۔

SUMMARY

The poet says that the material world controls our lives. Its result is that we have lost our humanity. We have lost the ability to connect with Nature. We have given away our emotions and liveliness in exchange for material gains. The ocean that reflects the moonlight on its surface, and the peaceful night, which is like flowers whose petals are folded up in the cold — these natural features still exist. But we cannot appreciate them. Our lives have nothing to do with the natural world. As a result, Nature has no emotional impact on us.

The poet is disappointed with the materialistic world. He wishes to go back in time where he can be in harmony with Nature. He wishes that he were raised in a culture that worshipped many gods. That way, standing on a pleasant field of grass, he might peacefully see the ocean before him. He might see the Greek god Proteus taking shape before his eyes, or hear another Greek god, Triton, blow his horn.

شاعر کہتا ہے کہ مادی دنیا ہماری زندگیوں کو کنٹرول کرتی ہے۔ اس کا نتیجہ یہ ہے کہ ہم اپنی انسانیت کو کھو چکے ہیں۔ ہم قدرت سے ہم آہنگ ہونے کی صلاحیت کھو چکے ہیں۔ ہم نے مادی فوائد کے بدلے اپنے جذبات اور زندگی کو ترک کر دیا ہے۔ وہ سمندر جس کی سطح سے چاندنی منعکس ہوتی ہے، اور پُر امن رات، جو ایسے پھولوں کی مانند ہے جس کی پتھریاں سردی میں جڑ جاتی ہیں۔ یہ فطری حسن اب بھی موجود ہیں۔ لیکن ہم ان سے استفادہ حاصل نہیں کر سکتے ہیں۔ ہماری زندگیوں کا فطری دنیا سے کوئی لینا دینا نہیں ہے۔ اس کے نتیجے میں، فطرت کا ہم پر کوئی جذباتی اثر نہیں پڑتا ہے۔

شاعر مادیت پسند دنیا سے مایوس ہے۔ وہ اس وقت میں واپس جانا چاہتا ہے جہاں وہ فطرت کے ساتھ ہم آہنگ ہو سکے۔ وہ چاہتا ہے کہ اس کی پرورش ایسے ثقافت میں ہوئی ہے جو بہت سے دیوتاؤں کی پوجا کرتا ہے۔ اس طرح، گھاس کے خوشگوار میدان پر کھڑا ہو کر وہ اپنے سامنے سکون سے سمندر کو دیکھ سکتا ہے۔ وہ یونانی دیوتا پر دیوس کو اپنی آنکھوں کے سامنے متشکل ہوتے دیکھ سکتا ہے، یا ایک اور یونانی دیوتا ٹرائٹن کو اپنے ہاتھ کو بجاتے ہوئے سن سکتا ہے۔

THEME/CENTRAL IDEAL

This is a simple poem. It states that human beings have become materialistic and have lost touch with nature. The poet proposes an impossible solution to his problem — he wishes he could have been raised as a pagan, so that he could see ancient gods and gain spiritual help.

یہ ایک سادہ سی نظم ہے۔ اس میں کہا گیا ہے کہ انسان مادیت پسند ہو چکا ہے اور فطرت سے رابطہ کھو چکا ہے۔ شاعر اس مسئلے کا ایک ناممکن حل پیش کرتا ہے۔ وہ چاہتا ہے کہ اس کی پرورش ایک مظاہر پرست کے طور پر ہوئی ہوتی تاکہ وہ قدیم دیوتاؤں کو دیکھ سکے اور ان سے روحانی تسکین حاصل کر سکے۔

POEM WITH URDU TRANSLATION

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!

دنیا (کاسمان) ہمارے پاس بہت زیادہ ہے۔ دیر سے اور جلد ہی،
حاصل کرنے اور خرچ کرنے میں، ہم اپنی طاقتیں ضائع کر دیتے ہیں:
ہم فطرت میں اس چیز کو نہیں دیکھتے جو ہمارا ہے!
ہم نے اپنے دلوں کو (دنیا کو) دے دیا ہے، ایک بری سودے بازی!

This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be

یہ سمندر جو اپنی چھاتی چاند کے سامنے کھولتا ہے،
ہوائیں جو ہر وقت جھنجھکی ہیں،
اور اب سوئے ہوئے پھولوں کی طرح جمع ہو گئے ہیں؛
اس واسطے، ہر چیز کے لئے، ہم بے سمت ہیں؛
ہم اس سے ٹس سے مس نہیں ہوتے۔ عظیم خدا! میں اس کی بجائے چاہوں گا (کہ میں)

A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

ایک کافر ہوں جس نے ایک متروک عقیدے پر پرورش پائی ہو۔
چنانچہ میں، اس خوشگوار میدان پر کھڑا ہو کر،
ایسی نظارے دیکھوں جو میرے دکھ کم کر دیں؛
پروٹیس کو سمندر سے اٹھتے ہوئے دیکھوں؛
یا ٹریٹن کو اپنا بل کھاتا ہوا ابا جابجاتے ہوئے سنوں۔

GLOSSARY

Word	Meaning
sordid boon	sordid refers to something which is dirty, vile, or selfish. Boon is something that is beneficial, helpful, or considered a blessing. The use of the two in conjunction form is called an oxymoron
howling	producing a long, doleful cry or wailing sound as by wolves,
suckled	to feed a baby with milk
creed outworn	the poet would rather be brought up to believe in the Greek myths, even though he knows they 'are untrue, than to be so busy making and spending money that he loses his connection with Nature
lea	an open area of grassy or arable land (literary)
proteus	in Greek mythology, Proteus is a sea god capable of assuming different forms
triton	as a demigod of the sea with the lower part of his body like that of a fish

PARAPHRASE OF THE POEM

Lines: 1-4

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!

The poet points out that we are lost in worldly affairs. Our only aim in life is to earn money and worldly things. To earn and spend has become our second nature. We do not know that in this way we are wasting our energies. We are wasting our lives on useless pursuits. Nature belongs to us. It is a blessing and gift of God. We are so busy getting and spending that we do not find time to enjoy and appreciate Nature. We obtain worldly things in exchange for Nature. It is a bad bargain.

Lines: 5-9

This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be

The poet says that we have become indifferent to the pleasure that Nature offers. The sights of Nature are enjoyable and lovely to look at. It is beautiful to look at the reflection of the moon in the sea. It is indeed a pleasing sight. The winds which howl and roar at all times have become as peaceful as sleeping flowers. These are pleasant moments. But we are not able to enjoy these sights and monuments of Nature. Nature does not stir our emotions. It is because we are lost in earning and spending wealth, day and night. The poet then prays to God that he does not want to be a man with material gains obtained at the cost of Nature.

Lines: 9-14

A Pagan suckled in a creed outworn,
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

The poet is disappointed with the materialistic world. He wishes to go back in time where he can be in harmony with Nature. He wishes that he were raised in a culture that worshipped many gods. That way, standing on a pleasant field of grass, he might peacefully see the ocean before him. He might see the Greek god Proteus taking shape before his eyes, or hear another Greek god, Triton, blow his horn.

EXPLANATION WITH REFERENCE TO CONTEXT

Lines: 1-4

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—

Little we see in Nature that is ours;

We have given our hearts away, a sordid boon!

Reference

These lines have been taken from the poem "The World is too much with Us" written by William Wordsworth.

Context

William Wordsworth is a great worshipper of Nature. His love for Nature shows his indifference to worldly things of life. He believes that the growth of industry and the progress of science have made men materialistic. Men have become busy in following the daily pursuits of life. Their life has become artificial and machine-like. They do not have enough time to enjoy the beautiful sights of Nature. Men of modern life and their desire to earn money have only added to their worries. Their lives have become colourless and barren. Modern men remain busy in worldly matters. He wishes to go back in time. He wants to become a pagan. In this way, he thinks, he can enjoy Nature.

Explanation

In these lines, the poet describes the careless behaviour of modern people. The poet is very sad about the occupation of modern people. He says that the people of this age are so much attached to this mechanical world. They are wasting their energies in the pursuit of foolish and useless activities of life. The world is full of humans who are losing their connection with natural beauty. Modern people have given their hearts away from the beauty of Nature. This Nature of human being is degraded and sorrowful. They just remain busy in their worldly affairs and matter. They have lost their aesthetic impression. They are leading a mechanical life.

Lines 5-9

This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be

Reference

These lines have been taken from the poem "The World is too much with Us" written by William Wordsworth.

Context

William Wordsworth is a great worshipper of Nature. His love for Nature shows his indifference to worldly things of life. He believes that the growth of industry and the progress of science have made men materialistic. Men have become busy in following the daily pursuits of life. Their life has become artificial and machine-like. They do not have enough time to enjoy the beautiful sights of Nature. Men of modern life and their desire to earn money have only added to their worries. Their lives have become colourless and barren. Modern men remain busy in worldly matters. He wishes to go back in time. He wants to become a pagan. In this way, he thinks, he can enjoy Nature.

Explanation

In these lines, the poet laments on the lifestyle of modern men. He says that every aspect of Nature is beautiful and attractive. The sights of Nature are enjoyable and lovely to look at. It is a beautiful sight to look at the reflection of the moon in the sea. It is indeed a delightful sight. The winds which howl and roar at all times have become as peaceful as sleeping flowers. These are pleasant moments. But we are not able to enjoy these sights and monuments of Nature. Nature does not stir our emotions. It is because we are lost in earning and spending wealth, day and night. The poet then prays to God that he does not want to be a man with material gains obtained at the cost of Nature.

Lines 9-14

A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

Reference

These lines have been taken from the poem "The World is too much with Us" written by William Wordsworth.

Context

William Wordsworth is a great worshipper of Nature. His love for Nature shows his indifference to worldly things.

life. He believes that the growth of industry and the progress of science have made men materialistic. Men have become busy in following the daily pursuits of life. Their life has become artificial and machine-like. They do not have enough time to enjoy the beautiful sights of Nature. Men of modern life and their desire to earn money have only added to their worries. Their lives have become colourless and barren. Modern men remain busy in worldly matters. He wishes to go back in time. He wants to become a pagan. In this way, he thinks, he can enjoy Nature.

Explanation

In these lines, the poet wished to be a Pagan, just to enjoy the Nature that gives him joy and hope. He says that being a pagan will make him forget the worries of the materialistic world. Here he refers to two pagan gods, Proteus and Triton. Proteus was thought to be able to tell the future. The poet implies that being a pagan, he can imagine his contact with Proteus. In this way, he may contact with the beauty of the sea. Triton was the pagan god that was said to be able to calm the waves of the sea. This implies that the poet will look at a calm sea and enjoying its sight. The poet refers to these two pagan gods after he first appeals to God that he would rather be a pagan than alienated from Nature.

READING COMPREHENSION

Answer the following questions.

- 1. What is the theme of 'The World is Too Much With Us'? And how is it developed in the poem?**

Ans. The theme of the poem is that man has lost his connection with Nature. Man has lost this connection due to his worldly concerns. This change in man has taken away from him the pleasures, joys, and comforts of Nature. The poet argues that people have forsaken their souls for material gains. The whole text of the poem denounces materialism which the poet has seen around him. To him, this approach of men deprives them of the real purpose of their lives. Using figurative language, the poet highlights the idea that Nature gives spiritual pleasure and enjoyment, and that we should know its worth. He adds that the lust of power and money has made people hollow as they have readily given their hearts to the things they need for material comfort.
- 2. What is the tone of the poem 'The World is Too Much With Us'?**

Ans. In the poem "The World Is Too Much with Us" the poet expresses his frustration about the state in which he sees the world. Throughout the poem, the poet emphatically states his dissatisfaction with how out of touch the world has become with Nature. The first eight lines of the poem establish the problems the speaker is experiencing. Subsequently, the next line reveals a change in tone where the speaker angrily responds to the cynicism and decadence of society. He then offers an impossible solution to the troubles he has identified. Through each line, the tone elevates from dissatisfaction to anger to make the reader understand the significance of this problem.
- 3. What has made people insensitive to the beauty of Nature?**

Ans. The poem presents Wordsworth's discontent over the loss of Nature caused by the race of humankind for material comforts. He claims that the materialistic approach of society has transformed human beings into senseless individuals. He further adds that humans do not realize their loss as they are obsessed with money, power, and possessions, and fail to perceive beauty in Nature. By discussing the beauty of natural objects, he shows that people are missing these delights in the race of artificial things. He swears that he would rather be a poor pagan connected with the natural world rather than a rich man separated from its enjoyment.
- 4. What literary devices have been used by Wordsworth that give richness to the meaning of the poem?**

Ans. Literary devices are used to bring richness and clarity to texts. William Wordsworth has used several literary devices to bring uniqueness in the poem 'The World is Too Much With Us'. The literary devices used in the poem are given below:

Personification: Wordsworth has used personification at several places in this poem such as, "sea that bears her bosom to the moon"; "The winds that will be howling at all hours" and "sleeping flowers."

Simile: There is only one simile used in line seven of the poem, "And are up-gathered now like sleeping flowers;" The poet has linked the howling of the winds with the sleeping flowers.

Metaphor: There are two metaphors used in this poem. One of the metaphors is in the tenth line, "Suckle in a creed outworn." Here creed represents mother that nurses her child.

Allusions: This poem contains allusions to Greek mythology,

"Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn."

Imagery: Wordsworth has used images appealing to the sense of hearing such as, "winds that will be howling" to the sense of touch as "sleeping flowers;" and to the sense of sight as "Proteus rising from the sea."

Consonance: The repetition of consonant sounds in the same line such as the sound of /s/ in "Have sight of Proteus rising from the sea" and /f/ and /t/ sounds in "For this, for everything, we are out of tune."

5. **What is personification? Pick out some examples of it from the poem 'The World is Too Much With Us'.**

Ans. Personification is a literary device which is used to attribute human characteristics to non-human or inanimate objects. In the poem 'The World is Too Much With Us', the poet has used personification at several places, such as, "sea that bears her bosom to the moon"; "The winds that will be howling at all hours" and "sleeping flowers." All these expressions make Nature possess human-like qualities like *yearning for love, sleeping and soothing*.

6. **Write down the rhyme scheme of the poem 'The World is Too Much With Us'.**

Ans: "The World is too Much With Us" is a sonnet written in iambic pentameter. A sonnet is a fourteen-line poem, the origins of which are attributed to the great Italian poet Petrarch. The whole poem "The World is too Much With Us" follows ABBA ABBA rhyme pattern in the octave and CDCDCD rhyme scheme in the sestet. This Italian or Petrarchan sonnet uses the last six lines (sestet) to answer the first eight lines (octave). The first eight lines (octave) are the problems, and the next six (sestet) are the solution.

WRITTEN SUGGESTION

(A) How does the poem 'The World is Too Much With Us' make you feel? Evaluate the effectiveness of the poem on you. Keep the following points while giving your personal response:
The first paragraph should include a thesis statement.
Use first person reference.
As Wordsworth conveys his thoughts to you in the present; you should also use present tense when speaking about the events in the poem.

(B) **Paraphrase the following lines:**

It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

Paraphrase

Nature does not stir our emotions. The poet prays to God that he does not want to be a man with material gains obtained at the cost of Nature. He wishes to go back in time where he can be in harmony with Nature. He wishes that he were raised in a culture that worshipped many gods. That way, standing on a pleasant field of grass, he might peacefully see the ocean before him. He might see the Greek god Proteus taking shape before his eyes, or hear another Greek god, Triton, blow his horn.

Oral Communication

Ask some students to read the poem 'The World is Too Much With Us' aloud with proper intonation, stress pattern, and then invite the class to discuss the poet's selection, arrangement and use of diction for special effects like rhythm and rhyme. Also encourage the class to talk about the connotative and denotative meaning of the words used in the poem.

VOCABULARY AND GRAMMAR

VOCABULARY

Vocabulary

Use dictionary to find the meaning of the following words, identify the part of speech of the words through abbreviations used, and find guide and entry words.

optional	instructions	independently	terms	genius
specimen	peers	acceptable	assignment	mental

Now fill in the blanks with the words in the box above, make plural if needed.

- Three days was simply not **an acceptable** amount of time to complete such a lot of work.
- You don't need to be a **genius** to see what the problem here is.
- Make sure you read all the **instructions** carefully before setting up the device.
- There are special schools for students with **mental** disorders.
- Seeing that some of their **peers** have one, children ask their parents for a mobile phone at a very early age.
- When the space probe landed on Mars, the first thing it did was to take a **specimen** from the Martian soil.
- The students get monthly **assignment** which usually include writing a report.
- Half of the courses in our department were **optional**. There were a variety of courses to choose from.
- Children need to be taught to learn **independently** at primary school, otherwise they can't get anywhere in their school life.
- In most countries, schools have two **terms**, or semesters, while in others there can be up to six.

GRAMMAR

Participles

A participle is a verbal that is used as an adjective and most often ends in **-ing** or **-ed**.

The term *verbal* indicates that a participle, like the other two kinds of verbals, is based on a verb and therefore expresses action or a state of being.

However, since they function as adjectives, participles modify nouns or pronouns.

There are two types of participles: present participles and past participles.

Present participles end in **-ing**.

Past participles end in **-ed**, **-en**, **-d**, **-t**, **-n**, or **-ne** as in the words *asked*, *eaten*, *saved*, *dealt*, *seen*, and *gone*.

A. Use the words in parenthesis as participles in the blank.

- a **waiting** boy (wait)
- an **interesting** story (interest)
- a **broken** car (break)
- the **forgotten** pizza (forget)
- the **working** father (work)
- I saw him **going** (go)

7. the repaired computer (repair)
8. the talking students (talk)
9. exciting fans (excite)
10. the girl living next door (live)

B. Put in the verbs in parenthesis as participles (present participle or past participle) into the blank.

1. He saw his friend going (go) out with Murad.
2. The bus crashed into the blue car driving (drive) down the hill.
3. Aayan hurt his leg doing (do) karate.
4. The umbrella found (find) at the bus stop belongs to Abrar.
5. The people walking (walk) in the street are all very friendly.
6. I heard my mother talking (talk) on the phone.
7. My uncle always has his car washed (wash).
8. We stood waiting (wait) for the taxi.
9. Looking (look) down from the tower, we saw many people walking in the streets.
10. The people drove off in a stolen (steal) car.

C. Put in the verbs in parenthesis as Past Participle into the blank.

1. repaired watches (repair)
2. stolen computers (steal)
3. fascinated fans (fascinate)
4. bored students (bore)
5. confused boys (confuse)
6. forgotten umbrellas (forget)
7. disappointed girls (disappoint)
8. swapped comics (swap)
9. worried doctors (worry)
10. amused queens (amuse)

D. Put in the verbs in parenthesis as Present Participle into the blank.

1. barking dogs (bark)
2. playing children (play)
3. screaming girls (scream)
4. fighting cowboys (fight)
5. swimming ducks (swim)
6. crying babies (cry)
7. running water (run)
8. singing teachers (sing)
9. falling leaves (fall)
10. lying people (lie)

Teacher's Guideline: Explain and revise with the students present and past participles.



UNIT

11

The Importance of Family (خاندان کی اہمیت)

Sam Keen

By the end of the unit, the students will be able to:

- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- analyze paragraphs to identify sentences that support the main idea through definition
- example/ illustration
- cause and effect
- comparison and contrast
- facts, analogies, anecdotes and quotations.
- recognize that support can be in the form of a single word, a phrase, a sentence or a full paragraph.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
- scan to answer short questions:
- make simple inferences using context of the text and prior knowledge.
- distinguish between what is clearly stated and what is implied.
- distinguish between language used for persuasion and propaganda:
- use persuasive language to enhance ideas.
- use special devices to support arguments e.g. appeal to logic through reasoning, appeal to emotion or ethical belief, relating a persona anecdote or analogy.
- anticipate and respond to opposing arguments by defending point of view with factual evidence, quotations, expert opinion, logical reasoning, and commonly held beliefs.
- demonstrate heightened awareness of conventions and dynamics of group discussion and interaction to:
- present and explain one's point of view clearly.
- support or modify one's opinions with reasons.
- acknowledge others' contributions.
- agree and disagree politely at appropriate times.
- share information and ideas.
- clarify, rephrase, explain, expand and restate information and ideas.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- illustrate use of infinitive and infinitive phrases.



ABOUT THE AUTHOR

Sam Keen (born 1931) is an American author, professor, and philosopher who is best known for his exploration of questions regarding love, life, wonder, religion, and being a male in contemporary society. Some of his books are *Sightings: Extraordinary Encounters with Ordinary Birds* (Chronicle Books, 2007), *Faces of the Enemy, Reflections of the Hostile Imagination* (Harper and Row, San Francisco 2004), *Learning to Fly: Reflections on Fear, Trust, and the Joy of Letting Go* (1999), *To Love and Be Loved* (Bantam, 1997), *Inward Bound: Exploring the Geography of Your Emotions* (Bantam, 1992), *Fire in the Belly: On Being a Man* (Bantam, 1991), *Your Mythic Journey* (Tarcher, 1990), etc.

سیم کین (پیدائش 1931) ایک امریکی مصنف، پروفیسر اور فلسفی ہے جو محبت، زندگی، حیرت، مذہب اور معاصر معاشرے میں ایک مرد ہونے کی حیثیت کے حوالے سے سوالات کی تلاش کے لئے مشہور ہے۔ ان کی کچھ کتابیں سڈنگز: معمولی پرندوں کے ساتھ غیر معمولی ملاقاتیں (کرونیکل بکس، 2007)، (ہارپر اور رو، سان فرانسسکو 2004) اور یاد کرنا سیکھنا: خوف، اعتماد اور آزاد کرنے کی خوشی (1999)، چاہتا اور چاہے جانا (بانتام، 1997)، اندرونی آگ: آپ کے جذبات کی کھوج کا جغرافیہ (بانتام، 1992)، پیٹ میں آگ: انسان ہونے پر (بانتام، 1991) آپ کا روحانی سفر (تارچر، 1990) وغیرہ۔

SUMMARY

A healthy family is a fundamental unit of human society. Some government officials and scholars want an organized society. They propose to take children away from their parents. They want the State to bring up the children. They want the State to educate children. They want to weaken the institution of the family. Their purpose is to have people who are loyal to the State and not to their families. The family unit is the target of every revolutionary.

Family implies humanism and devotion. Home is where we can do what pleases us. Family is the common school of love, and from here, we spread love to others. Materialistic interests destroy our devotion to our families. Once "economics" meant "The art of managing a household." But with the industrial revolution "economics" became the system of trade, and loss and benefit. This made women "home economists." The dignity of the home was further degraded when the "College of Home Economics" at the University of Iowa was renamed as "College of Consumer Sciences".

Both men and women need to work together to bring back the dignity of the family. Many people think family is a bad and unpleasant place. They argue that home used to be a sacred place, but it became a "Torture House" because of the bad behaviour and wrong decisions of elders. If we want to find a substitute for family, then we should find a perfect replacement for solace because the only family can survive and perish us.

Dysfunctional families do not envisage a grim future for the family if we help each other in creating a good family. The things which we were deprived of, we can provide to our children. If someone is unmarried, he can adopt his friend's child, but if he does not do this, he will remain a boy, no matter what his age be.

صحت مند خاندان انسانی معاشرے کی بنیادی اکائی ہے۔ کچھ سرکاری عہدیدار اور اسکالر ایک منظم معاشرہ چاہتے ہیں۔ وہ بچوں کو ان کے والدین سے دور رکھنا چاہتے ہیں۔ وہ چاہتے ہیں کہ ریاست بچوں کی پرورش کرے۔ وہ چاہتے ہیں کہ ریاست کی طرف سے بچوں کو تعلیم دی جائے۔ وہ خاندان کے ادارے کو کمزور کرنا چاہتے ہیں۔ ان کا مقصد یہ ہے کہ (معاشرے کے تمام افراد) ریاست کے وفادار ہوں گے کہ اپنے گھر کے ساتھ۔ خاندان کی ہر انقلابی کا ہدف ہوتی ہے۔

خاندان انسانیت اور عقیدت کا مظہر ہے۔ گھر وہ جگہ ہے جہاں ہم وہ کچھ کر سکتے ہیں جو ہمیں چاہیے ہیں۔ خاندان محبت کا ایک مشترکہ کتب ہے اور یہاں سے ہی ہم دوسروں میں ان کی محبت پھیلاتے ہیں۔ ماہیت پسندانہ مفادات ہمارے اہل خانہ سے ہماری عقیدت کو ختم کرتے ہیں۔ کبھی "معاشرت" کا مطلب تھا "گھر میں انتظام کرنے کا فن"۔ لیکن صنعتی انقلاب کے ساتھ ہی "معاشرت" تجارت اور نقصان اور فائدہ کا ایک اہم نظام بن گیا۔ انسانے خواہش کو "گھر میں معیشت دان" بنا دیا گیا۔ گھر کی عظمت اور بھی کم ہوئی جب یونیورسٹی آف آیووا میں "ہوم مینیکس کالج" کے نام کو تبدیل کر کے "سٹڈینٹس کالج" کا نام دیا گیا۔

خاندان کا دور گوارا نہیں لانے کے لئے مرد اور خواتین دونوں کو مل کر کام کرنے کی ضرورت ہے۔ بہت سے لوگوں کا خیال ہے کہ خاندان ایک بری اور ناگوار جگہ ہے۔ ان کا کہنا ہے کہ گھر کبھی ایک مقدس جگہ ہو کر رہا تھا لیکن ہر گھرانے کے بے سلوک اور لاپرواہیوں کی وجہ سے یہ ایک "انزوت گاہ" بن گیا۔ اگر ہم کہنے کے لئے تبدیل تلاش کرنا چاہتے ہیں تو ہمیں سکون کا ایک بہترین متبادل تلاش کرنا چاہیے کیونکہ صرف خاندان ہی ہے جو ہمیں زندگی دے سکتا ہے یا ہلاک کر سکتا ہے۔

اگر ہم اچھے خاندان کی تشکیل میں ایک دوسرے کی مدد کرتے ہیں تو غیر فعال خاندان، خاندان کے مستقبل کو مدد دے نہیں کرتے۔ جن چیزوں سے ہم محروم تھے، ہم اپنے بچوں کو فراہم کر سکتے ہیں۔ اگر کوئی غیر شادی شدہ ہے، تو وہ اپنے دوست کے بچے کو گود لے سکتا ہے، لیکن اگر وہ ایسا نہیں کر سکتا ہے تو وہ بچہ ہی رہے گا، خواہ اس کی عمر کتنی ہی کیوں نہ ہو۔

TEXT WITH URDU TRANSLATION

To understand how crucial the existence of strong family is to the civilization of free spirits, we might meditate on the odd fact that the first of the targets of tyrants and Utopians of the political right and left is always the family. From Plato to Marx to Mao, all those thinkers who want society organised so that individual will fit into some overarching five-year plan for the ideal Republic, the ideal socialist or religious State, inevitably try to replace the family and place the education of the young in the hands of State-run institutions. Under the banner of freeing women for productive work, or liberating the young from the prejudices of the old, or instilling the values necessary for an ideal Commonwealth, parents and children are separated or allowed minimal contact. The motive behind this antipathy toward the family is not difficult to find. So long as men's and women's prime loyalty is to family and kin, they cannot be controlled by the State or any other institution. But if they can be convinced to switch their loyalty to some "higher" cause or institution, they will obey the dictates of their leaders.

یہ سمجھنے کے لئے کہ مضبوط خاندان کا وجود آزاد روحوں کی تہذیب کے لئے کتنا اشد ضروری ہے، ہمیں شاید اس عجیب حقیقت پر غور کرنا ہو گا کہ سیاسی دائیں اور بائیں دونوں طرف کے ظالموں اور مثالی معاشرے کی حامیوں کے نشانے کا پہلا ہدف ہمیشہ ہی خاندان رہا ہے۔ انقلابیوں سے مارکس سے ماؤتسک، وہ تمام مفکرین جو معاشرے کو منظم کرنے کے خواہاں ہیں تاکہ ایک فرد مثالی جمہوریہ، مثالی سوشلسٹ یا مذہبی ریاست کے لیے ایک بڑے پانچ سالہ منصوبے کا حصہ بن جائے، لامحالہ کنبہ کی جگہ نوجوانوں کو تعلیم ریاستی کے زیر انتظام اداروں کے ہاتھوں میں دے دیتی ہے۔ خواہ کتنا کہ پیداواری کام کے لئے آزاد کرنے، یا جوانوں کو پرانے تعصبات سے آزاد کرنے، یا ایک مثالی دولت مشترکہ کے لئے ضروری اقدام کو ابھارنے کے بہتر کے تحت، والدین اور بچوں کو الگ کیا جاتا ہے یا کم سے کم رابطے کی اجازت ہے۔ کنبہ کی طرف اس بغض کے پیچھے کا مقصد تلاش کرنا مشکل نہیں ہے۔ جب تک کہ مرد اور خواتین کی الگ الگ وفاداری خاندانی اور رشتہ داروں کے ساتھ ہے، انہیں ریاست یا کوئی اور ادارہ کنٹرول نہیں کر سکتا ہے۔ لیکن اگر وہ اس بات پر قائل ہو سکتے ہیں کہ وہ اپنی وفاداری کو کسی "اعلیٰ" مقصد یا ادارے سے بدلیں گے تو وہ اپنے قائدین کے حکم کی تعمیل کریں گے۔

Words	اردو معانی	Meanings/Synonyms
crucial	اشد، اہم	vital, critical, central, essential, important
existence	وجود	survival, subsistence, being, life
tyrants	ظالم	oppressors, dictators, despots
Utopians	مثالیت پسند	idealist, dreamers, purists, visionaries
inevitable	نامنہیز، لامحالہ	unavoidable, expected, unescapable, foreseeable
liberating	آزاد ہونا	releasing, freeing, unfettering
prejudices	تعصبات	biases, over-judgements, partialities
instilling	ذہن نشین کرانا	imparting, inculcating, introducing, implanting
motive	مقصد	reason, cause, object, purpose, aim
antipathy	نفرت	opposition, aversion, hostility, hatred, dislike
kin	رشتہ دار	families, relatives, relations, clans, folks

convinced	قائل ہونا	persuaded, certain, sure, influenced
dictates	ادکات	principles, rules, standards, tenets, orders

For better or worse, the family is the first line of defence against dehumanization and misplaced loyalty. Within the privacy of home, we may think, speak, and worship as we please. We may educate our children in the value we cherish and teach them respect for the tradition we uphold. Because it is easiest to love our own children unconditionally, the family is the natural school of love. Loving our kin, we may gradually learn to extend kindness to strangers. And because children incarnate our hopes, they are our visceral evidence of wisdom of investing our time and care in the lives of others.

اچھا یا برا، خاندان انسانی خواص سے محروم کرنے اور گمراہ کن وفاداری کے خلاف پہلی دفاعی لائن ہے۔ گھر کی خلوت میں، ہم اپنی مرضی کے مطابق سوچ سکتے ہیں، بول سکتے ہیں اور عبادت کر سکتے ہیں۔ ہم اپنے بچوں کو ان اقدار کی تعلیم دے سکتے ہیں جو ہمیں عزیز ہیں اور انہیں ان روایات کا احترام کرنا سکھا سکتے ہیں جنہیں ہم تھامے ہوئے ہیں۔ کیونکہ اپنے بچوں سے غیر مشروط طور پر پیار کرنا آسان ترین ہے، خاندان محبت کا قدرتی مکتب ہے۔ اپنے رشتہ داروں سے محبت کر کے، ہم آہستہ آہستہ اجنبیوں کے ساتھ اسیان کرنا سیکھ سکتے ہیں۔ اور چونکہ بچے ہماری امیدوں کی مجسم صورت ہوتے ہیں، لہذا وہ ہماری دانا کی عیاں ثبوت ہیں کہ ہم نے اپنا وقت اور دوسروں کی زندگیوں کی دیکھ بھال پر صرف کیا ہے۔

dehumanization	انسانی خواص سے محرومی	imbrute, barbarize, brutalize
cherish	عزیز رکھنا	value, appreciate, esteem, revere, treasure
extend	پڑھانا، دلا کر کرنا	offer, give, proffer, present
incarnate	مجسم	personified, embodied
visceral	عیاں	instinctual, intuitive

Almost without noticing it we, are voluntarily eroding the freedom and surrendering the loyalties that no tyrant could take from us without a fight. By our increasingly slavish devotion to the economic order, we are destroying the cradle of freedom. The iron law of profit is best served by those who are willing to depersonalize themselves by valuing efficiency above compassion, and devotion to the competitive goals of the corporation over loyalty to family.

اس پر تقریباً غور کیے بغیر ہم رضاکارانہ طور پر اس آزادی کو ختم کر رہے ہیں اور ان وفاداریوں سے دستبردار ہو رہے ہیں جو کوئی بھی عالم لڑے بغیر ہم سے نہیں لے سکتا۔ معاشی نظام کے ساتھ ہماری برادستی ہوئی غلامانہ عقیدت کے ذریعہ، ہم آزادی کا گہوارہ تباہ کر رہے ہیں۔ منافع کے آہنی قانون کی وہ لوگ زیادہ بہتر خدمت کرتے ہیں جو اپنی شخصیت کو ختم کرنے اور کارکردگی کو رجم دہلی پر سبقت دینے اور کارپوریشن کے مسابقتی اہداف سے عقیدت کو خاندان سے وفاداری سے بڑی قدر سمجھتے ہیں۔

eroding	ختم کرنا	corroding, wear away, wear down, eat away
surrendering	دستبردار ہونا	yielding, capitulating, ceding, abandoning
slavish	غلامانہ	unquestioning, unoriginal, mindless
cradle	گہوارہ	cot, foundation, support, cuddle
depersonalize	شخصیت ختم کرنا	objectify, impersonalize, commercialize, exteriorize, externalize
compassion	رحمہلی	sympathy, empathy, concern, kindness, care

History of the world "economics" contain a parable that illuminates our present dilemma and offer a challenge to the men and women. Originally "economics" meant "the art of managing a household" and it contained the notion of thrift and voluntary simplicity. Later, under the impact of industrial revolution, "economics" came to mean the system of production, distribution, and consumption of commodities. When factory, store, office, and bank usurped the loyalties of men and replaced the home as a centre of economic activity, women who chose to give

دنیا کی "معاشیات" کی تاریخ میں ایک ایسی تمثیل موجود ہے جو ہمارے موجودہ محضے پر روشنی ڈالتی ہے اور مرد اور خواتین کے لیے ایک چیلنج ہیں۔ "معاشیات" کا ابتدا میں مطلب "گھرداری کا فن" تھا اور اس میں کفایت شعاری اور رضاکارانہ سادگی کا تصور موجود تھا۔ بعد میں، صنعتی انقلاب کے اثرات میں، "معاشیات" کا مطلب پیداوار، (پیداوار کی) تقسیم اور اشیائے استعمال کی کھپت کا نظام بن گیا۔ جب ٹیکسٹائل، سنور، آفس اور بینک نے افراد کی وفاداریوں پر قبضہ کر لیا اور گھر کی معاشی سرگرمیوں کی جگہ لے لی، تو جن خواتین نے گھرداری پر تنہا کی سے توجہ دینے کا انتخاب کیا، انہیں "گھریلو معاشی ماہرین" کا لقب عنایت

serious attention to home making were given the condescending title of "home economists". And the final transformation, which is to say degradation, of the dignity of the home, is symbolised by recent change made at University of Iowa. What was once the College of Home Economics has now been renamed the College of Consumer Sciences.

کیا گیا۔ اور حتیٰ تبدیلی، یعنی گھر کے وقار کا انحطاط، آئیووا یونیورسٹی میں حالیہ تبدیلی سے ظاہر ہوتا ہے۔ جو کبھی کالج آف ہوم اکنامکس تھا، اسے اب کالج آف کنزیومر سائنسز کا نام دیا گیا ہے۔

parable	تمثیل	fable, story, tale, legend, allegory
illuminate	روشنی ڈالنا	clarify, enlighten, explain, illustrate
dilemma	مخمسہ	quandary, impasse, problem, catch
notion	تصور	idea, concept, belief, conception, opinion, thought
thrift	کفایت شعاری	Frugality, economy, carefulness, saving, prudence
production	پیداوار	making, manufacturing, creation, invention
distribution	تقسیم	delivery, supply, dispersal, dissemination
consumption	کھپت	depletion, use, utilization, spending
usurped	قبضہ کرنا	seized, took, taken, grabbed, take over
condescending	عنایت کرنا	patronizing, humiliating, disdain, deigning
transformation	تبدیلی	alteration, change, conversion, makeover
degradation	انحطاط	dilapidation, deprivation, ruin, dereliction
symbolized	علامت	represented, signified, denoted, indicated

The only revolution that will heal us is one in which men and women come together and place the creation of rich family life back in the center of horizon of our values. A letter I got recently from a woman makes the point: "Perhaps the real shift will come when men fully realize, in the gut and not just in the head, that they are equally responsible, with women for the creation, nurturing, and protection of children."

واحد انقلاب جو ہمیں شفا بخشنے کا وہ ہے جس میں مرد اور خواتین اکٹھے ہو کر خوشحال خاندانی زندگی اپنانے کو ہماری اقدار کے افق کے مرکز میں رکھیں۔ ایک خاتون کا حال ہی میں مجھے ایک خط موصول ہوا ہے جس ایک نکتہ نظر پیش کیا گیا ہے: "شاید اصل تبدیلی اس وقت آئے گی جب مرد کو جبلی طور پر نہ کہ ذہنی طور پر، پوری طرح سے احساس ہو جائے گا کہ وہ عورتیں کے ساتھ تخلیق، پرورش اور حفاظت کے لیے برابر کے ذمہ دار ہیں۔"

horizon	افق	prospects, possibility, perspective
in the gut	جبلی طور پر	instinctive, intuitive, heartfelt
nurturing	پرورش	raising, rearing, fostering, supporting

You may object, "All of this is well enough in theory, but unfortunately in fact, for many people the family was vicious trap and a cruel destiny. The place that should have been a sanctuary was often torture house. The arms that should have helped us often pushed us away. Many flee the family because it was the place of injury, captivity, disappointment, abuse. The children of alcoholics and abusive parents fear marriage and family and find their solace in becoming solitary. There are so many bad marriages and dysfunctional families, it sometimes seems

آپ کو اعتراض ہو سکتا ہے، "یہ سب نظریاتی لحاظ سے درست ہے، لیکن بد قسمتی سے درحقیقت، بہت سارے لوگوں کے لئے یہ خاندان شیطانی جال اور ظالمانہ مقدر تھا۔ جس جگہ کو حرمت کی جگہ ہونا چاہئے تھا وہ اکثر اذیت گاہ ہوتی تھی۔ وہ بازو جن کو ہماری مدد کرنی چاہئے تھی نے اکثر ہمیں دور کیا۔ بہت سے خاندان سے بھاگ گئے کیونکہ یہ چوٹ، قید، مایوسی، بدسلوکی کی جگہ تھی۔ شرابی اور بدسلوکی کرنے والے والدین کے بچے شادی اور خاندان سے ڈرتے ہیں اور انہیں تنہائی میں سکون ملتا ہے۔ بہت سی بری شادیاں ہیں اور غیر فعال خاندان ہیں، یہ کبھی کبھار مناسب معلوم ہوتا ہے کہ (خاندان کے ادارے) کو

only reasonable to junk the institution or invent a replacement. True enough, but hopes of replacing the family with some more perfect institution, like hi-tech pipe dreams of creating space colonies into which we can escape when we have polluted the earth, have proven to be both dangerous and deluded. It is within the bonds of what is familial that we must live or perish.

رد کر دیا جائے یا اس کا متبادل (ادارہ) بنایا جائے۔ یہ بات سچ ہے، لیکن خاندان کو کسی اور کامل ادارے سے بدلنے کی امید، جیسے اعلیٰ ٹیکنالوجی کے زیر غور منصوبے جیسے خلا میں کالونیاں بنانا، جن میں ہم آلودہ زمین سے فرار حاصل کر سکتے ہیں، خطرناک اور پر فریب ثابت ہوئے ہیں۔ یہ خاندان کا بندھن ہے جس میں ہمیں زندہ رہنا ہے یا ختم ہونا ہے۔“

object	اعتراض	complain, oppose, demur, challenge
vicious	شیطان	malicious, cruel, nasty, inhumane, hurtful
trap	پھنسا، جال	catch, snare, ruse, set-up
destiny	مقدر	fate, fortune, lot, luck
sanctuary	پناہ گاہ	refuge, asylum, shelter, safety, protection
torture	افزیت	agony, torment, pain, distress, suffering
captivity	قید	imprisonment, detention, incarceration, confinement
abuse	بد سلوکی	mistreatment, ill-treatment, maltreatment, neglect, exploitation
alcoholics	شراب کے عادی	drunk, drunkard, drinker, tippler
solace	سکون	comfort, consolation, support, relief
solitary	تنہائی	lonely, unsocial, isolated, secluded
dysfunctional	غیر فعال	maladjusted, flawed, defective, deteriorated, malfunctioning
junk	رد کر دینا	scrap, discard, dump, jettison
deluded	پر فریب	cheated, deceived, misled, tricked
familial	خاندانی	family, ancestral, domestic, hereditary
perish	ختم ہونا	die, expire, succumb, decess

Fortunately, the profusion of dysfunctional families does not necessarily predict a grim future for the family. One of the standard themes in mythology is the promise of the wounded healer. In our hurt lies the source of our healing. The bird with the broken and mended wings soars the highest. Where you stumble and fall, there you find the treasure.

خوش قسمتی سے، غیر فعال خاندانوں کی کثرت اس بات کی پیش گوئی نہیں کرتی کہ خاندان کا مستقبل مخدوش ہے۔ دیو بالا کا ایک معیاری موضوع میں زخمی زیادہ اچھا شفا دینے والا ہوتا ہے۔ ہماری جوت میں ہماری صحتیابی کا منبع ہے۔ پروں کے ٹوٹنے کے بعد صحتیاب ہونے والا پرندہ سب سے زیادہ اونچا اڑتا ہے۔ جہاں آپ ٹھوکر کھاتے اور گر جاتے ہیں، وہیں آپ کو خزانہ ملتا ہے۔

profusion	کثرت	abundance, excess, plethora, surplus
dysfunctional	غیر فعال	maladjusted, flawed, defective, deteriorated, malfunctioning
grim	مخدوش	bleak, harsh, severe, dismal, gloomy
mythology	دیو بالا	folklore, mythos, lore, tradition, myths
wounded	زخمی	injured, hurt, lacerated

healer	شفا دینے والا	mender, curer
soars	بلند ہونا	flies, ascends, climbs, rises, mounts
stumble	ٹھوکر کھانا	fall, falter, topple, stagger

One of man's greatest resources for change is our wound and our longing for the missing father. We can heal ourselves by becoming the kind of fathers we wanted but did not have. Create out of the void, out of the absence. Our best map for parenting is outlined like a photographic negative in the shadow side of our psyches. Get in touch with your disappointment, your rage, your grief, your loneliness for the father, the intimate touching family you did not have, and you will find a blueprint for parenting. Become the father you longed for. We heal ourselves by learning to give to our children what we did not receive.

انسان کی تبدیلی کا سب سے بڑا وسیلہ ہمارا زخم اور گمشدہ باپ کے لئے ہماری آرزو ہے۔ ہم اپنے آپ کو اس طرح کے باپ بن کر ٹھیک کر سکتے ہیں جو ہم چاہتے تھے لیکن ہمیں نہیں ملے۔ جی دامن سے پیدا کریں، غیر موجودگی سے پیدا کریں۔ والدین کے لیے ہمارا بہترین نقشہ ہماری نفسیات کے میں پنیاں فوٹو گرافی کے نیگیٹو کی طرح ہے۔ اپنی مایوسی، اپنے غم و غصے، اپنے غم، والد کے لئے لہنی تنہائی، قریبی پروردہ خاندان جو آپ کے پاس نہیں تھا، اور آپ کو (بچوں کے) انداز پرورش کا خاکہ مل جائے گا۔ جس باپ کی پ کو تمنا تھی وہ بن جائیں۔ ہم اپنے بچوں کو وہ چیزیں دینا سیکھ کر جو ہمیں نہیں ملی تھیں، اپنے زخم مندمل کر سکتے ہیں۔

wound	زخم	injury, hurt, laceration
longing	آرزو	desire, wish, yearning, lust
void	خلا	emptiness, space, abyss
psyches	نفسیات	egos, intellects, mentalities, personalities
rage	غصہ	fury, anger, wrath, temper
grief	غم	sorrow, anguish, pain, misery
loneliness	تنہائی	aloneness, solitude, isolation, seclusion
intimate	قریبی	close, friendly, dear, familiar
blueprint	نقشہ	plan, drawing, design, proposal, outline

If you are not married, do not have children, find a friend's child who needs nurturing and become a part-time substitute parent. To be involved in creating a wholesome future, men and women need an active caring relationship to children. A man who takes no care of and is not involved in the process of caring for and initiating the young remains a boy no matter what his achievements. This generation of men knows by its longing for fathers who were absent that nothing fills the void that is created when men abandon their families, whether out of selfishness, dedication to work, or devotion to "important" causes. When anything becomes more important to a society than the welfare of its children, it is a sure sign of spiritual disintegration.

اگر آپ شادی شدہ نہیں ہے، کسی دوست کا بچہ تلاش کریں جس کی پرورش کی ضرورت ہو اور جزوقتی متبادل والدین بن جائے۔ ایک متناسب مستقبل کی تکمیل میں شامل ہونے کے لئے، مرد اور خواتین کو بچوں سے ایک فعال تعلقات اور دیکھ بھال کرنے والے تعلق کی ضرورت ہوتی ہے۔ ایک آدمی جو دیکھ بھال نہیں کرتا، اور دیکھ بھال کے عمل میں اور بچوں کی نشوونما میں شامل نہیں ہوتا وہ ہمیشہ ایک بچہ رہتا ہے چاہے اس کی کامیابیاں کچھ بھی ہوں۔ مردوں کی یہ نسل باپ کی تنہا سے بخوبی جانتی ہے جو غائب تھے کہ جب مرد اپنے خاندانوں کو ترک کر دیتے ہیں تو اس سے پیدا ہونے والا خلا کسی چیز سے پر نہیں ہوتا، چاہے وہ خود غرضی، کام سے لگن، یا "اہم" وجوہات سے لگاؤ کی وجہ سے ہو۔ جب معاشرے کے لئے کوئی بھی چیز اپنے بچوں کی فلاح و بہبود سے زیادہ اہم ہو جاتی ہے، تو یہ روحانی تحلیل کی ایک یقینی علامت ہے۔

nurturing	پرورش کرنا	raising, rearing, fostering, care for, look after
substitute	متبادل	exchange, switch, swap, replace with
initiating	شروع کرنا، آغاز	starting, introducing, beginning, opening, commencing

abandon	ترک کرنا	end, cancel, stop, halt, abort
selfishness	خود غرضی	self-centeredness, self-interest, egoism, greediness
dedication	تکلیف	devotion, commitment, loyalty, ardor
spiritual	روحانی	mystical, divine, unworldly, otherworldly
disintegration	تفکیک	breakup, collapse, breakdown, degeneration

GLOSSARY

Words	Meaning
antipathy (n)	a deep-seated feeling of aversion.
blueprint (n)	a design plan or other technical drawing.
condescending (adj)	having or showing an attitude of patronizing superiority.
Crucial	decisive or critical, especially in the success or failure of something.
dictates (V)	state or order authoritatively.
eroding (v)	(of wind, water, or other natural agents) gradually wear away (soil, rock, or land).
familial (adj)	relating to or occurring in a family or its members.
gut (n)	the inner parts or essence of something.
incarnate (v)	(of a person) be the living embodiment of (a quality).
instilling (v)	gradually but firmly establish (an idea or attitude) in a person's mind.
junk (n)	old or discarded articles that are considered useless or of little value.
minimal (adj)	of a minimum amount, quantity, or degree; negligible.
motive (n)	a reason for doing something.
mythology (n)	a collection of myths, especially one belonging to a particular religious or cultural tradition.
nurturing (v)	care for and protect (someone or something) while they are growing.
overarching	comprehensive or all-embracing.
parable (n)	a simple story used to illustrate a moral or spiritual lesson, as told by Jesus in the Gospels.
profusion (n)	an abundance or large quantity of something.
psyche (n)	the human soul, mind, or spirit.
stumble (v)	trip or momentarily lose one's balance-almost fall.
thrift (n)	the quality of using money and other resources carefully and not wastefully.
tyrants (n)	a cruel and oppressive ruler.

utopians (n)	an idealistic reformer.
vicious (adj)	deliberately cruel or violent.
visceral (adj)	relating to deep inward feelings rather than to the intellect.
void (adj)	a completely empty space.

READING COMPREHENSION

Answer the following questions.

Q.1. What is the central idea of Keen's essay and how is it related to the title?

Ans: The central idea of Keen's essay is the importance of family. In today's modern society money relations are replacing family relations. The warmth and protection of the family is needed more than ever. Family is the basic unit of society. It is the first institution where we learn ethical and moral values. It teaches us about the value of life and relationships. It teaches us to care for each other. Also, it gives us confidence, the strength of character, and helps us in dealing with the stresses of practical life.

Q.2. Analyze any two paragraphs of the essay "The Importance of family" and classify the sentences that support the main idea under the headings of definition, example, cause and effect, facts and opinion.

Ans: **First Paragraph:** It is the main idea that to understand how crucial the existence of strong family is to the civilization of free spirits, we might meditate on the odd fact that the first of the targets of tyrants and Utopians of the political right and left is always the family. It is an example that from Plato to Marx to Mao, all those thinkers who want society organized so that individual will fit into some overarching five-year plan for the ideal Republic, the ideal socialist or religious State, inevitably try to replace the family and place the education of the young in the hands of state-run institutions. It is a fact that under the banner of freeing women for productive work, or liberating the young from the prejudices of the old, or instilling the values necessary for an ideal Commonwealth, parents and children are separated or allowed minimal contact. It is an opinion that the motive behind this antipathy toward the family is not difficult to find. It is the cause that so long as men's and women's prime loyalty is to family and kin, it is the effect that the State or any other institution cannot control them. It is the cause that if they can be convinced to switch their loyalty to some "higher" cause or institution, it is the effect that they will obey the dictates of their leaders.

Last Paragraph: It is the main idea that if you are not married, do not have children, find a friend's child who needs nurturing and become a part-time substitute parent. It is an opinion that to be involved in creating a wholesome future, men and women need an active, caring relationship with children. It is an example that a man who takes no care of and is not involved in the process of caring for and initiating the young remains a boy no matter what his achievements. It is a fact that this generation of men knows by its longing for fathers who were absent that nothing fills the void that is created when men abandon their families, whether out of selfishness, dedication to work, or devotion to "important" causes. It is the cause that when anything becomes more important to a society than the welfare of its children, it is the fact that it is a sure sign of spiritual disintegration.

Q.3. What according to Keen is the 'only revolution' that will heal the ills of our society?

Ans: The only revolution that will heal us is one in which men and women come together and place the creation of rich family life back in the centre of the horizon of our values. The real shift will come when men fully realize, in the gut and not just in the head, that they are equally responsible, with women for the creation, nurturing, and protection of children.

Q.4. Is the thesis of the essay "The Importance of Family" implied or stated? Explain.

Ans: The thesis of the essay is explicitly stated in its very first line. It is too apparent that the writer is writing about the importance and value of a healthy family system.

Q.5. What is the point of the 4th paragraph? What do its contents have to do with the thesis of the essay?

Ans: The point of the fourth paragraph is that the industrial revolution has altered the meaning of economics. It has corrupted the dignity of domestic and family life. Economics once meant the art of managing a household. It contained the notion of thrift and voluntary simplicity. The industrial revolution made it the system of production, distribution, and consumption of commodities. It led to the idea of conspicuous consumption. It has debased the dignity of our households. That is, the contents of this paragraph explore the adverse effect of the industrial revolution on family life.

Q.6. Keen says, "We heal ourselves by learning to give to our children what we did not receive." "What does he mean? Do you agree?"

Ans: Keen means that we should give our children the comforts and care, love and affection that we did not receive from our fathers. If we think of our deprivation for the father, and only have the imagination of him, so we should become a father which we wished to have. In this way, we can heal ourselves. I agree with the writer's point of view in this regard.

WRITING SUGGESTIONS

- A. Keen believes that "the family is the first line of defence against dehumanization and misplaced loyalty." Do you agree or disagree with this statement? Write about your reaction.
- B. An extended family, consisting of parents like father, mother, and their children, aunts, uncles, grandparents, and cousins, all living in the same household, is on the decline. The extended families are gradually shrinking into a nuclear family system, consisting of parents and their children. Write a letter to the editor of a newspaper on the causes of the decline of extended family and its effects on the social, cultural and moral of our young generation.

Oral Communication

Some parents are so busy building careers and making money, that they neglect and ignore their children. This parenting behaviour goes a long way to negatively affect children later in life. Discuss this problem in the class and invite students to suggest solutions for it, keeping in view the following dynamics of group discussion:

- Present one point of view clearly.
- Support or modify one's opinion with reasons.
- Agree or disagree politely at the appropriate time.
- Share information and ideas.
- Clarify, rephrase, explain, expand and restate information and idea.
- Modify, elaborate and extend a statement made by peer or others.

VOCABULARY AND GRAMMAR

VOCABULARY

Use authentic dictionary to find meaning of the following words. Identify part of speech of the words through abbreviations used. Also find their pronunciation through pronunciation key.

be mad about	especially	trekking	award	ordinary	jogging
waste	leisure	save	indoor	kid	remember

Now fill in the blanks with words given in the box above. (Change the form if needed).

1. If you don't like outdoor sports you can do **indoor** sports and enjoy yourself.
2. The youngsters **are mad about** cricket idols and they like putting up their posters on the walls of their rooms.
3. My little brother is keen on **saving** his pocket money. When I ask him for it, he never lends me.
4. If you spend lots of hours in front of TV, that means you just **wasted** your precious time.
5. When an actor receives an **award** his fame becomes double.
6. You mustn't watch TV shows when you have got a lot of homework. **Especially** when you have an exam the next day, you had better turn it off entirely.
7. When you **kid** me in front of my friends, I feel embarrassed.
8. My father and I go **jogging** every morning. That's why we feel healthy and fit.
9. I don't **remember** the meaning of it now. I need to look it up in the dictionary.
10. **Trekking** is a long difficult journey.
11. **Leisure** activities have the same meaning as the free time activities.
12. Maybe an **ordinary** person in the street does not know this but you, as an educated person, must certainly know this.

GRAMMAR

A. An infinitive is a verbal — usually preceded by to — that can function in a sentence as a noun, an adjective, or an adverb.

Types of Infinitive Phrases

Infinitive phrases are always easy to spot because they begin with "to." In a sentence, they can work like nouns, adjectives, or adverbs.

a. Infinitive Phrase as a Noun

When an infinitive phrase works like a noun, it answers the question "what?" So, the infinitive phrase will be the subject, which does the verb; or an object, which receives the action of the verb.

Here are some examples:

- | | | |
|--------------------------------------|----------------------|-----------|
| • I don't want to study for my test. | What don't you want? | (Object) |
| • He needs to ace the exam. | What does he need? | (Object) |
| • To get good grades is my goal. | What is the goal? | (Subject) |
| • His job was to tutor me in math. | What was his job? | (Object) |

b. Infinitive Phrase as an Adjective

When an infinitive phrase acts like an adjective in a sentence, it describes a noun or a pronoun. So, that means it will describe a subject or an object. Here are some examples:

- | | |
|---|------------------------|
| • I want a tutor to help me study. | Describes the tutor |
| • I need a magazine to read on the train. | Describes the magazine |
| • There is a basket to put your exam in. | Describes the basket |
| • I wish I had a friend to study with me. | Describes the friend |

c. Infinitive Phrase as an Adverb

When an infinitive phrase works like an adverb, it modifies the verb in a sentence. Adverbs answer questions like where, when, why, how, and for what reason/purpose, so, as an adverb, the infinitive will answer the same questions.

- | | |
|--|----------------------------------|
| • I went home to study for math. | Why did you go home? |
| • He sat down to take the exam. | For what reason did he sit down? |
| • To get into college, you need good grades. | Why do you need good grades? |
| • To ace the exam, I studied for hours. | For what purpose did you study? |

A. Each sentence below contains at least one infinitive. Identify the infinitive in each sentence and tell what function it serves.

- More than anything else, I wanted some time alone to read.
- My grandmother told me that we have been put on Earth to share, to care, to give, and to receive.
- While the train was stopped at the station, Baber attempted to climb to the top of one of the freight cars.
- In the book, "Mama Day," "Mama Day tells the citizens of the island to listen to the crows instead of the newspapers' bulletins."
- During the Great Depression, audiences wanted to laugh when they went to the movies.
- Every Wednesday, six women from the nearby village came to the hostel to do the weekly wash.
- On the last night of the retreat, we wanted to sing a song to end an evening that had been particularly touching to us all.
- The duke left the duchess at the Red Roof Inn and proceeded to drive to the country to see his mother.
- At the end of their long adventure, Anum and Nizam are told that they are too old to return to Kalam.

B. The following sentences have a verb + object + to + infinitive structure. Complete each sentence by putting the words in parenthesis into the correct form.

verb + object + to + infinitive	
After some verbs we use the structure someone + to + infinitive . Verbs which can be followed by this form include <i>advise, ask, allow, expect, encourage, force, help, invite, order, persuade, need, tell</i> .	<p><i>They helped their neighbour to fix his car.</i></p> <p><i>He asked me to give him some advice.</i></p> <p><i>He told his assistant to send the packet.</i></p> <p><i>He persuaded him to have lunch with him.</i></p> <p><i>We need someone to help us.</i></p>
The negative form is object + not + to + infinitive .	<i>He advised me not to sell my house.</i>

- My boss told (I/do) **me to do** the reports before Friday.
- My colleague asked (I/send) **me to send** a fax to the customer.
- Ali wanted (I/help) **me to help** him prepare his presentation.
- I warned (he/not/drive) **him not to drive** too quickly because of the bad weather.
- Please remind (I/call) **me to call** Mr. Zain tomorrow morning.
- Please tell (he/not/smoke) **him not to smoke** here — it's not allowed.
- Faiza didn't feel too good but we persuaded (she/come) **her to come** to the party.
- Nobody wanted to go to the conference but our boss forced (we/go) **us to go** to it.
- I asked (she/not/call) **her not to call** so late in the evening. I go to bed early.
- We showed (they/how/use) **them how to use** the new equipment.

C. Write the entire infinitive phrase and its function used in the sentences below.

- The best plumber to call is Nizam.
The infinitive phrase is **to call**. (adjectival)
- Each year Shakeel tried to find more deductions for his tax return.
The infinitive phrase is **to find more deductions for his tax return**. (nominal - direct object)
- To patch the hole in the tyre, the mechanic inserted a plug.

The infinitive phrase is **to patch a hole in the tire**. (adverbial)
She learned to read and write English in London.

The infinitive phrase is **to read and write English in London**. (nominal - direct object)
Saleem's desire to do everything perfectly will eventually frustrate him.

The infinitive phrase is **to do everything perfectly**. (adjectival)
To pay that much money for a television is foolish.

The infinitive phrase is **to pay that much money for a television**. (nominal - subject)
Yesterday Waheed exercised all day to lose some weight before the wedding.

The infinitive phrase is **to lose some weight before the wedding**. (adverbial)
His only ambition was to succeed at his job.

The infinitive phrase is **to succeed at his job**. (nominal - subjective complement)
To attempt an explanation for this phenomenon would do little good.

The infinitive phrase is **To attempt an explanation for this phenomenon**. (nominal - subject)

Nawab bought for his father a prayer rug to show his respect.

The infinitive phrase is **to show his respect**. (adverbial)

Teacher's Guideline:

Explain and revise with the students the use of infinitive and infinitive phrases.



MDCATBYFUTUREDOCTORS(TOUSEFAHMAD)

ABOUT THE AUTHOR

UNIT 12

The Blanket

(کبیل)

Floyd Dell

By the end of the unit, the students will be able to:

- read a text to make connections between characters, events, motives and causes of conflicts in texts across cultures.
- analyze story elements: characters, events, setting, plot, theme, tone, point of view.
- recognize the author's purpose and point of view and their effects on the texts.
- analyze the conflict in a story or literary selection. Explore options to resolve the conflict. Propose another resolution.
- identify universal themes present in literature across all cultures.
- demonstrate heightened awareness of conventions and dynamics of group discussion and interaction to:
 - present and explain ones point of view clearly
 - support or modify one's opinion with reasons
 - acknowledge other's contribution
 - share information and ideas
- clarify, rephrase, explain, expand and restate information and ideas.
- evaluate and use expression for various functions and co-function:
 - recount
 - describe
- illustrate the use of dictionary for finding appropriate meaning and spelling.
- illustrate the use of gerunds and gerund phrases.

ABOUT THE AUTHOR

Floyd Dell (1887-1969) was born in 1887 in Pike County, Missouri. His family experienced a great deal of poverty. At school Dell developed a love of reading. At sixteen, he joined the Socialist Party and gave speeches on street-corners about his political beliefs. He also wrote for a small Socialist monthly, Tri-City Workers' Magazine. He also worked as a sub-reporter for the Davenport Times. He later joined the Chicago Evening Post and by 1911 was editor of the newspaper's Friday Literary Review. Dell believed that the everyday life of the middle and working classes provided subjects worthy of serious literary treatment.

SUMMARY

In this short story, the writer narrates a story about the blanket given as a going away gift by a son to his father.

Petey, an eleven-year-old boy, did not take any notice of the white moon. His eyes were fixed on a blanket that was lying on the kitchen table. This was the last evening he and his Grandfather would have with each other. His father had gone out with that woman she was to marry.

The old man wanted to play some of the old tunes. He went inside and brought out a big and double blanket, instead of harmonica. He told Petey that this was a precious blanket and would be very useful for him. He said that he would be in an old house with some other old fellows.

Petey went into the house and brought out Grandfather's harmonica. Grandfather played a few notes and asked him to remember those forever. Petey felt very sad because his Grandfather was going to the old people's house. He told Petey that the woman would prove a good mother to him. And he did not want to be in their way.

Meanwhile, both Petey's Dad and his wife returned. The girl walked up to the Grandfather and said that she had come to say good-bye to him. The Grandfather thanked her and showed her the blanket that his son had given him as a going-away gift.

The girl said that the blanket was costly. The old man replied that the blanket was very expensive. She said that the Grandfather did not need so expensive and double blanket. Petey's Dad got angry. Petey told his father that it was true that his Grandfather did not need such a double blanket. Petey went inside and brought out a pair of scissors and asked his father to cut it into two pieces. All were surprised to hear this. The small boy said that the single blanket is enough for the old man, and the other half would be given to his Dad when he would be sending him to an old house in his old age. The girl left the house in anger. Now, Petey, Dad, and Granddad were all crying out of joy, because Dad was not sending Granddad of told house. He will stay with them.

اس مختصر کہانی میں مصنف نے ہمیں اس کہل کے بارے میں ایک کہانی سنائی ہے جو والد کو بیٹے نے الوداعی تحفے طور پر دیا تھا۔

بیٹی، گیارہ سالہ لڑکے، نے سفید چاند کا کوئی نوٹس نہیں لیا۔ اس کی نگاہیں اس کہل پر جمی ہوئی تھیں جو باورچی خانے کی میز پر پڑا تھا۔ یہ آخری شام تھی جب وہ اور اس کے دادا ایک دوسرے کے ساتھ تھے۔ اس کا باپ اس خاتون کے ساتھ باہر گیا ہوا تھا جس سے اس نے شادی کرنی تھی۔

بوڑھا آدمی کچھ پرانی دھنیں بجانا چاہتا تھا۔ وہ اندر گیا اور ہارمونیکا کے بجائے ایک بڑا اور ڈبل کہل باہر لے لایا۔ اس نے بیٹی کو بتایا کہ یہ بہت قیمتی کہل ہے اور اس کے لئے بہت مفید ہوگا۔ انہوں نے کہا کہ وہ کچھ اور بزرگ ساتھیوں کے ساتھ بزرگوں کے گھر میں ہوں گے۔

بیٹی اندر گیا اور دادا کا ہارمونیکا باہر لے لایا۔ دادا نے کچھ دھنیں بجاگئیں اور اس سے کہا کہ وہ انہیں ہمیشہ یاد رکھیں گے۔ بیٹی کو بہت دکھ ہوا کیونکہ اس کے دادا بزرگ لوگوں کے گھر جا رہے تھے۔ انہوں نے بیٹی کو بتایا کہ وہ خاتون اس کے لئے اچھی ماں ثابت ہوگی۔ اور وہ ان کے راستے میں نہیں رہنا چاہتا تھا۔ اسی اثناء میں بیٹی کے والد اور اس کی ہونے والی جوی دو دنوں واپس آئے۔ خاتون دادا کے پاس گئی اور کہا کہ وہ اسے الوداع کرنے آئی ہے۔ دادا نے اس کا شکریہ ادا کیا اور اسے کہل دکھا یا جو اس کے بیٹے نے اسے بطور الوداعی تحفہ دیا تھا۔

خاتون نے کہا کہ کہل مہنگا ہوگا۔ بوڑھے نے جواب دیا کہ کہل بہت مہنگا ہے۔ اس نے کہا کہ دادا کو اتنے مہنگے اور ڈبل کہل کی ضرورت نہیں تھی۔ بیٹی کے والد غصے میں آ گئے۔ بیٹی نے اپنے والد کو بتایا کہ یہ بچہ کہ دادا کو ایسے ڈبل کہل کی ضرورت نہیں۔ بیٹی اندر گیا اور کینچی لے آیا اور اپنے والد سے کہا کہ اسے دو ٹکڑوں میں کاٹ دو۔ یہ سن کر سب حیران ہوئے۔ لڑکے نے کہا کہ اکیلا کہل بوڑھے آدمی کے لئے کافی ہے، اور باقی آدھا حصہ اس کے والد کو دیا جائے گا جب وہ اسے بڑھاپے میں بزرگوں کے گھر بھیج رہا ہو گا۔ خاتون غصے میں گھر سے چلی گئی۔ اب بیٹی، والد اور دادا خوشی سے رو رہے تھے کیونکہ والد نے دادا کو بتایا تھا کہ وہ انہیں بزرگوں کے گھر نہیں بھیج رہے تھے۔ وہ ان کے ساتھ رہیں گے۔

TEXT WITH URDU TRANSLATION

It was a fine September night. A thin white moon rose over the valley (وادی). Petey, eleven years old, did not see the moon. He did not

یہ ستمبر کی ایک خوشگوار رات تھی۔ وادی پر ہلکی سفید چاند نکل آیا تھا۔ گیارہ سالہ بیٹی نے چاند نہیں دیکھا۔ اس نے باورچی

feel the cool September breeze (خوشگوار ہوا) blow into the kitchen, for his thoughts were fixed on a red and black blanket on the kitchen table.

خانے کے اندر آنے والی ستمبر کی ٹھنڈی ہوا کو محسوس نہیں کیا، کیونکہ اس کی سوچیں باورچی خانے کی میز پر پڑے سرخ اور سیاہ کپیل پر جی ہوئی تھیں۔

Words	اردو معانی	Meanings/Synonyms
valley	داڑی	dale, vale, basin, gorge, ravine, trough, canyon
Breeze	خوشگوار ہوا	gentle wind, puff of air, gust, light air, zephyr

The blanket was a gift from his Dad to his Granddad. . . a going-away gift. They said that Granddad was going away . . . that's what they called it "going away." Petey had not really believed (یقین تھا) his Dad would send Granddad away. But now — there it was — the going-away gift. Dad had bought it that very morning. And this was the last evening he and his Granddad would have with each other.

وہ کپیل اس کے باپ کی طرف سے اس کے دادا کے لیے تحفہ تھا۔ ایک الوداعی تحفہ۔ وہ کہتے تھے کہ دادا جا رہے تھے، یہی وجہ تھی کہ وہ انہوں نے اسے الوداعی کہا تھا۔ پٹی کو یقین نہیں آ رہا تھا کہ اس کے والد اس کے دادا کو بھیج دیں گے۔ لیکن اب — یہ الوداع کا تحفہ تھا۔ والد نے اسے اسی صبح خریدا تھا۔ اور یہ اس کی اور دادا کی ایک دوسرے کے ساتھ آخری شام تھی۔

believed	یقین تھا	supposed, thought, held, imagine, assumed
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Together the old man and the young boy washed the supper (شام کا کھانا) dishes. Dad had gone out . . . with that woman he was to marry. He would not be back for some time. When the dishes were finished, the old man and the boy went outside and sat under the moon.

بوڑھے آدمی اور نوجوان لڑکے نے شام کے کھانے کے برتن اکٹھے دھوئے۔ والد اس خاتون کے ساتھ باہر گئے تھے جس کے ساتھ وہ شادی کرنے والے تھے۔ وہ کچھ دیر کے لیے واپس نہیں آئیں گے۔ جب برتن ختم ہو گئے، تو بوڑھا آدمی اور لڑکا باہر نکلے اور چاند کی روشنی میں بیٹھ گئے۔

supper	شام کا کھانا	dinner, evening meal, main meal, snack, mealtime, repast, refection
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"I'll get my harmonica (آلہ موسیقی) and play for you," the old man said. "I'll play some of the old tunes."

بوڑھے نے کہا، "میں اپنا ہارمونیم لیکر تمہارے لیے بجانوں گا۔" "میں کچھ پرانی دھنیں بجانوں گا۔"

But instead of the harmonica, he brought out the blanket. It was a big, double blanket (کپیل).

لیکن وہ ہارمونیم کی بجائے کپیل لے آیا، یہ ایک بڑا، دوہرا کپیل تھا۔

harmonica	آلہ موسیقی	musical instrument
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"Now, isn't that a fine blanket?!" said the old man, smoothing (ہموار کرنا) it over his knees. "And isn't your father a kind man to be giving the old man a blanket like this to go away with? It costs something; it did — look at the wool in it! And warm it will be these cold winter nights to come. There will be no other blanket like it up there."

"اب کیا یہ عمدہ کپیل نہیں ہے؟" بوڑھے نے اسے اپنے گھٹنوں پر ہموار کرتے ہوئے کہا، "اور کیا تمہارے والد ایک مہربان شخص نہیں ہے کہ ایک کپیل کو الوداع کے موقع پر ایسا کپیل دے رہے ہیں۔ اس پر خرچہ آتا ہے؛ آیا ہوگا اس کی اون کو دیکھو! اور یہ آئندہ آنے والی سرد راتوں میں گرم بھی ہو گی۔ وہاں پر اس کی طرح دوسرا کپیل نہیں ہو گا۔"

smoothing	ہموار کرنا	flatten, level (out/off), even out/off, press, roll, steamroll, iron, plane
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It was like Granddad to be saying that. He was trying to

اس طرح کی بات کرنا ایک دلا کی طرح تھا۔ وہ اسے آسان بنانے کو کوشش کر رہے

make it easier. Ever since they had talked about "going away," Granddad had said it was his idea. Imagine (خیال کرنا، تصور کرنا) — leaving a warm house and friends to go to that building — that government place where he would be with so many other old fellows, having the best of everything. But Petey had not really believed Dad would do it ... until this night when he brought home the blanket.

تھے۔ جب سے انہوں نے "دور جانے" کی باتیں شروع کی تھیں، دادا نے کہا تھا کہ یہ ان کی تجویز تھی۔ تصور کرو — ایک گرم گھر اور دوستوں کو چھوڑ کر اس عمارت میں چلے جانا — ایک سرکاری جگہ جہاں پر وہ بہت سے دوسرے بوڑھوں کے ساتھ ہوں گے، جن کے پاس ہر ایک سہولت ہو گی۔ لیکن بیٹی کو یہ یقین نہیں تھا کہ اس کے والد ایسا کریں گے۔ اس رات تک جب وہ یہ کبیل گھر لے آئے۔

imagine

خیال کرنا، تصور کرنا

visualize, envisage, envision, picture, conceive

"Oh, yes, it's a fine blanket," Petey said and got up and went into the house. He wasn't the kind to cry, and besides (اس کے علاوہ), he was too old for that. He had just gone in to get Granddad's harmonica.

"او ہاں یہ بہترین کبیل ہے،" بیٹی نے کہا، اور اٹھ کر گھر کی طرف چلا گیا۔ وہ رونے والوں میں سے نہیں تھا، اور اس کے علاوہ وہ ایسا کرنے کی عمر سے کافی بڑا تھا۔ وہ اندر صرف دادا کا ہارمونیم لانے کے لیے گیا تھا۔

besides

اس کے علاوہ

in addition, as well, too, also, on top of that

The blanket dropped (گرایا) to the floor as the old man took the harmonica. It was the last night they would have together. Neither the old man nor the young boy had to say a word. Granddad played a few notes and then said, "You'll remember this one."

جیسے ہی بوڑھے نے ہارمونیم لیا تو کبیل فرش پر گر گیا۔ یہ ان کے لیے آخری رات تھی کہ وہ اکٹھے تھے۔ نہ تو بوڑھے اور نہ ہی لڑکے کے پاس بولنے کے لیے ایک لفظ بھی نہیں تھا۔ دادا نے چند دھنیں بجائیں اور پھر کہا "تم اس کو یاد رکھو گے۔"

dropped

گرایا

fall, dribble, trickle, run, descend, plummet

The thin (پتلا) moon was high overhead and the gentle breeze blew down the valley. The last time, Petey thought. He would never hear Granddad play again. It was well that Dad was moving to a new house — away from here. He did not want to sit here outside on fine evenings under a white moon with Granddad gone. The music ended, and the two sat for a few minutes in silence. Then Granddad spoke "Here is something happier."

پتلا چاند اونچا سر کے عین اوپر تھا اور نیچے واوی میں آہستہ ہوا چل رہی تھی۔ آخری بار، بیٹی نے سوچا۔ وہ دادا کو اس کے بعد دوبارہ نہیں موسیقی بجاتے ہوئے نہیں سن سکے گا۔ یہ اچھا تھا کہ اسکے والد ایک نئے گھر میں منتقل ہو رہے تھے، جو یہاں سے دور واقع تھا۔ وہ دادا کے جانے کے بعد یہاں خوشگوار شاموں میں سفید چاند کی روشنی میں بیٹھنا نہیں چاہتا تھا۔ موسیقی ختم ہو گئی، اور دونوں چند منٹ کے لیے خاموشی سے بیٹھے رہے۔ دادا نے کہا "یہاں کچھ خوشی کی بات ہے۔"

thin

پتلا

slim, slender

Petey sat and looked out over the valley (وادی). Dad would marry that girl. Yes, that girl who had kissed him and who had said she would try to be a good mother to him and all that.

بیٹی بیٹھا اور اس نے واوی پر ایک نظر ڈالی۔ والد اس لڑکی سے شادی کریں گے۔ ہاں! وہ لڑکی جس نے اس کا بوسہ لیا تھا اور کہا تھا کہ بس وہ اس کی اچھی ماں بننے کی کوشش کرے گی۔

The tune stopped suddenly and Granddad said, "It's a poor tune, except (سوائے) to be dancing to." And then, "It's a fine girl your father's going to marry. He will feel young again with a pretty wife like that. And what would an old fellow like me do around the house... getting in the way ... an old fool with all the talk about backaches and pains!"

ساز اچانک ٹک گیا اور دادا نے کہا، "یہ ایک کمزور دھن ہے، صرف رقص کے لیے ہے۔" اور پھر وہ ایک اچھی لڑکی ہے جس سے تمہارے والد شادی کرنے والے ہیں۔ وہ اس خوبصورت بیوی کے ساتھ خود کو جوان محسوس کریں گے اور مجھ جیسا بوڑھا آدمی یہاں اس گھر میں کیا کرے گا رستے، کی رکاوٹ بن کر۔ ایک بوڑھا احق جو صرف کر کے دروں اور کلایف کی باتیں کرتا ہے!"

except

سوائے

excluding, not including, excepting, omitting, not counting, but, besides, apart from

"And then there will be babies coming, and I don't want to be around listening to them cry (چُچ) all hours of the night. No, it's best that I leave. Well, one more tune or two, and then we will get to bed, get some sleep. In the morning I'll get my new blanket and take my leave. Listen to this. It's a bit of a sad tune but a nice one for a night like this."

اور پھر بچے آئیں گے اور میں نہیں چاہتا کہ ساری رات اُن کے چُچنے کی سنوں۔ نہیں، بہترین یہ ہے کہ میں چلا جاؤں۔ اچھا، مزید ایک یا دو ڈھنیں اور ہم جا کر بستر میں کچھ دیر سوئیں گے۔ صبح میں اپنا نیا کبیل لیکر یہاں سے رخصت ہو جائیں گے۔ یہ کچھ ٹھنکیں ڈھن ہے، لیکن اسی طرح کی رات کے لیے اچھی

cry

رودنا، چُچ

sob, weep, shout, yell, scream

They did not hear the two people coming down the road, Dad and the pretty (خوبصورت) girl with a hard bright face like a doll. But they heard her laugh and the tune stopped suddenly.

انہوں نے سڑک کی طرف آتے ہوئے دونوں افراد کی آواز نہیں سنی۔ والد اور زینبورت لڑکی، جس کا چہرہ گڑبڑ کی طرح سخت اور چمک رہا تھا۔ لیکن انہوں نے اس لڑکی کو ہنسنے سنا اور ڈھن اچانک رک گئی۔

pretty

خوبصورت

attractive, lovely, good-looking, nice-looking

Dad did not say a word, but the girl walked up to Granddad and said prettily, "I'll not be seeing you in the morning, so I came over to say good-bye."

والد نے ایک لفظ بھی نہ کہا، لیکن لڑکی دادا کے پاس آئی اور نہایت اچھے انداز سے کہا "میں آپ کو صبح سویرے نہ دیکھ سکوں گی اس لیے میں آپ کو خدا حافظ کہنے آئی ہوں۔"

"It's kind of you," said Granddad, looking down at the floor, and then seeing the blanket at his feet, he bent down to pick it up (اٹھا لیا). "And will you look at this," he said, sounding himself like a little boy. "Isn't this a fine blanket my son has given me to go away with?"

داد نے کہا یہ "آپ کی مہربانی ہے"، نیچے فرش کی طرف دیکھتے ہوئے اور اپنے پیروں پر کبیل کو دیکھا اور اسے اٹھانے کے لیے جھکا "اور کیا تم اسے دیکھو گے؟" اُس نے بچوں جیسی آواز میں کہا "کیا یہ ایک بہترین کبیل نہیں ہے جو میرے بیٹے مجھے رخصتی کے موقع کے لیے دیا ہے؟"

"Yes," she said, "it's a fine blanket." She felt the wool again and said, "A fine blanket indeed." She turned to Dad and said to him coldly (سختی سے), "Must have cost a pretty penny."

اُس نے کہا "ہاں" یہ "ایک بہترین کبیل ہے" اُس نے اس کے ادن کو دوبارہ دیکھا اور کہا "یقیناً ایک بہترین کبیل ہے۔" وہ والد کی طرف مڑی اور کراہی کے ساتھ اسے کہا، اس پر کافی خرچ بھی آیا ہو گا۔

Dad cleared his throat . . . "I . . . I wanted him to have the best. . ."

The girl stood there, still looking at the blanket. "Mmmm . . . it's a double one, too."

ڈیڈ نے اپنا گلا صاف کرتے ہوئے کہا، "میں اسے اس سے بھی اچھا دینا چاہتا تھا۔ لڑکی وہاں پر کھڑی تھی، اور اب بھی کبیل کی طرف دیکھ رہی تھی۔ م م م یہ کس دوہرا بھی ہے۔"

"Yes," the old man said, "it's a double one . . . a fine blanket for an old fellow to be going away with."

"ہاں"، بوڑھے آدمی نے کہا۔ "یہ دوہرا ہے، اور ایک بوڑھے کی رخصتی کے لیے ایک بہترین کبیل ہے۔"

coldly

سختی سے

without affection or warmth of feeling; unemotionally.

The boy suddenly walked into the house. He could hear the girl, still talking about the expensive (مہنگا) blanket. He heard his Dad get angry in his slow way. And now, she was leaving. As Petey came out, the girl turned and called back,

لڑکا اچانک گھر کے اندر چلا گیا۔ وہ اب بھی لڑکی کو مہنگے کبیل کے متعلق بات کرتے ہوئے سن رہا تھا۔ اُس نے سنا کہ والد صاحب آہستہ آہستہ غصہ ہو رہے تھے۔ اب وہ رخصت ہو رہی تھی، جو بیٹی پٹی نکلا، لڑکی مڑی اور کہا۔ "کوئی بات نہیں تم

"No matter what you say, he doesn't need a double blanket!"

جو کچھ بھی کہو لیکن اُسے دوبرے کبل کی ضرورت نہیں ہے!"

expensive

مہنگا

costly, high-priced, dear, overpriced, exorbitant, extortionate, steep, pricey, spendy

Dad looked at her with a funny look in his eye.

ڈیڈ نے اُسے مسکراتے نظر کے ساتھ دیکھا۔

"She is right, Dad," the boy said. "Grandad doesn't need a double blanket. Here, Dad" — and he held out a pair of scissors — "Cut it, Dad . . . cut the blanket in two."

لڑکے نے کہا، "ابا، وہ غلطی کہتی ہے۔" "دادا کو دوبرے کبل کی ضرورت نہیں ہے۔ ابا یہ لو،" اور اُس نے قیچی پکڑاتے ہوئے کہا۔ ابا اسے کاٹ دیجئے، کبل کو دو حصوں میں کاٹ دیجئے۔

scissors

قیچی

cutters, shears, clippers

Both of them looked at the boy surprised. "Cut it in two, I tell you, Dad. And keep the other half"

دونوں نے لڑکے کی طرف حیرانی سے دیکھا۔ "ابا میں کہتا ہوں اسے دو حصوں میں کاٹ دیجئے اور دوسرا حصہ رکھ لیجئے۔"

"That's not a bad idea" said Granddad gently. "I don't need such a big blanket."

دادا نے دھیمے لہجے میں کہا، "خیر خیال نہیں ہے۔" "مجھے اتنے بڑے کبل کی ضرورت نہیں۔"

"Yes" the boy said "a single blanket is enough for an old man when he's sent away. We'll save the other half, Dad; it will come in useful later."

لڑکے نے کہا "ہاں،" "ایک بڑے شخص کے لیے ایک سنگل کبل کافی ہے جب اُسے گھر سے دور بھیجا جا رہا ہو۔ ابا ہم دوسرے ٹکڑے کو محفوظ رکھیں گے۔ بعد میں کام آئے گا۔"

"Now what do you mean by that?" asked Dad. "I mean," said the boy slowly, "that I'll give it to you, Dad — when you're old and I'm sending you away."

والد نے پوچھا "اب اس نے تمہارا کیا مطلب ہے؟" "میرا مطلب ہے کہ میں نے تمہارے لیے ایک کپڑا رکھا ہے۔" "ابا میں اسے آپ کو دے دوں گا جب آپ پورے ہوں گے اور میں آپ کو دور بھیج رہا ہوں گا۔"

There was a big silence, and then Dad went over to Granddad and stood (کھڑے ہوتا) before him, not saying a word.

گہری خاموشی چھا گئی، اور پھر ابا دادا کے پاس گئے اور اُن کے سامنے کچھ کہنے بغیر کھڑے ہو گئے۔ لیکن دادا سمجھ گئے اور انہوں نے اپنا ہاتھ نکال کر ابا کے کندھے پر رکھا۔ بیٹی اُن کو دیکھ رہا تھا۔ اور اُس نے دادا کو سرکوشی کرتے ہوئے سنا۔ "بیٹا، یہ سچ ہے، میں جانتا تھا کہ تمہارا مطلب یہ نہیں تھا،" اور پھر بیٹی رونے لگا۔ لیکن اس سے کچھ فرق نہیں پڑتا تھا کیونکہ وہ تینوں اکٹھے رو رہے تھے۔

But Granddad understood, for he put out his hand and laid it on Dad's shoulder. Petey was watching them. And he heard Granddad whisper (سرکوشی کرتا) softly . . . "It's all right, son. I knew you didn't mean it. . . . And then Petey cried. But it didn't matter because all three were crying together."

whisper

سرکوشی کرنا

murmur, mutter, mumble, low voice, undertone

NEW VOCABULARY

Words	Meanings
Breeze (n)	A gentle or light wind.
Harmonica (n)	A small wind musical instrument; also called mouth organ.
Pretty penny	A large sum of money.

READING COMPREHENSION

Answer the following questions.

Q.1. How significant is the title of the story "The Blanket"?

Ans: The title of the story "The Blanket" is very significant in the story. The blanket symbolizes the warmth and protection provided by a family. Dad gives the blanket to Granddad to represent the love and warmth of the family when Granddad will be living in an old people's home. The whole story is about family values and the disintegration of the family system. In this setting, the blanket, which is a symbol of warmth and protection of family assumes significant importance. The whole story revolves around it. It starts with it and ends with it.

Q.2. Analyze the conflict in the story "The Blanket"? How is it resolved?

Ans: In most stories, the main character faces a conflict of some kind. This struggle is often between two characters. However, it can also happen within a character. The story usually ends when the conflict faced by the main character is resolved. In the story "The Blanket," Dad's primary conflict is that he is torn between Granddad and his girlfriend. The words and actions of the characters as well as the events that unfold make it clear that Dad is making Granddad leave because of his girlfriend's wishes. The conflict is resolved when it is decided that Granddad would not leave home. Dad is probably feeling remorse because of his behaviour, and Petey and Granddad are feeling relieved that Granddad will not have to leave.

Q.3. Analyze the tone of the story. Is it joyous or sorrowful? Explain.

Ans: The tone of a story is the author's attitude, stated or implied, toward a subject. Some possible attitudes are pessimism, optimism, earnestness, insincerity, seriousness, bitterness, humorous, and joyful. An author's tone is revealed through the choice of words, actions, and details. In the story "The Blanket," the author uses the blanket as a symbol. It is a symbol of warmth and protection provided by a family. The timing of the giving of this gift negates the qualities of warmth and protection. However, the blanket is no longer a "warm" or unselfish gift, but one given to assuage the guilt that Petey's father feels. Until now, the tone of the story is that of insincerity. Its tone changes, however, when Petey's action reflects the warmth and goodness of his Grandfather — and even his father — at the end of the story.

Q.4. What attitude does Petey show about his Dad and Granddad?

Ans: The relationship between the Grandfather and Petey is very special because the boy loved him so much. That is why he did not want his Grandfather to leave, even if his Grandfather wanted to go. He knew that he was pretending. Petey's attitude towards his father is cold and harsh. Petey is unhappy with the decision of his father to send his Granddad to an old-people home. He tells his father to "Cut the blanket. Cut it in now, I tell you, Dad." In an evocative mood. He wants his father to realize that his decision of sending the Granddad to an old-people home is a mistake. Petey proves to his father the negative result of his decision, and his father realizes the choice he is making is wrong. By making his father realize that his decision was wrong, Petey proves his devotion to Granddad.

Q.5. How is the theme of "The Blanket" the theme of our disintegration society as well?

Ans: The primary theme of the story "The Blanket" is that children adults can learn lessons from children. Other themes of the story are that it comes the time to take care of parents especially when they are old, it could be a difficult choice, especially if someone is not financially strong or they don't have time for them. This theme represents a society in which family structure is disintegrating, and family values are weakening. It represents a society that is becoming materialistic and love for material things is becoming more important than family relations. In this society, everyone thinks about the benefits and comforts for themselves. Therefore, this theme of the story "The Blanket" is relevant to our society as well, which is fast disintegrating.

Q.6. Describe your relationship with different family members. Who your relationship is the most cordial with and who you stay aloof from and why? Explain.

Ans: My relationship with my parents, brothers and sisters is cordial. I do what I can for peace, comfort, and happiness of my family. My family is everything for me. I am always willing to suffer hardships for the prosperity of my family members. I help them in their work. I love and care for all my family members, and in return, they all love and adore me.

Q.7. If Petey had been exposed to the mass media, social media and Internet would he have developed the same intimacy with the Grandfather as he did in the story? Elaborate

Ans: If Petey had been exposed to mass media, social media, and the Internet, he would have developed the same intimacy and affection for his Grandfather. Love, care, respect, and tenderness are the feelings which he naturally had for his Granddad, and he did not do it as a show-off. Secondly, he had no other member in his family with whom he would be so close, and his Granddad was everything to him. As for as his father is concerned, he was more devoted to his marriage.

Q.8. Why does Petey's Dad get angry with the girl he is going to marry?

Ans: Petey's father wanted to give his Dad the best going-away gift. So he gives him a nice double blanket. When the girl comes to know about this costly double blanket, she objects on giving such an expensive thing to the Granddad. Petey's father does not like her attitude and gets angry.

Q.9. What does Islam say about old parents?

Ans: The Quran says that we should be kind to our parents. If one or both of them reach old age with us, do not say to them a word of disrespect, or scold them, but say a generous word to them. It also teaches us to and act humbly to them in mercy, and pray for that to Allah to have mercy on them, since they cared for us when we were small. The Prophet (peace and blessings of Allah be upon him) also stressed that we should treat our parent in their old age with kindness. He said that he is not of us who does not have mercy on young children, nor honour the elder!

WRITTEN SUGGESTION

Ask your parents about the role that their grandparents have played in their social, cultural and ethical grooming; now compare and contrast it with the part that your grandparents have in yours. Has it shrunk or expanded? If you think that their role is diminishing, write about its causes and what is its effects on our life.

Oral Communication:

A. Divide the class into groups of five students each and hold group discussion on the topic, "The Over Use of Internet and Social Media has wrecked Social Bond Among the Family Members".

B. Oral recount

- A recount retells an experience or an event that happened in the past.
- The purpose of a recount can be to inform, entertain or to reflect.
- A recount can focus on a specific section of an event or retell the entire story.
- A recount should always be told in the order that things happened.

ACTIVITY

- Listen to a loud reading of the 'The Blanket' recorded by the Teacher.
- Listen to the text a second time and write down the significant events.
- Listen to the text a third time to check and add to what you have written.
- With the help of these written notes, each student should give oral recount of the story and explain the different messages it conveys.

VOCABULARY AND GRAMMAR

VOCABULARY

Find the meaning of **passed** and **past** in a dictionary, identify their parts of speech and then use them correctly to fill in the blanks.

Passed and Past are very different in their meanings and uses.

- Passed is the past participle of to pass. It is used to indicate **movement**.
- Past is a noun, adverb, adjective, and preposition. It generally has something to do with **time**.

Past is never used as a verb. Passed is always a verb.

Whenever there is a confusion, just think... Is it a verb? If the answer is yes, then use **passed**. Otherwise, use **past**.

1. The museum is on the right, just **past** the church.
2. My brother **passed** his exams with great results.
3. We've just **passed** the exit for Leeds. We'll have to turn around.
4. Go **past** the post office then turn left and you'll see your hotel.
5. He thinks he was a fool in his **past** life.

A. Complete the sentences with the gerund form of the verbs in parentheses.

Gerund a word ending in "**-ing**" that is made from a verb and used like a noun:

In the sentence "Everyone enjoyed her singing", the word "**singing**" is a **gerund**.

The gerund is a verb form which has an *adverbial function*, not an *adjectival function* like a participle, nor a *noun function* like an infinitive.

1. She is good at (paint) **painting**.
2. He is crazy about (play) **playing**.
3. I don't like (play) **playing** cards.
4. They are afraid of (swim) **swimming** in the sea.
5. You should give up (smoke) **smoking**.
6. Sami dreams of (be) **being** a doctor.
7. He is interested in (make) **making** friends.
8. My uncle is afraid of (go) **going** by plane.
9. We insist on (cook) **cooking** the dinner ourselves.

B. Use the verbs in parenthesis either as gerund or the infinitive:

Infinitive is the basic form of a verb that usually follows "to":

In the sentences "I had to go" and "I must go", "**go**" is an infinitive.

Infinitive without to

The infinitive is also used without **to** after modal verbs: can, could, may, might, will, shall, would, should, must: ...

- 1 I couldn't sleep so I tried (drink) **drinking** some hot milk.
- 2 She tried (reach) **to reach** the book on the high shelf but she was too small.
- 3 They tried (get) **to get** to the party on time but she was too small.
- 4 We tried (open) **opening** the window, but it was so hot outside, it didn't help.
- 5 He tried (get) **to get** a job in a newspaper firm but they wouldn't hire him.
- 6 He tried (get) **getting** a job in a newspaper firm but he still wasn't satisfied.
- 7 You should stop (smoke) **smoking**, it's not good for your health.
- 8 We stopped (study) **studying** because we were tired.
- 9 They will stop (have) **to have** lunch at twelve.
- 10 We stopped (have) **to have** a rest because we were really sleepy.
- 11 Oh no! I forgot (buy) **to buy** milk.
- 12 Please don't forget (pick up) **to pick up** some juice on your way home.
- 13 I forget (lock) **locking** the door, but I'm sure I must have locked it.
- 14 Have we studied this before? I've forgotten (learn) **learning** it.
- 15 Please remember (bring) **to bring** your homework.
- 16 I remember (go) **going** to the beach as a child.
- 17 Finally I remembered (bring) **to bring** your book! Here it is.
- 18 Do you remember (eat) **eating** steak in that little restaurant in Lahore?
- 19 I regret (tell) **to tell** you the train has been delayed.
- 20 I regret (tell) **telling** Nighat my secret. Now she has told everyone.

C. Replace the gerund by an infinitive and the infinitive by a gerund in the following sentences.

- 1 To laugh is better than to frown.
Laughing is better than **frowning**.
- 2 Writing a story is not easy.
To write a story is not easy.
- 3 He likes to collect books and does not like giving them away.
He likes **collecting** books and does not like **to give** them away.
- 4 Flying kites is a good sport, but to bet on them is bad.
To fly kites is a good sport, but **betting** on them is bad.
- 5 He likes to read and to write.
He likes **reading** and **writing**.
- 6 She like cooking and painting.
She likes **to cook** and **paint**.
- 7 Seeing is believing.
To see is **to believe**.
- 8 She loves making dolls.
She loves **to make** dolls.
- 9 To wait for people who were late made him angry.
Waiting for people who were late made him angry.
- 10 To sell insurance is a pretty boring job.
Selling insurance is a pretty boring job.

D. Decide whether the following sentences contain a Gerund or a Progressive.

Progressive:

It is a verb tense that is used to refer to an action or a state **that is continuing to happen**.

If it is "in the act of doing", then it is the progressive form.

I am working in the garden means "I am in the act of working in the garden." Thus, working is in progressive form.

Sometimes it is a matter of interpretation whether an -ing form is a gerund or a progressive:

Hunting lions can be dangerous.

If hunting is a progressive, the sentence means: *Lions that hunt can be dangerous.*

If hunting is a gerund, the sentence means: *It can be dangerous to hunt lions.*

- | | | |
|-----|--|----------------------|
| 1. | He likes reading books. | (Gerund/Progressive) |
| 2. | He is reading books. | (Gerund/Progressive) |
| 3. | Reading books can be great fun. | (Gerund/Progressive) |
| 4. | He is interested in reading books. | (Gerund/Progressive) |
| 5. | He was reading books. | (Gerund/Progressive) |
| 6. | He has been reading books for two hours. | (Gerund/Progressive) |
| 7. | Instead of reading books Henry went to bed. | (Gerund/Progressive) |
| 8. | Do you like reading books? | (Gerund/Progressive) |
| 9. | He had been reading books. | (Gerund/Progressive) |
| 10. | His hobby is reading books. | (Gerund/Progressive) |

Teacher's Guideline:

Explain and revise with the students the use of gerund and gerund phrases.

UNIT 13

OZYMANDIAS

(اوزمانڈی آس)

Percy Bysshe Shelley

By the end of the unit, the students will be able to:

- read a given poem and give orally and in writing:
 - theme and its development.
 - personal response with justification.
- recognize literary techniques such as personification and alliteration.
- analyze how a writer/ poet uses language to:
 - appeal to the senses through use of figurative language including similes, metaphors and imagery.
 - set tone
- use appropriate vocabulary and correct spelling in their own writing.
- identify, change the form of and use future continuous tenses.
- illustrate use of tenses.

SUMMARY

Somewhere in the boundless (غیر محدود) desert, there stand two huge legs of a broken stone statue (مجسمہ). Parts of the shattered (ٹوٹا ہوا) face are scattered (بکھرا ہوا) on the sand. The writing on the pedestal (بنیاد) tells that it is the statue of Ozymandias, an arrogant (عزیز) king who called himself the king of kings. Parts of the shattered face show Ozymandias' pride (نفر) in his might (قوت) and his contempt (نفرت، حقارت) for others. He believed that no one could surpass (آگے نکلنا) his achievements (عظمت). Now nothing remains of his empire and his glory (کارنامے).

و وسیع صحرائیں کہیں ایک ٹوٹے ہوئے پتھر کے مجسمے کی دو بڑی ٹانگیں کھڑی ہیں۔ ٹوٹے ہوئے چہرے کے حصے ریت پر بکھرے ہوئے ہیں۔ مجسمے کے چہرے پر لکھے الفاظ بتاتے ہیں کہ یہ اوزمانڈی آس، ایک غرور بادشاہ جو خود کو بادشاہوں کا بادشاہ کہتا تھا، کا مجسمہ ہے۔ بکھرے ہوئے چہرے کے ٹکڑے اوزمانڈی آس کا اپنی طاقت پر غرور اور دوسروں کیلئے اس کی نفرت کو ظاہر کرتے ہیں۔ اس کا خیال تھا کہ کوئی بھی کامیابیوں میں اس پر سبقت نہیں لے جاسکتا تھا۔ اب اس کی سلطنت اور اس کی عظمت میں سے کچھ بھی نہیں بچا تھا۔

THEME/CENTRAL IDEAL

All men are mortal (فانی). Even the mightiest (ماتور ترین) of emperors who build their empires on the corpses (لاشیں) millions of ordinary people cannot defeat (نکست) death. Time destroys nations, empires, and civilisations. A man should strive (کوشش کرنا) after virtue (نیکی), not power and glory (شان و شوکت).

تمام افراد فانی ہیں۔ یہاں تک کہ طاقتور ترین شہنشاہ بھی جو لاکھوں عام افراد کی لاشوں پر اپنی سلطنت استوار کرتے ہیں، موت کو شکست نہیں دے سکتے۔ وقت قوموں، سلطنتوں اور تہذیبوں کو تباہ کرتا ہے۔ انسان کو نیکی کے بعد وجہ کرنی چاہئے، نہ کہ طاقت اور شان و شوکت کی۔

POEM WITH URDU TRANSLATION

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:

میری ملاقات ایک قدیم سرزمین کے ایک مسافر سے ہوئی
جس نے کہا: پتھر کی دو وسیع و عریض ٹانگیں
صحرائیں کھڑی ہیں.... ان کے قریب، ریت پر،
آدھا ڈوبا ہوا ایک بکھرا ہوا چہرہ تھا، جسکے ماتھے پر بل
اور جھریوں بھرے ہونٹ، اور حقارت سے حکم دیتے ہوئے،
باتا تھے کہ اس کے مجسمہ ساز نے اچھی طرح سے وہ جذبات دکھائے تھے
جو ابھی تک باقی تھے، ان بے جان چیزوں پر ثبت تھے،
وہ ہاتھ جو ان کا مذاق اڑاتے تھے، اور دل جو ظلم ڈھاتا تھا:

And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

اور پائے دان پر یہ الفاظ کندہ تھے:
'مجسمہ انام اور مائندگی آؤ ہے، بادشاہوں کا بادشاہ:
میرے کام دیکھو، یہ عظمت، اور مایوس ہو!'
اس سڑتے ہوئے ماحول میں کچھ باقی نہیں بچا۔
اس زبردست بربادی میں جو لامحدود ہے
دور تک پھیلی ہوئی تباہ اور ہموار ریت۔

Vocabulary

antique (قدیم) ancient, historic colossal (بہت بڑا) immense, huge decay (گنا، سڑنا، خراب ہونا) waste, rot despair (مایوسی) misery, gloom frown (تیوری چڑھانا) glare, look angrily lone (اکیلا) single, solo mocked (مذاق اڑایا ہوا) made fun of pedestal (بنیاد) base, stand

sculptor (مجسمہ ساز) a person who makes sculpture shattered (بکھرے ہوئے) crushed, broken sneer (ظہر کرتا) mock, laughed at
trunkless (ستون کے بغیر) stem less, body less wreck (ڈھانچہ) ruin, destroy

PARAPHRASE OF THE POEM

Lines 1–8

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:

Paraphrase

I met a traveller from an ancient (قدیم) land. He had seen a broken statue in a desert, half-buried (دفن) in the sand. Only the legs and the frowning (تیوری چڑھا) face with wrinkled lips (سلوٹ دار ہونٹ) were visible. The sculptor (مجسمہ ساز) had skillfully (مہارت سے) etched (کندہ کرتا) in stone the personality (شخصیت) of the man whose statue it was. The expression (تاثرات) on the face showed that it was the statue of a haughty (غور) man who ruled his people with a heavy hand (آہنی ہاتھ).

Lines 9–14

And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

Paraphrase

The writing on the pedestal read: "My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair." Nothing except this huge shattered (کھوئے کھوئے ہو کر بکھرا ہوا) statue in a boundless desert (لامحدود) remains to tell the story of Ozymandias.

Explanation with referenvce to context

Lines 1–8

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:

Reference:

These lines have been taken from the poem "Ozymandias" written by Percy Bysshe Shelley.

Context:

The poem narrates (بیان کرنا) the fate (انجام) of a great king who had his statue carved (تراشا) in stone and erected (نصب کرنا) on a high platform (چوڑو). He thought that his huge statue would tell the story of his greatness (عظمت) to the future generations (آنے والی نسلیں). He did not understand that that time destroys (تباہ کرنا) everything.

Explanation:

The poet met a traveller from an ancient land. He had seen a broken statue in a desert, half-buried in the sand. Only the legs of stone stood in the vast desert. Near them, the head of the statue lay half-buried in the sand. The frowning (تیوری چڑھا) face with wrinkled lips (چھری دار ہونٹ) was visible. The sculptor (مجسمہ ساز) had skillfully (مہارت سے) etched (کندہ کرنا) in stone the personality (شخصیت) of the man whose statue it was. The expression (تاثرات) on the face showed that it was the statue of a cruel (عالم), arrogant (منفرد) man. The wrinkled lips were stretched (پھیلے ہوئے) in a brutal sneer (بے رحم طنز). It was indeed the statue of a king who ruled his people with a heavy hand (آہستی ہاتھ).

Lines 9–14

And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
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Reference:

These lines have been taken from the poem "Ozymandias" written by Percy Bysshe Shelley.

Context:

The poem narrates (بیان کرتا) the fate (انجام) of a great king who had his statue carved (کنده کرنا، تراشا) in stone and erected (نصب کرتا) on a high platform (چو ترہ). He thought that his huge statue would tell the story of his greatness (عظمت) to the future generations (آنے والی نسلیں). He did not understand that that time destroys (تباہ کرتا) everything.

Explanation:

On the pedestal of the broken statue were carved the following words: "My name is Ozymandias, king of kings. O you who think that you mighty and great! Look on my works and realise that you cannot surpass me in glory and greatness." Now there is nothing except these broken parts of a huge statue to tell us the story of the greatness of Ozymandias. All around the shattered statue stretches the desolate (غیر آباد، سہیاں) desert.

READING COMPREHENSION

Answer the following questions.

Q.1. What is the theme of the poem "Ozymandias"?

Ans: The theme of the poem "Ozymandias" is straight forward and traditional. The poem reminds powerful people that their power is only temporary. However, many powerful people think that their power is immortal, but they only deceive themselves. Worldly power is finite. It fades away and is soon forgotten. Indeed, all human beings need to remember this lesson. No man is immortal. One day everything will vanish under the influence of time. Even memorials do not live long.

Q.2. Describe in your own words the anatomical conditions of the statue of the King Ozymandias, as portrayed by Shelley.

Ans: Only the legs of stone stood in the vast desert. Near them, the head of the statue lay half-buried in the sand. The frowning face with wrinkled lips was visible. The sculptor had skillfully etched in stone the personality of the man whose statue it was. The expression on the face showed that it was the statue of a cruel, arrogant man. The wrinkled lips were stretched in a brutal sneer. It was indeed the statue of a king who ruled his people with a heavy hand.

Q.3. What is the tone of the poem "Ozymandias"?

Ans: The tone of the poem is neutral and descriptive. Neither the narrator nor the traveller has any particular emotional connection to Ozymandias, who died a few thousand years before the dramatic presentation of the poem. The contrast between the boasting of the statue and its physical decay in the remote desert is an example of **situational irony**. The traveller seems impressed by the sheer grandeur of the statue and skill of the artist, but also aware that such boasting appears absurd because of human mortality.

Q.4. Throughout the poem "Ozymandias", Shelley uses alliteration. Give some examples and show what purpose do they serve?

Ans: Here are the last three lines of the poem:

Nothing beside **remains**. **Round** the decay

Of that colossal wreck, **boundless and bare**,

The *lone and level sands stretch far away.*

The alliteration in the first line here ('*remains / Round*') serves to unite the line musically although the first part it ends in a period. In the next line, "*boundless and bare*" alliterate with the effect of emphasising the vastness and desolation of the desert surrounding the statue of Ozymandias. Finally, in the third line, "lone" alliterates with "level" and "sands" alliterates with "stretch." This use of alliteration has beautified the poem.

Q.5. Describe the rhyme scheme of the poem.

Ans: "Ozymandias" by Shelley is a beautiful sonnet. A sonnet is a fourteen lines poem. It is written in in iambic pentameter. The rhyme scheme of the first four lines is ABAB. The rhyme scheme of the lines 5-8 is ACDC. For lines 9-12, the rhyme scheme is EDEF. Finally, it ends with EF. The entire rhyme scheme is as follows: ABABACDCDEFEFEF.

Q.6. Describe the imagery of the poem "Ozymandias". What sort of picture does it evoke? How much the imagery contributes to the tone of the poem?

Ans: The imagery in "Ozymandias" is vivid but limited in scope. The poet paints the images of the sculpture in the middle of the desert so that the reader can visualise the scene. One can see the huge legs of a statue standing out. Nearby the crushed face of the statue is lying sunken into the sand. Its expression has been left for time immemorial: frowning and wrinkled lip and sneer, representative of his rule. It is evident to the traveller that the sculptor was able to capture the arrogance and passion of the great ruler. The ruins still denote his power.

Q.7. The inscribed lines on the pedestal of the statue have ironic overtone. Explain the implied meaning of these words.

Ans: The irony about the inscription on the pedestal of Ozymandias statue was that the inscription gave the impression that Ozymandias considered himself to be the king of kings. It showed Ozymandias pompous claim of being the mightiest of the mighty. The inscribed words showed the pride and arrogance of the king. The inscription on the pedestal of the statue has an ironic overtone, and the place where the statue is found has no name because nothing of the great city remains. It is ironic because Ozymandias's works referred to in the inscription must have once existed, in what is now a vast area of desert.

WRITTEN SUGGESTION

Write your considered views in one paragraph on the implications of these lines:

"My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

Ans. Ozymandias saw himself as a mighty and powerful king. He says that all those who confront him must give up the hope of defeating or overcoming him; they must bow down to his might. Those who arrogantly view themselves as mighty and powerful will one day fall as will their mighty works. Ironically, the ruler who bragged and told others to despair now has his mighty statue broken and scattered in the desert sands. Nothing has remained intact: his power, his glory, his works, and especially his statue to commemorate himself. Ozymandias and his rule have disintegrated, but the work of art (the poem) about that disintegration has survived.

Oral Communication:

Hold a debate on the topic, "The Glory of Artist Remains Longer than the Grandeur and Glares of King", as in the poem, the hand of artist mocks the works of king Ozymandias that has vanished in "boundless and bare, the lone and level sands stretch far away".

All students prepare both a pro and con position for a designated class session. During this class period, two teams should be randomly selected who will then state their arguments in favour or against the position. The other students will contribute differing remarks and suggestions for a more active and well-prepared class discussion.

VOCABULARY AND GRAMMAR

VOCABULARY

Fill in the blanks with one of the following words.

Everybody	Everywhere	Everything
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Indefinite pronouns

In English, there is a particular group of pronouns formed with **any**, **some**, **every** and **no**. These are called **indefinite pronouns**. Indefinite pronouns do not refer to a specific person, place, or thing:

	Person	Place	Thing
All	everyone everybody	everywhere	everything
Part (positive)	someone somebody	somewhere	something
Part (negative)	anyone anybody	anywhere	anything
None	no one nobody	nowhere	nothing

1. It's the biggest shop in the city – they sell **everything**.
2. **Everybody** is hungry because it's dinner time.
3. Do you have **everything** you need for your holiday?
4. The party was great. **Everybody** enjoyed it.
5. My brother knows **everything** about football. He loves it.
6. The centre of Nathiagali is beautiful but there are tourists **everywhere**.
7. Islamabad a brilliant city, but **everything** is quite expensive.
8. Their garden is full of flowers. There are roses and tulips **everywhere**.
9. I like my new job. The work is interesting and **everybody** is very friendly.
10. I haven't got a car. I travel **everywhere** by public transport.

GRAMMAR**A. Fill in the verbs in brackets in Future Progressive.**

1. Aayan **will be coming** to the party on Saturday. (to come)
2. We **will be meeting** him tomorrow. (to meet)
3. This time next week he **will be flying** to Saudi Arabia. (to fly)
4. At 6 o'clock on Friday they **will be singing** the new song. (to sing)
5. It **will probably be raining** when I reach Murree. (to rain/probably)
6. Tomorrow at nine I **will be writing** a test. (to write)
7. Sania **will be watching** a video when I arrive tonight. (to watch)
8. You **will be eating** pizza soon. (to eat)
9. She **will be sleeping** when you telephone her. (to sleep)
10. They **will be arriving** in Medina just about now. (to arrive)

B. Put the verbs in parenthesis into the correct form of Future Progressive.

1. At midnight we (sleep) **will be sleeping**.
2. This time next week we (sit) **will be sitting** at the beach.
3. At nine I (watch) **will be watching** the news.
4. Tonight we (cram up) **will be cramming up** for our English test.
5. They (dance) **will be dancing** all night.
6. He (not/play) **will not be playing** all afternoon.
7. I (not/work) **will not be working** all day.
8. (eat/you) You **will be eating** at six?
9. (drive/she) She **will be driving** to London?
10. (fight/they) They **will be fighting** again?

C. Fill in the blanks using the verbs in parenthesis in the future tense.

1. Zainab **will come** to the party on Saturday. (to come)
2. We **will meet** him tomorrow. (to meet)
3. This time next week he **will fly** to Dubai. (to fly)
4. At 6 o'clock on Saturday they **will sing** the new song. (to sing)
5. It **will probably rain** when I reach Naraan. (to rain/probably)
6. Tomorrow at nine I **will write** a test. (to write)
7. Sania **will watch** a video when I arrive tonight. (to watch)
8. You **will eat** pizza soon. (to eat)
9. She **will sleep** when you telephone her. (to sleep)
10. They **will arrive** in Makka just about now. (to arrive)

D. Fill in the correct future tense. (will future, going to, or present simple)

- **Going to** is used with **predictions**. A **prediction** is a statement that we make about future.
- **Will** is used when we are **making a decision**.
- **Going** is used **to after the decision has been made**.
- We sometimes also use the **present continuous** for **planned events** in the near future.
- When we want to talk about future facts or things we **believe to be true** about the future, we use **will**.

- The fridge is empty. **Will you go** and get some food, please? (you go)
- We have decided that we **are going to have** dinner at a restaurant tomorrow. (have)
- The weather report said that it **is going to be** sunny tomorrow. (be)
- Robina said that she **is not cooking** for him anymore. (not cook)
- Tom, **will you hike** with us next Saturday? (you hike)
- We have to hurry. The train **leaves** in five minutes. (leave)
- They are hungry. I **will get** some milk and cornflakes for breakfast. (get)
- We **will probably donate** some money to his charity organisation. (probably donate)
- I studied a lot for the exam. I **am not going to fail**. (not fail)
- They announced that the shopping mall **opens** on June 1st. (open)
- It's a beautiful day today. I think I **will go** to the beach today. (go)
- He **is going to teach** us in English next year. (teach)
- I feel very tired. I **am going to sleep**. (sleep)
- I'm not sure if he **will have** enough money to buy a new car next year. (have)
- The world championships **end** next Sunday. (end)

Use of Probably

We use **probably** to say that a statement is very likely to be true.

With a verb phrase consisting of an auxiliary verb and a main verb, put **probably** after the auxiliary verb.

For example, say 'He **will probably come** soon'.

Don't say 'He ~~probably will come~~ soon'.

He's probably left by now.

Chaucer was probably born here.

If you are using more than one auxiliary verb, put **probably** after the first auxiliary verb.

Next year I will probably be looking for a job.

They've probably been asked to leave.

When there is no auxiliary verb, put **probably** in front of the verb unless the verb is **be**.

He probably misses the children.

She probably feels sorry for you.

E. Put the verbs into the correct form (will, going to, simple present or present progressive).

1. I love Naran. I (probably/go) **will probably go** there next year.
2. Out train (leave) **leaves** at 4:47
3. What (wear/you) **are you wearing** at the party tonight?
4. I haven't made up my mind yet. But I think I (find) **will find** something nice in my mum's wardrobe.
5. This is my last day there. I (go) **am going** back to Buner tomorrow.
6. Hurry up! The conference (begin) **begins** in 20 minutes.
7. Look at these big black clouds! It (rain) **is going to** rain.
8. Here is the weather forecast. Tomorrow (be) **will be** dry and sunny.
9. What does a boy say when he sees a banana skin lying just a few metres in front of him? – Oh dear! I (Slip) **am going to slip!**

Teacher's Guideline:

Explain and revise with the students the use of tense.



MDCATBYFUTUREDOCTORS(TOUSEEFAHMAD)

UNIT 14

A LONG WALK HOME

گھر تک ایک طویل (پیدل) سفر

Jason Bocarro

By the end of the unit, the students will be able to:

- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and
- supporting details:
 - analyze the order of arranging paragraphs:
 - chronological or spatial.
 - general to specific, specific to general.
 - most important to least important and vice versa.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
 - scan to answer short questions.
 - make simple inferences using context of the text and prior knowledge.
 - distinguish between what is clearly stated and what is implied.
- write an extended narrative incident:
 - include action, spoken words, observations, thoughts, and feelings.
- use concrete sensory details to describe and support impressions of people, places, things or experiences.
- give a proper beginning, middle and end to the narrative.
- write a beginning the sets the scene for the following action.
- write middle with the climax in the story (tension and suspense).
- write an end which comes immediately after climax.
- evaluate and use expression for various functions e.g. oral recount.
- classify adjectives into different types.
- change and use degrees of adjectives.

ABOUT THE AUTHOR

Jason Bocarro was born in Estepona, Spain. This story is taken from Chicken Soup for the Teenage Soul, a collection of real-life stories meant to give lessons to the teens. Bocarro lives in the United States.

SUMMARY

Jason Bocarro, the narrator of the story, grew up in the South of Spain in a little community of Estepona. He was sixteen years old. One morning his father asked him to drive him to a village called Majis. It was about 18 miles away. His father asked him that after dropping him take the car to a nearby garage service. Jason drove his father to the village. Then he drove the car to the garage. As he had plenty of time, he decided to watch a couple of movies at a theatre near the garage. He had already promised his father to pick him up at 4 p.m. But he became busy in watching the movies that he completely forgot his promise. When he reached to pick his father, it was already six o'clock. His father was still there waiting for him.

Jason told his father that the car needed some major repairs, and that was the reason he was late. But his father gave him an unforgettable look by replying that he had called the garage to ask about the repairs, but they told him that there was no problem with the car. Then he confessed that he had gone to watch movies. On this, his father became angry and said that he failed as a father to bring up a son who could not even tell the truth to his father.

Jason's father refused to sit with him in the car. He started his journey on foot towards home. It was 18 miles away. He apologised and requested continuously, but his father did not listen to him. For 18 miles, he drove his car behind his father at a very low speed. This was a painful experience for him to see his father in physical and emotional pain. This experience gave him a great lesson, and he never lied to his father again.

جیسن بوکارو کہانی کے داستان گوارا سین کے جنوب میں ایسٹ سپین کی ایک چھوٹی سی جماعت میں بڑھے۔ ان کی عمر سولہ سال تھی۔ ایک صبح ان کے والد نے انہیں ماہیس نامی گاؤں جانے کے لئے کہا۔ یہ تقریباً 18 میل دور تھا۔ ان کے والد نے ان سے پوچھا کہ کیا وہ انہیں چھوڑنے کے بعد کار کو قریبی گراہ میں لے جا کر اس کی مرمت کروالے گے۔ جیسن نے اپنے والد کو گاؤں میں چھوڑ دیا۔ پھر انہوں نے گاڑی گراہ تک پہنچائی۔ چونکہ ان کے پاس کافی وقت تھا، انہوں نے گراہ کے قریب تھیٹر میں ایک دو فلمیں دیکھنے کا فیصلہ کیا۔ انہوں نے پہلے ہی اپنے والد سے وعدہ کیا تھا کہ وہ انہیں شام 4 بجے لینے آجائیں گے۔ لیکن وہ فلمیں دیکھنے میں صرف ہو گئے کہ وہ اپنا وعدہ پوری طرح سے بھول گئے۔ جب وہ اپنے باپ کو لینے گئے تو چھ بج چکے تھے۔ ان کے والد بھی بھی ان کا انتظار کر رہے تھے۔

XXX جیسن نے اپنے والد کو بتایا کہ کار کو کچھ بڑی مرمتوں کی ضرورت ہے اور یہی وجہ تھی کہ اسے دیر ہو گئی۔ لیکن اس کے والد نے اس کا جواب دیتے ہوئے اسے ناقابل فراموش نظارہ دیا کہ اس نے مرمت کے بارے میں پوچھنے کے لئے گراہ کو بلایا ہے، لیکن انہوں نے اسے بتایا کہ کار میں کوئی حرج نہیں ہے۔ پھر اس نے اعتراف کیا کہ وہ فلم دیکھنے گیا تھا۔ اس پر، اس کے والد ناراض ہوئے اور کہا کہ وہ ایک باپ کی حیثیت سے ناکام کرکے اپنا پتہ یاد کرنے میں ناکام رہے جو اپنے والد کو بھی سچ نہیں بتا سکتے ہیں۔

جیسن کے والد نے اس کے ساتھ گاڑی میں بیٹھنے سے انکار کر دیا۔ اس نے پیدل پیدل گھر کی طرف سفر کیا۔ یہ 18 میل دور تھا۔ اس نے معافی مانگی اور مسلسل درخواست کی، لیکن اس کے والد نے ان کی بات نہ مانی۔ 18 میل تک اس نے بہت کم رفتار سے اپنی کار اپنے والد کے پیچھے چلائی۔ جسمانی اور جذباتی درد میں اپنے والد کو دیکھنا اس کے لئے یہ تکلیف دہ تجربہ تھا۔ اس تجربے نے اسے ایک بہت بڑا سبق دیا اور اس نے پھر کبھی اپنے والد سے جھوٹ نہیں بولا۔

TEXT WITH URDU TRANSLATION

I grew up in the south of Spain in a little community called Estepona. I was 16 when one morning my father told me I could drive him into a remote village called Mijas, about 18 miles away, on the condition that I take the car in to be serviced at a nearby garage. Having just learned to drive

میری پرورش سپین کے جنوب میں ایک چھوٹی آبادی ایسٹ سپین میں ہوئی۔ میری عمر 16 سال تھی جب ایک صبح والد نے مجھ سے کہا کہ میں اسے ایک دور دراز گاؤں میجاس، جو کہ تقریباً 18 میل دور واقع تھا، اس شرط پر لے جا سکتا ہوں کہ

and hardly (بیشکل) ever having the opportunity (موقع) to use the car, I readily accepted. I drove Dad into Mijas and promised to pick him up at 4 p.m., then drove to a nearby garage and dropped off (چھوڑ دیا) the car. Because I had a few hours to spare, I decided to catch a couple of movies at a theatre near the garage. However, I became so immersed (محو ہو گیا) in the films that I completely lost track of time. When the last movie had finished, I looked down at my watch. It was six o'clock. I was two hours late!

میں کار کو ایک قریبی ورکشاپ میں سروس کے لیے لے جاؤں گا۔ میں نے گاڑی چلانا ابھی ہی سیکھا تھا اور کار استعمال کرنے کا موقع کبھی مشکل سے ہی ملتا تھا، میں نے (اس پیشکش کو) فوراً قبول کر لیا۔ والد کو گاڑی میں بٹھا کر میجاں لے گیا اور 4 بجے انہیں واپس گاڑی میں لانے کا وعدہ کیا، پھر میں قریبی گیراج گیا اور کار وہاں پر چھوڑ دی۔ کیونکہ میرے پاس چند گھنٹوں کی فراغت تھی، میں نے گیراج کے قریب واقع تھیٹر میں دو فلمیں دیکھنے کا فیصلہ کیا۔ تاہم میں فلموں میں اتنا مشغول ہو گیا کہ مجھے وقت کا بالکل پتہ نہ چلا۔ جب آخری فلم کے ختم ہونے کے بعد میں نے گھڑی پر نظر ڈالی اس میں 6 بجے تھے۔ میں دو گھنٹے لیٹ تھا!

Words	اردو معانی	Meanings/Synonyms
hardly	بیشکل	barely, just, scarcely, almost not
opportunity	موقع	chance, possibility
dropped off	چھوڑ دیا	left, leave in lurch
immersed	محو ہو گیا	absorbed, engrossed, plunged

I knew Dad would be angry if he found out I'd been watching movies. He'd never let me drive again. I decided to tell him that the car needed some repairs and that they had taken longer that had been expected (متوقع). I drove up to the place where we had planned to meet and saw Dad waiting patiently (اطمینان سے) on the corner. I apologised (معذرت کی) for being late and told him that I'd come as quickly as I could, but the car had needed some major repairs. I'll never forget the look he gave me.

مجھے پتہ تھا کہ اگر والد کو پتہ چلا کہ میں فلمیں دیکھ رہا تھا تو وہ مجھ پر غصہ کریں گے۔ وہ مجھے کبھی بھی دوبارہ گاڑی چلانے نہیں دیں گے۔ میں نے فیصلہ کیا کہ انہیں بتاؤں کہ کار کو کچھ مرمت کی ضرورت تھی اور انہوں نے توقع سے زیادہ وقت لیا۔ میں اس جگہ تک گاڑی چلا کر لے گیا جہاں پر ہم نے ملنے کا وعدہ کیا تھا اور میں نے والد کو ایک کونے میں اطمینان کے ساتھ انتظار کرتے ہوئے دیکھا۔ میں نے دیر سے آنے پر معافی مانگی اور انہیں بتایا کہ میں جتنا جلد ممکن تھا واپس آ گیا ہوں لیکن کار کو کچھ بڑی مرمت کی ضرورت تھی۔ انہوں نے جس انداز سے میری طرف دیکھا میں اسے کبھی نہیں بھولوں گا۔

expected	متوقع	Hoped
patiently	اطمینان سے	satisfyingly, calmly, comfortably
apologised	معذرت کی	excused, sorry for, justify

"I'm disappointed (مایوس ہوا) that you feel you have to lie to me," Jason.

"What do you mean? I'm telling the truth."

"آپ کا کیا مطلب ہے؟ میں سچ بتا رہا ہوں۔"

disappointed	مایوس ہوا	hopeless, sad
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Dad looked at me again. "When you did not show up, I called the garage to ask if there were any problems, and they told me that you had not yet picked up the car. So you see, I know there were no problems with the car." A rush of guilt (قصور) ran through me as I feebly (دھمے انداز سے) confessed to my trip to the movie theater and the real reason for my tardiness (دیر). Dad listened intently (غور کرنا) as a sadness passed through him.

والد نے ایک دفعہ پھر میری طرف دیکھا۔ "جب تم نہیں آئے تو میں نے گیاراج فون کیا تاکہ معلوم کر لوں کہ کیا مسئلہ تھا، اور انہوں نے مجھے بتایا کہ تم کار نہیں لیکر گئے تھے۔ چنانچہ تم مجھے گئے کہ میں جاننا ہوں کہ کار میں کوئی خرابی نہیں تھی۔ جوں ہی میں نے دھمے لہجے میں قلم رکھنے کے لیے تھیز جانے کو اپنے دیر سے آنے کی اصل وجہ کو تسلیم کیا تو میرے جسم کے اندر قصور وار ہونے کی لہر دوڑ گئی۔ والد نے غور سے سنا اور افسردہ ہو گئے۔

guilt	گناہ، خالی	Sin
feebly	دھمے انداز سے	faintly, slowly
intently	غور کرنا	with eager attention, carefully

"I am angry, not with you but with myself. You see, I realise (محسوس کیا) that I have failed as a father if after all these years you feel that you have to lie to me. I have failed because I have brought up a son who cannot even tell the truth to his own father, I'm going to walk home now and contemplate (سوچ بچار کرنا) where I have gone wrong all these years".

"مجھے غصہ تم پر نہیں بلکہ خود پر ہے۔ تمہیں پتہ ہے کہ میں محسوس کرتا ہوں کہ میں ایک والد کی حیثیت سے ناکام ہو چکا ہوں۔ اتنے سال گزر جانے کے بعد بھی تم مجھ سے جھوٹ بولنے کی ضرورت محسوس کرتے ہو۔ میں بحیثیت والد ناکام ہو چکا ہوں کیونکہ میں نے ایک ایسے بیٹے کی پرورش کی ہے جو اپنے باپ کو بھی سچ نہیں بتا سکتا، میں اب پیدل گھر جا رہا ہوں اور سوچوں گا کہ اتنے سالوں کے دوران مجھ سے کہاں پر غلطی ہوئی ہے؟"

realise	محسوس کیا	Understand
contemplate	سوچ بچار کرنا	think over, consider

"But Dad, its 18 miles to home. It's dark. You can't walk home."

"لیکن والد گھر تک تو 18 میل کا فاصلہ ہے۔ تاریکی چھا گئی ہے۔ آپ پیدل گھر نہیں جا سکتے۔"

My protests (احتجاج کرنا), my apologies and the rest of my utterances (بیانات) were useless (بے فائدہ). I had let my father down, and I was about to learn one of the most painful (تکلیف دہ) lessons of my life. Dad began walking along the dusty roads. I quickly jumped in the car and followed behind, hoping he would relent. I pleaded (بیانات) all the way, telling him how sorry I was, but he simply ignored me, continuing on silently, thoughtfully and painfully (تکلیف دہ انداز سے). For 18 miles I drove behind him, averaging (اوسطاً) about five miles per hour.

میرے احتجاج، میری معافیاں اور میری بقیہ باتیں بے فائدہ ثابت ہوئیں۔ میں نے اپنے والد کو مایوس کیا تھا، اور میں اپنی زندگی کا ایک تکلیف دہ حاصل سبق کرنے والا تھا۔ والد نے گرد سے بھری سڑکوں پر پیدل چلنا شروع کیا۔ میں جلدی سے کار میں سوار ہوا اور اس اُمید پر پیچھے پیچھے آ رہا کہ شاید وہ اپنا فیصلہ تبدیل کر دیں۔ میں سارے راستے اُن کی منت ثابت کرتا رہا، انہیں بتاتا رہا کہ مجھے کتنا افسوس ہے لیکن انہوں نے مجھے بالکل نظر انداز کر دیا اور خاموشی، ہوشمندی اور تکلیف دہ طریقے کے ساتھ اپنا سفر جاری رکھا۔ میں 18 میل تک اُن کے پیچھے پیچھے گاڑی چلاتے ہوئے آیا، تقریباً اوسطاً 5 میل فی گھنٹہ کی رفتار سے۔

protests	احتجاج کرنا	challenge, revolt, march, riot
utterances	بیانات	announcement, assertion, remark, delivery
useless	بے فائدہ	bootless, futile, no good, waste, vain
painful	تکلیف دہ	aching, agonising, arduous, awful
pleaded	بیانات	humble request, humble answer

Seeing my father in so much physical and emotional (جذباتی) pain was the most distressing (پریشانی) and painful experience that I have ever faced. However, it was also the most successful lesson. I have never lied to him since.

اپنے والد کو اتنے جسمانی اور ذہنی اذیت میں دیکھنا میرے لیے بہت تکلیف دہ اور اذیت ناک تجربہ تھا جس کا مجھے سامنا کرنا پڑا۔ تاہم یہ بہت کامیاب سبق بھی تھا۔ میں نے اس وقت سے لے کر آج تک کبھی بھی ان سے جھوٹ نہیں بولا ہے۔

Emotional	جذباتی	affecting, ardent, emotive, exciting
Distressing	پریشانی	bad, unfortunate, causing worry or anxiety

NEW VOCABULARY

Words	Meanings
Distressing (adj)	Something that gives mental pain; painful
Feebly (adv)	Weakly, infirmly (in a low and weak voice)
Garage (n)	Auto workshop, where motor vehicles are repaired and serviced
Guilt (n)	Regret or self-reproach that one is responsible for a wrong/misdeed
Hardly (adv)	Scarcely, barely; almost not
Intently (adv)	With great concentration/attention; attentively,
Patiently (adv)	With patience; calmly, serenely, quietly
Protests (n)	Complaints, objections
Remote (adj)	Located far away; distant
Tardiness (n)	Unpunctuality, slackness, being late
To apologise (v)	To say sorry; to express or make an apology for some wrong doing
To confess (v)	To acknowledge, admit one's misdeeds, faults, crimes, sins
To contemplate (v)	To think about intently and at length; to consider calmly
To immerse (v)	To get involved deeply, to engross

To let down (idiom)	To disappoint someone; to fail to fulfil someone's expectations
To plead (v)	To appeal earnestly or humbly; to beg, to implore
To relent (v)	To change one's mind about some decided course, usu. a harsh one; to become milder
Utterances (n)	Something said; remarks, words, statements

READING COMPREHENSION

Answer the following questions:

Q.1 Write the central idea of "A Long Walk Home".

Ans: The central idea of "A Long Walk Home" is that we should always be truthful in life. Jason, the author of the story, told a lie to his father. His father became angry with him. He thought that it was a fault in the upbringing of Jason that he lied. He refused to ride home in the car with Jason. He decided to teach him a lesson. He also wanted to think about what went wrong with his upbringing that Jason lied. He decided to walk home on foot for 18 miles. It had a profound impact on Jason. He was sorry that he lied to his father. He learned a lesson that remained with him throughout his life.

Q.2 Analyse the pattern of organising paragraphs in the text and tell what pattern has been used?

Ans: All paragraphs in this story are organised in chronological order. A chronological story is a journey through time. Its events are arranged in order of time. Therefore, it has a beginning, middle, and end. In the story "A Long Walk Home" the following is the order in which paragraphs have been arranged: Jason drove his father into town and dropped him off. He dropped the car off at a garage for service. He went to a movie theatre. He realised it was six o'clock and his father was waiting for him. He picked up the car at the garage and then went to pick up his father. He told his father a lie. He apologised to his father for being late. He realised his father knew he was lying. He tried to persuade his father to get into the car. He followed his father the whole 18 miles home.

Q.3 What was the most distressing and painful experience for Jason?

Ans: Seeing his father in extreme physical and emotional pain was the most distressing and painful experience for Jason. Watching his father walk home while he drove slowly behind him was a very upsetting experience for Jason. Moreover, he also had a guilty conscious. He had lied to his father and broke his trust. This experience was a lifelong lesson for Jason – he never lied to his father again.

In literary writings, there are five different types of narrative point of views. These are:

- first-person
- second-person
- third-person omniscient
- third-person limited

Q.4 What point of view has been chosen by the writer? Does it suit the writer's purpose? Demonstrate it with reference to the text of the lesson.

Ans: In the story "A Long Walk Home," the author has used the first-person point of view. The first-person point of view in a story is used when the story is told from an individual's point of view describing something that has happened to them. In this story, the author has described something that happened to him. He lied to his father. His father

taught him a lesson. He learned his lesson and never lied again. This story tells the personal experience of the author. It can be effectively told only from the first-person point of view. Thus, this point of view best suits the author's purpose.

Q.5. Why did Jason's father refuse to sit in the car and decide to walk the eighteen miles? Was his decision justified?

Ans: Jason's father was disappointed and sad about bringing up a son who was a liar. He decided to walk 18 miles back home to punish himself. He walked that distance also to think where he had gone wrong. On the other hand, he also wanted to teach a lesson to his son how his father would react to his telling lies. Jason was full of guilt that he had hurt his father's feelings. This lesson left a deep and indelible impression on the author. He learned his lesson and never lied since. Therefore, the decision of the author's father was both effective and justified.

Q.6. Why was Jason's father so angry with himself rather than his son?

Ans: Jason told a lie to his father for being late, but his father had already known the fact. Jason's lie disappointed him, and he said that he was angry with himself, not with Jason. He considered himself responsible for his son's attitude. Jason's father evaluated himself as a failure who could not bring up a son with sound character. He thus blamed himself that he failed to bring up a son with strong moral values.

Q.7. How do you feel about this personal narrative?

Ans: It is a very compelling personal narrative. It is written in simple words and presented in short paragraphs that are arranged in chronological order. It guides readers on how to deal with a difficult situation. It emphasises the perils of telling lies and their consequences in life. I feel that this narrative also teaches a lesson to those who lie to get out of a difficult situation. It teaches that it is better to face the consequences of one's action than to avoid it by lying.

Q.8. Analyse Jason's relationship with his father? Was Jason a good son?

Ans: Jason's father gave him his car to drive him to a nearby town and get the car repaired from a garage there. This shows that Jason enjoyed the trust of his father. Jason lied to his father. When he realised that his father was angry, he apologised for being late. When his father told him the reality, he felt guilty and confessed to telling a lie and on being irresponsible. He drove home behind his father for 18 miles and did not leave him alone on the way home in the dark. His actions show that excepting one lie, Jason had a good relationship with his father, and he was a good son.

Q.9. Evaluate the character and personality of Jason's father? Compare and contrast it with your dad's personality.

Ans: Jason's father was a wise person and a strict disciplinarian. He wanted his son to make no mistake in life. He was a bit stubborn. He did not accept his son's apologies and did not sit in the car with his son. Doing this, he taught a lesson to his son; not to tell a lie again. As far as my father is concerned, he is very kind and humble. We spend a good deal of time together every day, and we know each other quite well. He accepts my apologies when I make a mistake. He is not a strict disciplinarian. He gives me advice in very kind words. Sometimes, he makes me learn important lessons in life through my own experience.

WRITTEN SUGGESTION

Personal Narrative

A personal narrative is a form of writing that shares your personal experiences, including what you did and how you felt about your experiences.

A good personal narrative has the following features:

- Tells a story from personal experience
- Uses past tense to express the writer's feelings
- Employs the first-person as a point of view
- Uses narrative techniques of dialogue, description, and pacing
- records events in a sequence that makes sense
- uses transitional words, phrases, and clauses to make the sequence clear.
- uses concrete words and phrases and sensory details to describe events and people.

Taking clues from "A Long Walk Home" and above-mentioned features of personal narrative, write a personal narrative, real or imaginary, and share it with class for their comments and appreciation.

Oral Communication:

Divide the class into groups of six students each: now every student in groups should give oral recount of his/her personal narrative and ask the group members for their response to the narrative.

VOCABULARY AND GRAMMAR

VOCABULARY

A. Fill in the blanks with either *up* or *down* to complete these sentences.

1. I didn't hear what you said. Speak *up* a little.
2. I don't trust him at all. Make sure everything is put *down* in writing before signing.
3. When you go to London for the meeting, please remember to bring *down* the whole issue of pay cuts.
4. The speed limit is only 50 mph along this road-slow *down* a bit.
5. Don't get so excited or you won't perform at your best. Calm *down*!
6. I can't believe you didn't back me *up* in my argument with Mr. Daud! I thought you were on my side.
7. The bridge wasn't destroyed in the storm. The army blew it *down* before leaving the city.
8. Go *up* to that policeman and ask him where we can find the museum.
9. If we don't get this contract, we may have to sell *up* and move to another town.
10. If we break *up* these figures into gender, you can see how women have been affected more by this policy.
11. They are knocking the old hospital *down* because they say it's in a dangerous condition.
12. Three of the oldest trees were blown *down* in the heavy winds last night.
13. There is a lot of government help these days for anyone who wants to set *up* their own business.

B. Consult some authentic sources to find the meaning of the idiom related to weather and them fill in the blanks with correct idiom.

Under the weather	ہالک صحت یاب نہ ہونا
Rain on someone's parade	کسی کو لطف لینے سے روکنا، کسی کے منصوبوں پر پانی پھیرنا
Every cloud has a silver lining	بڑے دنوں کے بعد اچھے دن ضرور آتے ہیں۔
Head in the clouds	

Storm in a teacup
Get wind of something
It never rains but it pours
Under a cloud
Hot under the collar
Blow hot and cold
Make heavy weather of something
Any port in a storm

غیر معمولی عواطف (منسوب ہے) رکھنا
پریشانی میں طوفان، ذرا سے بات کے لیے بڑا ہنگامہ
کسی چیز کی اطلاع پانا
مصیبت یا غوشی اکیلی نہیں آتی
لوگوں کا کسی کے بارے میں بڑی رائے رکھنا، مصیبت میں ہونا
عصے میں۔ ناراض یا بے جوش۔ گریبان سے پکڑنا
ادھر ادھر کی ہانکنا، ایک ہی امر کی نسبت دو متضاد باتیں کرنا
چیزوں کی سنگینی کو بڑھا چڑھا کر بیان کرنا
مشکل میں کسی بھی ایسی چیز کا انتخاب جو راحت دے

- I only touched his new car and he went crazy. He is over-protective of it and made a **real storm in a teacup**.
- He has been **under a cloud** ever since he was caught cheating in the exam. Everyone looks at him strangely and it will take him a long time before he is trusted again.
- If you are feeling a bit **hot under the collar** go and have a walk around the block, get some fresh air and try and calm down a bit.
- Are you feeling a bit **under the weather**? You have been looking a bit tired and ill since you arrived in the office this morning.
- First the bank sent us that rude letter about our loan, then the house got broken into two, then this morning Ali lost his job! **It never rains but pours**.
- I can never tell what mood she is going to be in. She always **blows hot and cold** and you have to be really careful around her.
- When I lost my job three years ago, I felt so depressed but it is true that **every cloud has a silver lining**. I started my own business and have been happier ever since.
- We have hardly any money. You will have to accept any job they offer you because we need money desperately. We have to accept **any port in a storm**.
- Your uncle was so happy about his new model car that he had finished but his wife turned round and really **rain on someone's parade** saying it was just a toy for kids.
- It was only five miles to the next hostel but we **make heavy weather of** it due to the weight of the packs and took nearly three hours to get there.
- I never knew about the chance of a new job at all. I only **got wind of** from Sania who had overheard the managers talking at lunch in the staff canteen.
- Samia always has her **head in the clouds** - a real dreamer who finds it difficult to accept the mundane in life. She is a typical teenager!

GRAMMAR

Adjectives and Adjective Phrases and Clauses

- A. Identify the adjectives in the following sentences and state their kind.

Adjectives:

An adjective describes or modifies noun/s and pronoun/s in a sentence. It normally indicates quality, size, shape, duration, feelings, contents, and more about a noun or pronoun.

Qualitative Adjectives:

A descriptive adjective is a word which describes nouns and pronouns. Descriptive adjectives are also called descriptive adjectives.

Quantitative Adjectives:

A quantitative adjective provides information about the quantity of the nouns/pronouns. This type belongs to the question category of 'how much' and 'how many'.

Demonstrative Adjectives:

A demonstrative adjective directly refers to something or someone. Demonstrative adjectives include the words: *this, that, these, those*.

A demonstrative pronoun works alone and does not precede a noun, but a demonstrative adjective always comes before the word it modifies.

Possessive Adjectives:

A possessive adjective indicates possession or ownership. It suggests the belongingness of something to someone/something.

Some of the most used possessive adjectives are *my, his, her, our, their, your*.

All these adjectives always come before a noun. Unlike possessive pronouns, these words demand a noun after them.

Interrogative Adjectives:

An interrogative adjective asks a question. An interrogative adjective must be followed by a noun or a pronoun. The interrogative adjectives are: *which, what, whose*. These words will not be considered as adjectives if a noun does not follow right after them. 'Whose' also belongs to the possessive adjective type.

1. Karachi is a **big** city. Here big is an adjective of quality.
 - adjective of quality
 - adjective of quantity
 - adjective of number
2. She ate **some** rice. Here some is an adjective of quantity.
 - adjective of quality
 - adjective of quantity
 - adjective of number
3. The **foolish** crow opened his mouth to sing. Here foolish is an adjective of quality.
 - adjective of quality
 - adjective of quantity
 - adjective of number

4. He has **little** patience. Here **little** is an adjective of quantity.

- adjective of quality
- **adjective of quantity**
- adjective of number

5. He has lost all of his wealth. Here **all** is an adjective of quantity.

- adjective of quality
- **adjective of quantity**
- adjective of number

6. We did not receive sufficient rain this year. Here **sufficient** is an adjective of quantity.

- adjective of quality
- **adjective of quantity**
- adjective of number

7. Each hand has five fingers. Here **five** is an adjective of number.

- adjective of quality
- adjective of quantity
- **adjective of number**

8. There are several mistakes in your composition. Here **several** is an adjective of number.

- adjective of quality
- adjective of quantity
- **adjective of number**

9. January is the first month of the year. Here the adjective **first** is an adjective of number.

- adjective of quality
- adjective of quantity
- **adjective of number**

10. Our country expects every citizen to do their duty. Here **every** is a distributive adjective.

- numeral adjective
- **distributive adjective**
- demonstrative adjective

11. Neither accusation is true. Here **neither** is a distributive adjective.

- numeral adjective
- **distributive adjective**
- demonstrative adjective

12. Those apples are ripe. Here those is a demonstrative adjective.

- numeral adjective
- distributive adjective
- **demonstrative adjective**

B. Determine which form of the adjective best completes each of the following sentences.

- | | |
|--|----------------------|
| 1. Her highest score at bowling was 200. | (most high, highest) |
| 2. It goes without saying that Nasir's hand was larger than mine. | (larger, more large) |
| 3. Maheen was better than Abrar at solving riddles. | (more good, better) |
| 4. This test tube of water is definitely clearer than the other. | (clearer, clearest) |
| 5. Tomorrow's weather should be cooler than today's. | (coolest, cooler) |
| 6. Compared to Nadia's cats, mine is hardly the slimmer . | (slimmest, slimmer) |

Teacher's Guideline:

Explain and revise with the students the use of adjectives and degrees of adjectives.

UNIT 15

University Days

یونیورسٹی (میں تعلیم) کے دن

James Thurber

By the end of the unit, the students will be able to:

- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- recognize that the theme of a text is carried in a thesis statement.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
- scan to answer short questions.
- make simple inferences using context of the text and prior knowledge.
- distinguish between what is clearly stated and what is implied.
- comprehend/interpret text by applying critical thinking.
- analyze an essay to identify the general subject, main idea (a statement about the general subject), key ideas, supporting details,
- analyze paragraphs to identify sentences that support the main idea through facts, analogies, anecdotes and quotations.
- write an-extended narrative incident:
- include action, spoken words, observations, thoughts, and feelings.
- use concrete sensory details to describe and support impressions of
- people, places, things or experiences.
- give a proper beginning; middle and end to the narrative.
- express and show gratitude, apology, anger and impatience in oral communication.
- use appropriate vocabulary and correct spelling in their writing.
- follow order of adjectives in sentences.
- Identify and use adjective phrases and clauses

SUMMARY

In his essay, "University Days," James Thurber presents several humorous anecdotes that show how absurd and frustrating education can be. In his botany class, Thurber's inability to use the microscope puzzles and eventually enrages his professor.

James Thurber tells that he could not pass the botany subject because he could never see plant cells through the microscope. The instructor was pleased with the progress of the students, but he could see nothing in the microscope. He was told to see plant cell through the microscope, but he could not see. He used to say it takes away the beauty of flowers, but the instructor would say that he was not concerned with the beauty of flowers but with the mechanics of flowers. After the insistence of the instructor, and after many attempts, he saw only a nebulous milky substance again and again. He was told to see the plant cell. The instructor claimed that he could not adjust the microscope properly, so he readjusted it for him. He again saw the previous thing.

He finally missed the semester, and next year the professor came from vacation and explained cell-structure to his class. He told Thurber that this year he must see plant cell. This year too students were seeing cells and drawing pictures of them, but he again could see nothing. The microscope was adjusted in such a way that he could not see the cell. The instructor claimed that if he could not see cell this time, he would give up teaching. After many adjustment of the microscope, he only saw blackness or the familiar lacteal opacity. Then he saw a multi-coloured constellation of flecks and dots. He drew it hastily. The instructor came towards him smiling and looked at his work. He became angry and said he had fixed the lens other way round and he saw his eye through the microscope.

جیمس تھربرنے اپنے مضمون "یونیورسٹی (میں تعلیم) کے دن" میں کئی مضحکہ خیز کہانیاں پیش کیں ہیں جن میں بتایا گیا ہے کہ تعلیم کتنی مضحکہ خیز اور مایوس کن ہو سکتی ہے۔ نباتیات کی کلاس میں تھربر کا خوردبین کو استعمال کرنے میں ناکام رہنا ان کے پروفیسر کو پہلے پریشان اور پھر مشتعل کرتا دیتا ہے۔

جیمز تھربر بتاتے ہیں کہ وہ نباتات کے مضمون کو پاس نہیں کر سکے تھے کیونکہ وہ کبھی بھی خوردبین کے ذریعہ پودوں کے غلیات نہیں دیکھ سکے تھے۔ انسٹرکٹر طالب علموں کی ترقی سے خوش تھا لیکن وہ خوردبین میں کچھ بھی نہیں دیکھ سکے تھے، ان کو خوردبین کے ذریعہ پودوں کے غلیے دیکھنے کو کہا گیا تھا لیکن وہ کچھ بھی نہیں دیکھ سکے تھے۔ وہ کہتے تھے کہ ایسا کرنا پھولوں کی خوبصورتی کو چھین لیتا ہے، لیکن انسٹرکٹر یہ کہتا کہ اسے پھولوں کی خوبصورتی سے نہیں بلکہ پھولوں کی بناوٹ سے غرض ہے۔ انسٹرکٹر کے اصرار اور ان کی بہت سی کوششوں کے بعد، انہوں نے ہلکا سا صرف ایک مضحکہ خیز دو دوھیہ مادہ دیکھا۔ انہیں بتایا گیا کہ پودوں کے غلیے کو دیکھنا ہے۔ انسٹرکٹر نے دعویٰ کیا کہ وہ خوردبین کو مناسب طریقے سے ایڈجسٹ نہیں کر سکتے لہذا اس نے ان کے لئے خوردبین کو ایڈجسٹ کیا۔ انہوں نے پھر اسی چیز کو دیکھا۔

بالآخر انہوں نے سسٹر چھوڑ دیا اور اگلے سال پروفیسر چھٹی سے واپس آیا اور اس نے اپنی کلاس کو غلیے کے ڈھانچے کی وضاحت کی۔ انہوں نے تھربر کو بتایا کہ انہیں اس سال پودے کا غلیہ ضرور دیکھنا ہے۔ اس سال بھی غلیے دیکھ رہے تھے اور ان کی تصاویر بن رہے تھے، لیکن وہ پھر بھی کچھ نہیں دیکھ سکے تھے۔ خوردبین کو اس طرح ایڈجسٹ کیا گیا تھا کہ انہیں غلیے نظر نہیں آتے تھے۔ انسٹرکٹر نے دعویٰ کیا کہ اگر وہ اس بار غلیے نہیں دیکھ سکے تو وہ تعلیم دینا چھوڑ دے گا۔ خوردبین کے بہت سارے ایڈجسٹ کے بعد وہ صرف سیاہ پن یا جانا پچانا دو دوھیہ مادہ دیکھ سکا۔ انہوں نے خوردبین کو ایڈجسٹ کیا۔ انہوں نے جلدی سے اسے ہٹا دیا۔ انسٹرکٹر مسکراتے ہوئے ان کی طرف آئے اور ان کے کام کو دیکھا۔ وہ ناراض ہو گیا اور کہا کہ انہوں نے عرصہ دوسرے طرف سے لگایا ہے اور انہوں نے خوردبین سے اپنی آنکھ دیکھی تھی۔

TEXT WITH URDU TRANSLATION

I passed all the other courses that I took at my University, but I could never pass botany. This was because all botany students had to spend several hours a week in a laboratory looking through a microscope at plant cells, and I could never see through a microscope. I never once saw a

میں نے اپنی یونیورسٹی میں دوسرے تمام کورس جو میں نے لیے تھے پاس کر لئے، لیکن میں کبھی نباتیات کا مضمون پاس نہیں کر سکا۔ اس کی وجہ یہ تھی کہ نباتیات کے سارے طلباء کو ایک ہفتے میں کئی گھنٹے ایک لیبارٹری میں پودوں کے غلیوں کو دیکھتے ہوئے گزارنے پڑتے تھے، اور میں کبھی بھی خوردبین کے

cell through a microscope. This used to enrage my instructor. He would wander around the laboratory pleased with the progress all the students were making in drawing the involved and, so I am told, interesting structure of flower cells, until he came to me. I would just be standing there. "I can't see anything," I would say. He would begin patiently enough, explaining how anybody can see through a microscope, but he would always end up in a fury, claiming that I could too see through a microscope but just pretended that I couldn't.

ذریعے نہیں دیکھ سکتا تھا۔ میں ایک مرتبہ بھی خوردبین کے ذریعے کوئی خلیہ نہیں دیکھ سکا تھا۔ یہ میرے انسٹرکٹر کو مشتعل کر دیتا تھا۔ وہ لیبارٹری میں گھومتے، اس پیشرفت پر خوش ہوتے جو تمام طلباء ان وسیعہ اور، جیسا کہ مجھے بتایا گیا تھا، دلچسپ پھولوں کے خلیوں کی تصاویر بنانے میں حاصل کر رہے ہوتے، یہاں تک کہ وہ میرے پاس آتے۔ میں محض وہیں کھڑا ہوتا۔ "میں کچھ نہیں دیکھ سکتا،" میں کہتا۔ وہ کافی صبر و تحمل سے (بات) شروع کرتے، وضاحت کرتے کہ کوئی کس طرح سے خوردبین کے ذریعے دیکھ سکتا ہے، لیکن وہ ہمیشہ (بات) غصے میں ختم کرتے: یہ کہتے ہوئے کہ میں ایک خوردبین سے دیکھ سکتا ہوں لیکن صرف بہانہ کرتا ہوں کہ میں نہیں دیکھ سکتا۔

Words	اردو معانی	Meanings/Synonyms
enrage	مشتعل کرنا	anger, madden, incense
wander	گھومنا پھرنا	walk, meander, roam
structure	ساخت	organization, composition, arrangement
patiently	صبر و تحمل سے	tolerantly, forbearingly, leniently
fury	غصہ	rage, ferocity, wrath, vehemence
pretended	بہانا کرنا	feigned, professed, faked, imitated

"It takes away from the beauty of flowers anyway," I used to tell him. "We are not concerned with beauty in this course," he would say. "We are concerned solely with what I may call the mechanics of flowers." "Well," I'd say. "I can't see anything." "Try it just once again," he'd say, and I would put my eye to the microscope and see nothing at all, except now and again a nebulous milky substance — a phenomenon of maladjustment. You were supposed to see a vivid, restless clockwork of sharply defined plant cells. "I see what looks like a lot of milk," I would tell him. This, he claimed, was the result of my not having adjusted the microscope properly, so he would readjust it for me, or rather, for himself. And I would look again and see milk.

"بہر حال یہ پھولوں کی خوبصورتی ختم کر دیتا ہے،" میں انہیں بتایا کرتا تھا۔ "ہم اس کورس میں خوبصورتی سے کوئی سروکار نہیں رکھتے ہیں،" وہ کہتے۔ "ہمیں صرف اس بات کی فکر ہے جسے میں پھولوں کی میکینکس کہتا ہوں۔" "ٹھیک ہے،" میں کہتا۔ "میں کچھ نہیں دیکھ سکتا۔" "صرف ایک بار پھر کوشش کرو،" وہ کہتے اور میں اپنی آنکھ مائیکرو سکوپ سے لگاتا اور کچھ اب بھی نہیں دیکھ پاتا تھا سوائے ایک دھندلے دودھیا مادے کے۔ جو کسی خرابی کا مظہر تھا۔ آپ کو پودوں کی واضح اور متغیر مہارت سے بنائے گئے خلیے دیکھنا تھا۔ "جو میں دیکھتا ہوں بہت زیادہ دودھ کی طرح لگتا تھا،" میں انہیں بتاتا۔ یہ، وہ بتاتے، میرے مائیکرو سکوپ کو مناسب طریقے سے ایڈجسٹ نہ کرنے کا نتیجہ تھا، لہذا وہ اسے میرے لئے، یا شاید اپنے لئے، دوبارہ ایڈجسٹ کرتے۔ اور میں پھر دیکھتا اور دودھ دیکھتا۔

take away	محروم کرنا	remove, withdraw, exclude
concerned	سروکار رکھنا	worried, anxious, upset, disturbed
nebulous	دھندلا	unclear, vague, ill-defined, indefinable
phenomenon	مظہر	occurrence, fact, happening, incident, event
maladjustment	خرابی	disturbance, incorrection, variation
vivid	واضح	brilliant, bright, glowing, bright

clockwork

مہارت

precision, accuracy, flawlessness, smoothness

I finally took a deferred pass, as they called it, and waited a year and tried again. (You had to pass one of the biological sciences or you couldn't graduate.) The professor had come back from vacation brown as a berry, bright-eyed, and eager to explain cell-structure again to his classes. "Well," he said to me, cheerily, when we met in the first laboratory hour that semester, "we're going to see cells this time, aren't we?" "Yes, sir," I said. Students to the right of me and left of me and in front of me were seeing cells, what's more, they were quietly drawing pictures of them in their notebooks. Of course, I didn't see anything.

میں نے آخر کار ایک التوا لے لیا، جیسا کہ اسے کہا جاتا ہے، اور ایک سال انتظار کیا اور دوبارہ امتحان کیا۔ (آپ کو حیاتیات میں سے ایک (مضمون) پاس کرنا پڑتا یا آپ فارغ التحصیل نہیں ہو سکتے تھے۔) پروفیسر چھٹی سے واپسی پر میری طرح بخور اور روشن آنکھوں والا، دوبارہ لہنی گلاس میں خلیے کے ڈیٹا کی وضاحت کے لیے خواہشمند تھا۔ "اچھا،" اس نے مجھ سے خوشی سے کہا، جب ہم اس سمرسٹری میں پہلی بار ٹری کے اوقات میں ملے تھے، "ہم اس بار خلیوں کو دیکھنے جا رہے ہیں، کیا ہم نہیں ہیں؟" "ہاں جی ہاں" میں نے کہا۔ میرے دائیں اور میرے بائیں اور میرے سامنے طلباء خلیوں کو دیکھ رہے تھے، اور اس سے بھی زیادہ وہ خاموشی سے اپنی نوٹ بکوں میں ان کی تصاویر بنا رہے تھے۔ یقیناً، میں نے کچھ نہیں دیکھا۔

deferred	التوا	postponement, rescheduled, adjourned
cheerily	خوشی سے	happily, merrily, joyfully
quietly	خاموشی سے	silently, calmly, peacefully, serenely

"We'll try it," the professor said to me, grimly, "with every adjustment of the microscope known to man. As God is my witness, I'll arrange this glass so that you see cells through it or I'll give up teaching. In twenty-two years of botany, I—" He cut off abruptly for he was beginning to quiver all over, like Lionel Barrymore, and he genuinely wished to hold onto his temper; his scenes with me had taken a great deal out of him.

پروفیسر نے مجھے سنجیدگی سے کہا، "ہم اسے آزمائیں گے،" "انسان کو معلوم خوردبین کی ہر ایڈجسٹمنٹ کے ساتھ۔ چونکہ خدا میرا گواہ ہے، میں اس گلاس کو اس طرح بناؤں گا کہ تم اس کے ذریعے خلیوں کو دیکھ سکو یا میں تدریس ترک کر دوں گا۔ نباتیات کے پانچ سالوں میں، میں—" انہوں نے اپنا ہانک روک دی کیونکہ وہ لاسٹلیری مور (ایک امریکی ایکٹر) کی طرح کانپنے لگے تھے، اور وہ حقیقی طور پر اپنے غصے کو قابو میں رکھنا چاہتے تھے۔ میرے ساتھ ان کے تعلق نے انکی بہت سی طاقت لے لی تھی۔

So we tried it with every adjustment of the microscope known to man. With only one of them did I see anything but blackness or the familiar lacteal opacity, and that time I saw, to my pleasure and amazement, a variegated constellation of flecks, specks, and dots. These I hastily drew.

لہذا ہم نے انسان کو معلوم خوردبین کی ہر ایڈجسٹمنٹ کے ساتھ اسے آزمایا۔ ان میں سے صرف ایک ہی (ایڈجسٹمنٹ) کے ساتھ میں نے خالی پن یا معروف دودھیا ہندلے پن کے سوا کچھ نہیں دیکھا اور اس وقت میں نے، اپنی خوشی اور حیرت کے ساتھ، داغ، چھینٹوں اور نقطوں کا ایک متنوع اجتماع بکھرا۔ یہ میں نے جلدی سے بنالیا۔

grimly	سنجیدگی سے	sternly, seriously, severely, harshly
witness	گواہ	observer, watcher, spectator
give up	ترک کر دینا	stop, abandon hope, quit
abruptly	اجانک	suddenly, unexpectedly, rapidly, hastily
quiver	کانپنا	tremor, shudder, shiver, tremble
temper	غصہ	anger, rage, displeasure, annoyance, irritability

lacteal	دودھیا	milk like
opacity	دھندلے پن	obscurity, vagueness, murkiness
variegated	متنوع	multi-colored, spotted, motley
constellation	اجتماع	group, gathering, collection, assemblage

The instructor, noting my activity, came from an adjoining desk, a smile on his lips and his eyebrows high in hope. He looked at my cell drawing. "What's that?" he demanded, with a hint of squeal in his voice. "That's what I saw," I said. "You didn't, you didn't, you didn't!" he screamed, losing control of his temper instantly, and he bent over and squinted into the microscope. His head snapped up. "That's your eye!" he shouted. "You've fixed the lens so that it reflects! You've drawn your eye!"

انسٹرکٹر، میری سرگرمی کو نوٹ کرتے ہوئے، ایک ملحقہ ڈیسک سے آیا، اس کے ہونٹوں پر مسکراہٹ تھی اور اس کی ابرو دامید سے اوچی تھیں۔ اس نے میری خلیے کی ڈرائنگ کی طرف دیکھا۔ "یہ کیا ہے؟" اس نے قدرے چیختے ہوئے پوچھا۔ "یہ وہ ہے جو میں نے دیکھا۔" "تم نے نہیں، تم نے نہیں!" اس نے چیخا، اور اپنے مزاج پر فوراً ضبط کھوتے ہوئے، اور وہ جھکا اور خوردبین میں دیکھنے لگا۔ اس نے اپنا سر تیزی سے اٹھایا۔ "یہ تمہاری آنکھ ہے!" وہ چلایا۔ "تم نے اس کا عکس ایسے درست کیا ہے کہ یہ عکس دکھاتا ہے! تم نے اپنی آنکھ کی تصویر بنائی ہے!"

Adjoining	ملحق	adjacent, neighbouring, next, attaching
Squeal	چیخ	cry, yell, shriek, scream
screamed	چیخنا	shouted, yelled, cried, squealed
squinted	دیکھنا	peered, looked, peeked, glanced
reflects	منعکس کرنا	mirrors, returns, reproduces, replicates

GLOSSARY

Word	Meanings
flecks (n)	streaks, speckles
hastily (adv.)	hurriedly, swiftly, quickly
involved (adj.)	complicated, difficult to comprehend; complex; confusing
maladjustment (n)	faulty or bad adjustment
nebulous (adj.)	lacking definite form, shape or 'content'; vague or amorphous
phenomenon (n)	anything that can be perceived as an occurrence or fact by the senses; an occurrence
specks (n)	a very small mark or spot
to enrage	to provoke to fury; to put into rage, to make angry

to snap up (v)	to avail oneself of eagerly and quickly; to grab; to seize; take advantage of
to squeal (v)	a high shrill yelp of pain; scream, shriek
to squint (v)	to cross or partly cross the eyes; to look or glance sideways or askance
to wander	to move or travel about without any definite purpose.
variegated (adj.)	displaying differently coloured spots, patches, streaks, etc. diversified; motley; many-coloured
vivid (adj.)	very bright colours; having a very high saturation or purity; brilliantly coloured

READING COMPREHENSION

Answer the following questions:

Q.1 Compare Thurber's approach to seeing the cell of flower with that of his teacher and other students. Is he, in your view, making fun of himself, other students or of teacher's way of instruction? Explain.

Ans: The students of Botany class spend several hours in science-lab to see plant cell through the microscope. The instructor is pleased to see their progress in their work. But Thurber cannot see anything except a nebulous milky substance. This makes his instructor angry. The instructor adjusts the microscope for him, but he still cannot see anything. He takes a defer in the Botany class so that he could take this class next year. In relating this experience, Thurber's purpose is satiric, but his technique is essentially comic. He expresses his disapproval of the education system and makes us laugh at the stupidities of the university and its teachers and students. As a humorist, Thurber seems to make fun of himself, his fellow students, and instructor's way of teaching. However, his actual target in this essay is the whole education system.

Q.2 James Thurber gives a great deal of descriptive detail in his essay "University Days"; what senses does the description appeal to? How does this detail make us feel and connect with the experience of the writer?

Ans: The descriptive wording used in this essay contributes to the enjoyment of the story. Many authors just tell stories without going in-depth, and it does not leave any impact on reader's mind. Thurber tells the story about seeing plant cells through the microscope. He was told to see plant cell through the microscope, but he could not see. After the insistence of the instructor, and after many attempts, he saw only a nebulous milky substance again and again. The instructor claimed that he could not adjust the microscope properly, so he readjusted it for him. He again saw the previous thing. These details make Thurber's style effective; he explains every situation very clearly and also backs it up with examples.

Q.3 What is the thesis of the university Days? Is it stated or implied?

Ans: The most apparent theme in James Thurber's short story is the shortcoming in the method of education. The writer describes his difficulties in the subject of Botany. He finds that the education he is being offered is inaccessible, uninspiring, and ridiculous. For example, in the Botany class, he is unable to see anything through the microscope except for "a nebulous milky substance." He frustratingly proposes that trying to identify the cells of a flower "takes away from the beauty of flowers." Here, the writer is implicitly criticizing the education system which fails to help students who are weak in studies. The author explains his thesis in an implied manner.

Q.4 What is the implied message of 'University Days'?

Ans: In "University Days" by James Thurber, we have the implied message of hardship, control, frustration and struggle. Thurber is miserable when it comes to his Botany class. Rather than understanding that Thurber has difficulties with the subject of Botany, his instructor continues to impress Thurber to see through the microscope. His instructor is unable to understand the problem. Thurber has a genuine problem. He is unable to see. There is a sense that Thurber is disinterested in this subject. He doesn't put much effort into his work, and the effort he does put in is not good enough. It frustrates his instructor. The implied message is that one should not take a subject in which he or she has no interest. The other message is that the instructors should treat students according to their abilities. Some students need more attention and tutoring than others. Instead of becoming

frustrated, instructors should identify such students and pay more attention to them.

Q.5 Why was the instructor irritated with Thurber?

Ans: The instructor was irritated with Thurber. All students were making progress in their work. But Thurber made no progress and even could not adjust the microscope. The instructor offered to adjust the microscope for him. He tried every adjustment known to him, but it was of no help to Thurber. He could not see the plant cell and draw its details on a paper. The inability of Thurber in seeing plant cell in the microscope made his instructor irritated. He looked helpless and didn't know what to do with Thurber.

Writing Suggestions

- A. Write a letter to your friend about your experiences when you were unable to follow the instructions of the teacher. Recreate the whole experience keeping in view the features of personal narrative.
- B. Analyze James Thurber's "University Days" and highlight the features of personal narrative that you have learnt and are employed in this essay.

Oral Communication

Pick out the dialogues from Thurber's "University Days" and act out these dialogues through role-play to show gratitude, apology, anger and impatience.

VOCABULARY AND GRAMMAR

VOCABULARY

A. Complete the sentences with the correct form of the words in parenthesis.

- I am grateful for your valuable help. (VALUE)
- Single mothers get little recognition for the hard work they do. (RECOGNISE)
- A lot of scientific research is being done into gene manipulation. (SCIENCE)
- The organization I work for deals with the protection of wildfire. (PROTECT)
- My wife has a special understanding of animals. (UNDERSTAND)
- Your shop has an impressive window display. (IMPRESS)
- The magazine has a variety of interesting articles on food. (VARY)
- His greatest achievement was winning a gold medal at the Olympics. (ACHIEVE)
- Everyone has been so sympathetic since I lost my job. (SYMPATHY)
- There is a slight possibility that you'll get the job. (POSSIBLE)
- The teacher asked the students to write a summary of the text. (SUMMARISE)
- Writing speeches for politicians is his specialty. (POLITICS)

B. Read the words in the list below. Use two words from the list to make one compound word and use them in sentences.

grand	space	door	shake	room	air	half
broad	father	soft	board	<u>boat</u>	in	walk
out	bell	mother	hand	plane	milk	<u>steam</u>
suit	mate	ball	way			

What are Compound Words?

Compound words are formed when two or more words are joined together to create a new word that has an entirely new meaning.

For example, "sun" and "flower" are two different words, but when fused together, they form another word, Sunflower. These words are formed by either adding a hyphen or just using the two words as a single term. The spelling of the two words is not necessarily changed when they are joined together, but the definition becomes unique.

Compound Word	Sentence
grandfather	I love my grandfather.
spacesuit	Astronauts wear spacesuits to walk in space.
doorbell	Doorbell of this house does not work.
milkshake	He brought two glasses of milkshake.
roommate	We were roommates in college.
airplane	He went to Peshawar in an airplane.
motherboard	The motherboard of this computer is dead.
softball	He plays softball every day.
steamboat	We crossed the river in a steamboat.
indoor	He plays indoor games.
walkout	He walked out in anger.
handout	Teacher gave handouts to his pupils.
halfway	His village is halfway between Islamabad and Peshawar.

C. Fill in the blanks with the words below. (one of which may be used twice)

in case unless provided in the event whether

1. In case that Jamila sees the broken vase, just tell her the dog ran into it.
2. Take my phone number with you when you travel in the event you need to get in contact with me.
3. Provided that you have filled out the form correctly, you should get your refund within seven working days.
4. Unless you tell me where to go, I'll get lost.
5. Bring these chips with you in case you get hungry on the journey.
6. Jasmine needs to know whether you still want to buy her old car or not.

GRAMMAR

Order of Adjective

In English, it is common to use more than one adjective to describe a noun. These adjectives must be used in the proper order.

Example:

Here is a beautiful, red, cloth flag.

Why does *beautiful* come before *red*? Why does *red* come before *cloth*?

Understanding the proper order of adjectives needs practice.

Use the following table to practice using the proper order of adjectives in the following sentences.

Number	Opinion	Size	Age	Shape	Color	Origin	Material	Purpose	Noun
		small		round		Pakistan			
					red			sleeping	
	generous		old						man
four							metal		

Order of adjectives

When more than one adjective comes before a noun, the adjectives are normally in a particular order.

The most usual sequence of adjectives is:

order	relating to	examples
1	opinion	unusual, lovely, beautiful
2	size	big, small, tall
3	physical quality	thin, rough, untidy
4	shape	round, square, rectangular
5	age	young, old, youthful
6	colour	blue, red, pink
7	origin	Dutch, Japanese, Turkish
8	material	metal, wood, plastic
9	type	general-purpose, four-sided, U-shaped
10	purpose	cleaning, hammering, cooking

A. Tell which of the sentences are in the usual correct order of adjective.

- She was wearing red beautiful shoes.
She was wearing beautiful red shoes. ✓
- He is just an old silly man.
He is just a silly old man. ✓
- She bought a new powerful computer.
She bought a powerful new computer. ✓
- They have just moved into a modern big house.
They have just moved into a big modern house. ✓
- Last night I watched an interesting German film. ✓
Last night I watched a German interesting film.
- I need a new electronic dictionary. ✓
I need an electronic new dictionary.
- My cellar is full of black big spiders.
My cellar is full of big black spiders. ✓

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8. She was carrying a new beautiful bag.
She was carrying a beautiful new bag. ✓
9. I hate this awful wet weather. ✓
I hate this wet awful weather.
10. I like that small glass coffee table. ✓
I like that glass small coffee table.
I like that coffee glass small table.
11. There is a red horrible-insect on your back.
There is a horrible red insect on your back. ✓
12. Sim City is a new exciting computer game.
Sim City is a new computer exciting game.
Sim City is an exciting new computer game. ✓
13. I ate hot delicious soup for lunch.
I ate delicious hot soup for lunch. ✓
14. They live in a wonderful old wooden house. ✓
They live in an old wonderful wooden house.
They live in a wooden wonderful old house.
15. They are a heavy loud metal band.
They are a loud heavy metal band. ✓
They are a metal heavy loud band.

B. Fill in the blanks with proper order of adjective in the parenthesis.

- | | |
|--|-----------------------------------|
| 1. We wanted a grey metal table. | (grey/ a/ metal) |
| 2. They bought a new red car. | (red/ a/ new) |
| 3. She went home and sat on her comfortable old wooden bed. | (comfortable/ her/ wooden/ old) |
| 4. He bought a fabulous Bannu woolen suit. | (woolen/ a/ Bannu/ fabulous) |
| 5. They have black Dutch bicycles. | (Dutch/ black) |
| 6. He wants some really delicious French cheese. | (some/ French/ delicious/ really) |
| 7. An energetic young man walked into the room. | (young/ a/ energetic) |
| 8. He has a lot of interesting old books. | (a lot of/ old/ interesting) |
| 9. She bought a new red plastic lunchbox. | (plastic/ red/ a/ new) |
| 10. He is looking for a stylish black leather bag. | (leather/ stylish/ a/ black) |
| 11. She dropped the beautiful old plate and it smashed. | (old /beautiful /the) |
| 12. I want an amazing green silk dress. | (silk/ green/ an/ amazing) |
| 13. She drank hot black Italian coffee. | (Italian /black /hot) |
| 14. He saw an old French writing desk. | (French /writing/ old/ an) |
| 15. They stayed in a cute little cottage. | (little/ a/ cute) |
| 16. I visited a spooky ancient German castle. | (ancient / a / spooky/ German) |
| 17. He has a beautiful old silver ring. | (silver/ old/ beautiful /a) |
| 18. We ate some round green Iranian apples. | (green/ Iranian/ round/ some) |
| 19. I need a comfortable computer desk. | (computer/ comfortable/ a) |
| 20. They went on holiday to a beautiful small wooden cabin. | (small / wooden/ a / beautiful) |

C. Combine two sentences together to make one sentence. Put the adjective clause after the noun that it describes. You can use "who" or "that" to put the clauses together.

Example: The student is a very nice person/ She comes from Lahore.

The student who comes from Lahore is a very nice person.

Who refers to *people*.

That may refer to *people, animals, groups, or things*, but **who is preferred** when referring to people.

Example: Hamza is the one **who** rescued the bird.

NOTE: While 'Hamza is the one **that** rescued the bird' is also correct, but **who** is preferred.

1. We sent a package to our relatives. They live in Karachi.
We sent a package to our relatives **who** live in Karachi.
2. The woman works as a cashier. She sits next to me in class.
The woman **who** sits next to me in class works as a cashier.
3. That's the book. Everyone is reading it.
That's the book **that** everyone is reading.
4. We bought some trees. Our neighbor told us they were on sale.
We bought some trees **that** our neighbor told us they were on sale.
5. The car has a bad engine. I bought it last month.
The car **that** I bought it last month has a bad engine.
6. I lived in an apartment building. It had a very slow elevator.
I lived in an apartment building **that** had a very slow elevator.
7. You should see a doctor. He can help you with your back problems.
You should see a doctor **who** can help you with your back problems.
8. The tornado was extremely powerful. It hit Minnesota.
The tornado **that** hit Minnesota was extremely powerful.
9. We saw the woman at the grocery store. She lives next door to us.
We saw the woman **who** lives next door to us at the grocery store.
10. My wife returned the pants. They were too big for me.
My wife returned the pants **that** were too big for me.



UNIT 16

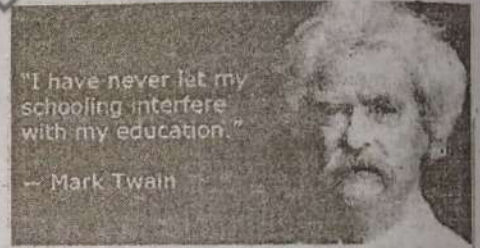
School VS Education

(سکول بمقابلہ تعلیم)

Russell Baker

By the end of the unit, the students will be able to:

- analyse passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- recognise that the theme of a text is carried in a thesis statement.
- analyse paragraphs to identify sentences that support the main idea through
 - definition
 - example/ illustration
 - cause and effect
 - comparison and contrast
 - facts, analogies, anecdotes and quotations.
- recognise that support can be in the form of a single word, a phrase, a sentence or a full paragraph.
- identify and recognise the functions of transitional devices used for coherence and cohesion at discourse level.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
 - scan to answer short questions.
 - distinguish between what is clearly stated and what is implied.
 - comprehend/interpret text by applying critical thinking:
 - create and deliver group class presentation on various themes problems and issues.
 - use the knowledge of roots, suffixes and affixes to determine the meaning of unfamiliar words.
 - illustrate use of adverbs.



ABOUT THE AUTHOR

Russell Wayne Baker (August 14, 1925 - January 21, 2019) was an American journalist, narrator, writer of Pulitzer Prize-winning satirical commentary and self-critical prose, and author of Pulitzer Prize-winning autobiography *Growing Up* (1983). He was a columnist for The New York Times from 1962 to 1998.

رسل وین بیکر (14 اگست 1925 - 21 جنوری 2019) ایک امریکی صحافی، داستان گو، پلٹزر پرائز جیتنے والے، طنزیہ تبصرے اور خود تنقیدی نثر کے مصنف، اور پلٹزر پرائز جیتنے والی سوانح عمری "گروپنگ اپ" (1983) کے مصنف تھے۔ وہ 1962 سے 1998 تک نیو یارک ٹائمز میں کالم نویس رہے۔

SUMMARY

According to Russel Baker, an average child after the age of six has completed his American education and masters many skills. From television, the child learns picking a lock, bank holdup, preventing wetness, getting laundry, and the use of armaments.

From parents he learns smoking, mixing facts with falsehood, use of abusive language, and breaking traffic laws. Now, he is ready for school. Teachers illustrate the importance of a strong union, and parents build hatred in them. Later they visually learn stoning buses, cracking skulls, and using teargas.

In twelve years of formal education, a child knows life is only for testing. It is a preparation for telling the testers that what make them happy. Schools and colleges are only for taking attendance. In twelve-years, what they learn is that they are the hope of America.

Some of the students can take admission in colleges only for reading. Schools prepare for college and college for graduate school, and very few students can reach this level. The excluded students cannot go to medicine, bar, etc. The race begins here for destroying the competitors and playing a role in American life. The graduate school's students live a prosperous life. Only after that they open a book and start studying with a curious mind to become educated.

رسل بیکر کے مطابق چھ سال تک ایک اوسط بچہ اپنی امریکی تعلیم مکمل کر چکا ہوتا ہے اور اس نے بہت ساری مہارتیں حاصل کر لی ہوتی ہیں۔ ٹیلی ویژن سے بچہ سیکھتا ہے کہ تالا کیسے توڑنا ہے، چنگ کو کیسے لانا ہے، گیلا پن کیسے روکنا ہے، لائڈری کیسے کرنی ہے، اور ہتھیار کیسے استعمال کرنے ہیں۔

والدین سے وہ تمباکو نوشی، حقائق کو باطل کے ساتھ ملانا، گالی کی زبان کا استعمال، اور ٹریفک قوانین کو توڑنا سیکھتا ہے۔ اب وہ اسکول کے لئے تیار ہے۔ اساتذہ مضبوط اتحاد کی اہمیت کو واضح کرتے ہیں، اور والدین ان میں نفرت بھرتے ہیں۔ بعد میں وہ بسوں پر سنگ پاری، کھوپڑیوں کو توڑنا، اور آنسو گیس کا استعمال سیکھتے ہیں۔

بارہ سال کی رسمی تعلیم میں ایک بچہ جانتا ہے کہ زندگی صرف جانچ کے لئے ہے۔ جانچ کرنے والوں کو یہ بتانے کی تیاری ہے کہ انہیں کس سے خوشی ملتی ہے۔ اسکول اور کالج صرف حاضری لینے کے لئے ہیں۔ بارہ سالوں میں انہوں نے جو سیکھا وہ یہ ہے کہ وہ امریکہ کی امید ہیں۔

کچھ طلباء صرف پڑھنے کے لئے خوشی خوشی کالج میں داخلہ لے سکتے ہیں۔ اسکول، کالج کے لیے اور کالج گریجویٹ اسکول کے لئے تیاری میں اور بہت کم طلباء اس مرحلے تک پہنچ پاتے ہیں۔ وہ اپنے والدین، طلباء، بارہ وغیرہ میں نہیں جاسکتے ہیں۔ یہاں سے حریفوں کو تباہ کرنے کی دودھ شروع ہوتی ہے اور امریکی زندگی میں کردار ادا کرنے کے کامر حاد شروع ہوتا ہے۔ گریجویٹ اسکول کے طلبہ خوشحال زندگی گزارتے ہیں۔ اور پھر ایک دن، جنس ذہن کے ساتھ تعلیم یافتہ بننے کے لئے مطالعہ شروع کرتے ہیں۔

TEXT WITH URDU TRANSLATION

By the age of six the average child will have completed the basic education and be ready to enter school. If the child has been attentive in these pre-school years, he or she will already have mastered many skills.

From television, the child will have learned how to pick a lock, commit a fairly elaborate bank holdup, prevent

چھ سال کی عمر میں ایک اوسط (ذہانت کے) بچے نے بنیادی تعلیم مکمل کر لی ہوتی ہے اور اسکول میں داخل ہونے کے لئے تیار ہوتا ہے۔ اگر بچہ اسکول سے پہلے کے ان سالوں میں دھیان سے رہا ہے، تو اس نے پہلے ہی بہت سی مہارتیں حاصل کر لی ہوتی ہیں۔

wetness all day long, get the laundry twice as white and kill people with a variety of sophisticated armaments.

ٹیلی ویژن سے بچے سیکھ جائے گا کہ کس طرح تالہ توڑنا ہے، تفصیل سے کس طرح بینک کو لوٹنا ہے، سارا دن پیسہ بکسے روکتا ہے، لاندھری کو دو گنا سفید کرنا اور لوگوں کو کئی قسم کے پیچیدہ ہتھیاروں سے ہلاک کرنا ہے۔

Words	اردو معانی	Meanings/Synonyms
attentive	دھیان	concentrating, observant, alert, focused
mastered	مہارت حاصل کرنا	learnt, understood, skilled
pick a lock	تالہ توڑنا	open a lock without key
holdup	لوٹ	theft, robbery, heist
sophisticated	پیچیدہ	complicated, difficult, complex

From watching his parents, the child, in many cases, will already know how to smoke, how much falsehood to mix with facts to be pragmatic and shrewd, what kind of language to use when angry and how to violate the speed laws without being caught.

اپنے والدین کو دیکھنے سے، بچہ، بہت سے حالات میں، پہلے ہی جانتا ہو گا کہ تمباکو نوشی کس طرح کرنی ہے، عملی اور ہوشیار ہونے کے لئے واقعات میں کتنا جھوٹ ملانا ہے، ناراض ہونے پر کس طرح کی زبان استعمال کرنی ہے اور پکڑے بغیر کس طرح تیز رفتاری کے قوانین کی خلاف ورزی کرنی ہے۔

At this stage, the child is ready for the second stage of education which occurs in school. There, a variety of lessons may be learned in the very first days. The teacher may illustrate the economic importance of belonging to a strong union by closing down the school before the child arrives. Fathers and mothers may demonstrate to the child the social cohesion that can be built on shared hatred by demonstrating their dislike for children whose pigmentation displeases them. In the latter event, the child may receive visual instruction in techniques of stoning buses, cracking skulls with a nightstick and subduing mobs with teargas. Formal education has begun.

اس مرحلے پر، بچہ تعلیم کے دوسرے مرحلے کے لئے تیار ہوتا ہے جو اسکول میں سرانجام پاتا ہے۔ وہاں، پہلے ہی دنوں میں مختلف قسم کے سبق سیکھے جاسکتے ہیں۔ استاد بچے کے سکول پہنچنے سے پہلے ہی اسکول کو بند کر کے مضبوط یونین سے تعلق رکھنے کی معاشی اہمیت اجاگر کر سکتا ہے۔ باپ اور مائیں بچے کے سامنے (اس طرح سے) معاشرتی ہم آہنگی کا مظاہرہ کر سکتے ہیں جو ان بچوں کی جلد کی رنگت، جو انہیں ناپسندیدہ ہے، سے مشترکہ منافرت پر استوار کی جاسکتی ہے۔ مؤخر الذکر واقعہ میں، بچے کو بسوں پر پتھر مارنے، گھوڑیوں کو نائٹ اسٹک سے توڑنے اور جھوم پر آنسو گیس سے قابو کرنے کے بارے میں بھری بات لے سکتی ہیں۔ (اس طرح) رسمی تعلیم کا آغاز ہو جاتا ہے۔

falsehood	جھوٹ	lie, untruth, deceit, sham
pragmatic	عملی	practical, logical, rational, reasonable
shrewd	چالاک	sharp, smart, wise, clever
violate	خلاف ورزی کرنا	defy, breach, disobey, disregard
illustrate	بیان کرنا	exemplify, demonstrate, show, explain
demonstrate	مظاہرہ کرنا	prove, establish, reveal, exhibit
cohesion	ہم آہنگی	unit, consistency, solidarity
hatred	نفرت	hate, abhorrence, loathing, dislike

pigmentation	جلد کا رنگ	coloring, skin-color, coloration
stoning	پتھر مارنا	Pelting, throwing stones
subduing	تابو پانا	pacifying, calming, soothing, softening

During formal education, the child learns that life is for testing. This stage lasts twelve years, a period during which the child learns that success comes from telling testers what they want to hear.

At this point, education becomes more subtle. The child taught by school that he is dumb observes that neither he, she, nor any of the many children who are even dumber ever failed to be promoted to the next grade. From this, the child learns that while everybody talks a lot about the virtue of being smart, there is very little incentive to stop being dumb.

رسمی تعلیم کے دوران بچہ سیکھتا ہے کہ زندگی جانچنے کے لئے ہے۔ یہ مرحلہ بارہ سال تک جاری رہتا ہے، اس عرصے کے دوران بچہ یہ سیکھتا ہے کہ کامیابی یہ ہے کہ جانچنے والوں کو وہ کچھ بتایا جائے جو وہ سننا چاہتے ہیں۔

اس مقام پر تعلیم زیادہ پر اسرار ہو جاتی ہے۔ بچہ جسے اسکول میں بتایا جاتا ہے کہ وہ کند ذہن ہے، مشاہدہ کرتا ہے کہ نہ تو وہ، نہ ہی کوئی اور لڑکی، اور نہ ہی بہت سے دوسرے بچے جو اس سے بھی زیادہ کند ذہن ہیں، کبھی بھی اعلیٰ جماعت میں ترقی پانے میں ناکام رہے ہوں۔ اس سے بچہ یہ سیکھتا ہے کہ جب ہر شخص اس بات کی فضیلت کے بارے میں بات کرتا ہے تو کند ذہن ہونے سے باز رہنے کی بہت کم ترغیب ملتی ہے۔

formal	رسمی	official, proper, prescribed, ceremonial
subtle	پراسرار، نازک	delicate, faint, fine, imperceptible
dumb	کند ذہن	foolish, stupid, dull
promoted	ترقی پانا	furthered, progressed, upgraded, elevated
virtue	فضیلت	feature, quality, advantage, goodness
incentive	ترغیب	motivation, reason inducement, enticement

What is the point of school, besides attendance? The child wonders. As the end of the first formal stage of education approaches, school answers this question. The point is to equip the child to enter college.

Children who have been taught they are smart have no difficulty.

They have been happily telling testers what they want to hear for twelve years. Being artists at telling testers what they want to hear, they are admitted to college joyously, where they promptly learn that they are the hope of America.

حاضری کے علاوہ اسکول کا کیا فائدہ ہے؟ بچہ حیرت سے سوچتا ہے۔ جیسے تعلیم کے پہلے رسمی مرحلے کا اختتام قریب آتا ہے، اسکول اس کا جواب دیتا ہے۔ فائدہ یہ ہے کہ بچے کو کالج میں داخلے کے لئے تیار کیا جائے۔

جن بچوں کو یہ سکھایا گیا ہو کہ وہ ہوشیار ہیں انہیں کوئی مشکل پیش نہیں آتی۔

وہ بارہ سالوں سے خوشی سے ممتحنوں کو بتا رہے ہوتے ہیں جو وہ سننا چاہتے ہیں۔ ممتحنوں کو یہ بتانے میں ماہر ہونے کے ناطے کہ وہ کیا سننا چاہتے ہیں، انہیں خوشی خوشی کالج میں داخل کیا جاتا ہے، جہاں انہیں فوری طور پر یہ معلوم ہوتا ہے کہ وہ امریکہ کی امید ہیں۔

wonders	حیرت سے سوچنا	speculates, questions, ponders, deliberates
equip	لیس کرنا، تیار کرنا	prepare, provide, furnish, give
testers	ممتحن	assessor, evaluator, appraiser
artists	ماہر	experts, specialists, professionals

admitted	داخل کرنا	permitted, allowed in, welcomed
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Children whose education has been limited to adjusting themselves to their schools' low estimates of them are admitted to less joyous colleges which, in some cases, may teach them to read.

At this stage of education, a fresh question arises for everyone. If the point of lower education was to get into college, what is the point of college? The answer is soon learned. The point of college is to prepare the student — no longer a child now — to get into graduate school. In college, the student learns that it is no longer enough simply to tell the testers what they want to hear. Many are tested for graduate school; few are admitted.

جن بچوں کی تعلیم اپنے آپ کو سکولوں کے اس کٹر معیار سے جو سکول ان کا سمجھتے ہیں سے خود کو ایڈجسٹ کرنے تک محدود ہوتی ہے انہیں کالجوں میں کم خوشی سے داخل کیا جاتا ہے، اور کچھ صورتوں میں انہیں پڑھنا سکھایا جاتا ہے۔

تعلیم کے اس مرحلے پر ہر ایک کے لئے ایک تازہ سوال پیدا ہوتا ہے۔ اگر چلی (سطح کی) تعلیم استعداد کالج میں جانا تھا تو کالج کا کیا فائدہ؟ جواب جلد ہی پتہ چل جاتا ہے۔ کالج کی بات یہ ہے کہ طالب علم کو جواب پچھ نہیں رہا۔ گریجویٹ اسکول میں داخلے کے لیے تیار کیا جاسکے۔ کالج میں طالب علم سیکھتا ہے کہ اب بس اتنا کافی نہیں ہے کہ ممتحنوں کو یہ بتایا جائے کہ وہ کیا سننا چاہتے ہیں۔ بہت سوں کو گریجویٹ اسکول کے لئے ٹیسٹ کیا جاتا ہے؛ چند کو (گریجویٹ اسکول میں) داخلہ مل جاتا ہے۔

limited	محدود کرنا	restrained, rationed, restricted, constrained
adjusting	مطابقت رکھنا	accustoming, adapting, accommodating, tweaking
arises	اٹھنا	rises, ascends, happens, occurs

Those excluded may be denied valuable certificates to prosper in medicine, at the bar, in the corporate boardroom. The student learns that the race is to the cunning and often, alas, to the unprincipled.

Thus, the student learns the importance of destroying competitors and emerges richly prepared to play his role in the great simmering melodrama of American life.

Afterwards, the former student's destiny fulfilled, his life rich with oriental carpets, rare porcelain and full bank accounts, he may one day find himself with the leisure and the inclination to open a book with a curious mind, and start to become educated.

وہ جنہیں نظر انداز کر دیا گیا ہو شاید قیمتی سندوں سے محروم رہیں جو طب، وکالت، اور کارپوریٹ بورڈروم میں ترقی کے لیے ضروری ہیں۔ طالب علم یہ سیکھتا ہے کہ دوڑ چالاکی کی ہے اور اکثر افسوس، بے اصولی کی ہے۔

اس طرح، طالب علم حریفوں کو تباہ کرنے کی اہمیت کو سیکھتا ہے اور وہ امریکی زندگی کے زبردست ابھرتے ہوئے جذباتی ناک میں اپنا کردار ادا کرنے کے لئے بھرپور طریقے سے تیار ہو کر نکلتا ہے۔

اس کے بعد، سابق طالب علم کی تقدیر پوری ہو جاتی ہے، اس کی زندگی مشرقی قالینوں، نادر قیمتی مٹی کے برتنوں، اور بھرپور بینک کھاتوں سے مالا مال، پھر وہ ایک دن یہ آسانی پاتا ہے کہ وہ متبیس ذہن کے ساتھ ایک کتاب کھولنے کا رجحان بنے، اور تعلیم یافتہ بننا شروع کرتا ہے۔

excluded	نظر انداز کرنا	excepted, omitted, barred, prohibited
denied	محروم کرنا	deprived of, starved of, refused, blocked
prosper	ترقی کرنا	flourish, thrive, grow, do well
cunning	چالاکی	sly, crafty, shrewd, canny
unprincipled	بے اصولی	dishonest, corrupt, immoral, devious
competitors	حریف	contestants, participants, opponents, rivals
emerges	ابھرنا	arises, appears, occurs, develops, begins

simmering	اچلتے ہوئے	seething, rumbling, bubbling, boiling
melodrama	جذباتی ٹانگ	tragedy, fuss, commotion, farce
destiny	قسمت، مقدر	fate, fortune, purpose, vocation
inclination	رجحان	leaning, proclivity, liking, fondness
curious	متجسس	inquisitive, enquiring, interested, probing

GLOSSARY

Words	Meaning
"the race is to the cunning ... the unprincipled"	the winners are crafty, shrewd and without morals (a possible allusion or reference to John Davidson's poem "war song": the race is to the swift/ the battle to the strong).
melodrama	plays or movies that rely heavily on sensational events, sentimentality, or coincidence instead of strong characterization
nightstick	a club used by policeman
pigmentation	skin colouration (referred here to racial differences)
porcelain	a hard white ceramic
social cohesion	group togetherness (here of parents who share the same concerns)
The bar	jargon for the legal profession, law practice

READING COMPREHENSION

Answer the following questions.

Q.1 What does Baker see as the difference between school and education?

Ans: The writer, Baker, says that there is a difference between school and education. He says that schools are made for conducting tests. Tests only tell who is dumb and who is smart. The sole purpose of schools is to prepare students to enter colleges. And colleges, in turn, prepare students for the next level. He says that it is not the race for grades that makes one educated. It is reading the writings of great authors with a curious mind that makes one educated.

Q.2 What can we infer about Baker's attitude toward television?

Ans: According to Baker, the child learns bad things from TV. He says that from the television, a child will learn how to pick a lock, how to commit a bank holdup, how to prevent wetness all day long, how to get laundry twice as white, and how to kill people with sophisticated weapons. We, thus, infer that Baker thinks that television has a bad influence on children.

Q.3 Baker's tone is very cynical in 'School vs Education'. To what extent do you think he means what he says? Explain.

Ans: Baker's tone is cynical and satirical, and he points out that our education system is not as good as it should be. Children only learn violation, commercialism, materialism, selfishness from schools, parents and television. All they learn have no role in making a good, peaceful society. In the end, children become adults with no moral values and no care for others.

Q.4 What is the main idea of Baker's essay?

Ans: The main idea of the essay is that our education system, television programs, and the behaviour of parents should change. Sometimes parents might not even realise the negative effect their actions have on their children. In many cases, parents might have a corrupt influence on their children. So, we should try to instil moral values in our students and make them good and obedient persons.

Q.5 Pick out some transitional devices from the text 'School Vs Education'. What purpose do they serve?

Ans: Transitional devices are words or phrases that connect one sentence or paragraph with another. They are used to smoothly carry thoughts and ideas from one point to the next. Here are some of the transitional devices used by the author in his essay "School Vs. Education":

And has been frequently used to join grammatically equivalent sentence elements.

In "What is the point of school, **besides** attendance?" **Besides** have been used to add a point.

In "Thus, the student learns", **thus** has been used to show a result.

In "neither he, she, nor any of the many children", **neither...nor** has been used to join words of the same grammatical form.

Writing Suggestions

A. Write a letter to your brother convincing him that, "winning does not always mean being first or defeating competitors, it means doing better and superior in life than you have ever done before".

B. List Baker's "stages of education." What does he say is learned in each stage?

Ans. Baker has identified five stages of education. Pre-school years is the first stage. At this stage, children learn from watching their parents and television. They learn all the negative aspects of society. The second stage starts at school. Here students learn that the only purpose of their education is to please testers and get good grades to get admission to college. The third stage starts at college. The sole purpose of college education is also to get good grades to get into a university. University education is the fourth stage where students learn how to be successful in practical life. After all these stages, real education starts. It is when a person opens a book with a curious mind and starts to become educated.

Oral Communication

Prepare a ten minutes oral presentation on Importance of Value Education in Schools and present with clarity its main points to the class.

VOCABULARY AND GRAMMAR**Vocabulary**

Put the correct prefix in each blank to complete the sentence. Include hyphens (-) where necessary.

over	non	mis	anti	multi
ex	pre	under	pro	

- The **multilingual** staff at this school will make you feel very welcome.
- He has been charged with **misuse** of company funds.
- Pro**-government forces have won the latest battle and the Prime Minister seems safe for the time being.
- This was an early prototype of an **anti**-aircraft missile but was replaced within a year due to repeated malfunction.
- The meat was superb but the pasta was completely **overcooked** and tasted like wet cardboard.
- The shop was closed down for having sold cigarettes to **underage** customers.
- I am not a socialist now. I would describe myself as an **ex**-communist but I have changed my opinions on many matters.
- I used to work for a large **non**-profit organisation that worked in the Third World to improve education provision.

GRAMMAR

Adverbs

What Do Adverbs Modify?

An adverb is a word that modifies (describes) a verb, an adjective, another adverb, or even a whole sentence. Adverbs often end in *-ly*, but some look exactly the same as adjective.

Adverbs and Verbs

Adverbs are used to modify verbs. This means that they describe the way an action is happening.

Hamza sings **loudly** in the shower.

My dog waits **impatiently** for his food.

I will **seriously** consider your suggestion.

The adverbs in each of the sentences above answer the question *in what manner?*

Adverbs and Adjectives

Adverbs are also used to modify adjectives and other adverbs. This is used to add a **degree of intensity** to the adjective.

The woman is **quite** pretty.

This book is **more** interesting than the last one.

The weather report is **almost always** right.

Adverbs and Other Adverbs

An adverb can also be used to describe another adverb.

Hamza sings **rather enormously too** loudly.

Placement of Adverbs

Place adverbs as close as possible to the words they are supposed to modify.

Putting the adverb in the wrong spot can completely change the meaning.

Be especially careful about the word **only**, which is one of the most often misplaced modifiers.

Consider the difference between these two sentences:

Hamza **only** fed the dog.

Hamza fed **only** the dog.

The first sentence means that all Hamza did was feed the dog. He did not do anything else.

The second sentence means that Hamza fed the dog, but he did not feed anyone else.

Fill in the blanks with a suitable adverb.

- | | | | |
|---|-----------|----------|--------------|
| 1. I usually go to bed at 10 o'clock. | once | ever | usually |
| 2. I have never been to the Saudi Arabia. | never | ever | |
| 3. I have been to Turkey just once . | one | once | ones |
| 4. I always take a bath before I go to bed. | once | always | ever |
| 5. My grandparents live in Bannu. I visit them often . | once | often | |
| 6. My friends are mostly non-smokers. | most | mostly | |
| 7. I was very impressed with her performance. | too | such | very |
| 8. I sometimes go for a walk in the park. | some time | sometime | sometimes |
| 9. I watch English films occasionally . | once | always | occasionally |
| 10. They rarely go out. | rare | once | rarely |

Teacher's Guideline:

Explain and revise with the students the use of adverbs.



UNIT

17

What You Do Is What You Are

(تمہارا پیشہ تمہاری شناخت ہے)

Nickie McWhirter

By the end of the unit, the students will be able to:

- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
- scan to answer short questions.
- distinguish between what is clearly stated and what is implied.
- comprehend/interpret text by applying critical thinking.
- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- demonstrate heightened awareness of conventions and dynamic of group discussion and interaction to present and explain one point of view clearly, support or modify one's opinion with reason and agree or disagree politely at appropriate time.
- use the knowledge of roots, suffixes and affixes to determine the meaning of unfamiliar words.
- recognize varying positions of adverbs in sentences according to their kinds and importance.

SUMMARY

American judges everybody in term what they do for their living. They usually do not see their present but past job history. They do not count their present job even if it is valuable.

A laid-off worker is a laid-off until he joins his previous job though in the new job he earns quite well. Then some people are "just" something, like a housewife. Even if she has reared six children, she still is "just" a housewife. A person can be "just" a cab driver or "just" a Janitor, but no one is never "just" a vice president. American society is supposed to be a classless society, but people distinguish valued from the valueless regarding job and prestige they have. This is the American system.

There is a need that people should teach their children that a cowboy or nurse is more respected than the hired hand. Some anthropologists make awarding system about respect in terms of jobs people hold. Anthropologists should study this system of awarding respect and place a vice-president, writer and a wealthy musician in the proper place because they have a different scale of esteem. Here, a shopping centre opener is called an entrepreneur and a freeway builder is called contractor. People should think about this phenomenon because they give respect to a judge and ignore the personal worth of the garbage collector.

امریکی کسی شخص کے بارے میں فیصلہ اس بنیاد پر کرتے ہیں کہ وہ اپنے روزگار کے لئے کیا کرتے ہیں۔ وہ عام طور پر انکی موجودہ کی بجائے سابقہ ملازمتوں کو دیکھتے ہیں۔ وہ ان کی موجودہ ملازمت کو نہیں دیکھتے۔ اگرچہ یہ زیادہ قابل احترام ہی کیوں نہ ہو۔

ملازمت سے فارغ کیا گیا شخص اس وقت تک فارغ سمجھا جاتا ہے جب تک کہ وہ اپنی سابقہ ملازمت پر واپس نہیں چلا جاتا، اگرچہ اپنی نئی ملازمت میں زیادہ اچھا ہی کما رہا ہو۔ پھر ایسے لوگ بھی ہیں جو 'محض' ہوتے ہیں، جیسے: 'محض' گھریلو خاتون۔ اگرچہ اس نے چھ بچوں کی پرورش ہی کیوں نہ کی ہو، تب بھی وہ 'محض' گھریلو خاتون ہی ہوگی۔ ایک فرد 'محض' عیسائی ڈرائیور یا 'محض' ایک چوکیدار ہو سکتا ہے لیکن کوئی بھی 'محض' نائب صدر نہیں ہوتا ہے۔ امریکی معاشرے کو ایک طبقات سے پاک معاشرہ سمجھا جاتا ہے لیکن لوگ اہم اور غیر اہم کی فرق ان کی ملازمت اور (معاشرے میں) وقعت کے حوالے سے کرتے ہیں۔ یہ امریکی نظام ہے۔

ضرورت اس امر کی ہے کہ لوگ اپنے بچوں کو یہ سکھائیں کہ ایک چرواہا یا نرس کی محنت کش سے زیادہ عزت ہے۔ کچھ ماہر بشریات، لوگوں کی انکی ملازمتوں کے حوالے سے درجہ بندی کرتے ہیں۔ ماہرین بشریات کو احترام کی حوالے سے اس نظام کا مطالعہ کرنا چاہئے کہ ایک نائب صدر، معنف اور ایک مالدار موسیقار کو مناسب طور پر رکھنا چاہئے کیونکہ ان کی عزت و احترام کا پیمانہ مختلف ہے۔ یہاں، ایک شاپنگ سینٹر کھولنے والے کو کاروباری اور سڑک بنانے والے کو ٹھکیدار کہا جاتا ہے۔ لوگوں کو اس رجحان کے بارے میں سوچنا چاہئے کیونکہ وہ کسی نئے کام کو شروع کرتے ہیں اور پھر جمع کرنے والے کی وقعت کو نظر انداز کرتے ہیں۔

THEME/CENTRAL IDEAL

McWhirter argues that "What you do is what you are." Nickie McWhirter centers around the idea that unlike most people Americans are the few that have a tendency to judge and define people in terms of what they do and based on how much they get paid.

میک وٹر کا استدلال ہے کہ آپ جو کچھ کرتے ہیں وہی آپ ہیں۔ 'میک وٹر کے اس خیال کی بنیاد یہ ہے کہ زیادہ تر لوگوں کے برعکس، امریکی ان چند (قوموں) میں سے ہیں جن میں جو لوگوں کو ان کے کام اور ان کے والے معاوضے کی لحاظ سے وقعت دینے کا رجحان ہے۔

TEXT WITH URDU TRANSLATION

We, unlike people almost everywhere else in the world, tend to define and judge everybody in term of the work they do, especially work performed for pay. Charlie is a doctor. Sam is carpenter, Mary Ellen is copy writer at small ad agency. It is as if by defining how a person earns his or her rent money, we validate or reject that person's existence. Through the work and job title, we evaluate the worth of the life attached. Larry is a laid off auto worker; Tony is a retired teacher; Sally is a former showgirl and blackjack dealer from

ہم، دنیا میں تقریباً دوسری ہر جگہ کے لوگوں کے برعکس، ہر ایک کو ان کے کام جو وہ کرتے ہیں، خاص طور پر تنخواہ کے لئے انجام دیئے جانے والے کام کے حوالے سے جانچتے ہیں۔ چارلی ڈاکٹر ہے؛ صائم برآمدنی ہے؛ میری ایلن چھوٹی شہر کی ایجنسی میں کاپی رائٹر ہے۔ یہ ایسے ہی ہے جیسے اس پیمانے پر کہ کوئی شخص اپنے کرایہ کی رقم کیسے کماتا ہے، ہم اس شخص کے وجود کی توثیق یا نفی کرتے ہیں۔ کام یا ملازمت کے نام کے ذریعہ، ہم اس کی زندگی کی اہمیت کا اندازہ لگاتے ہیں۔ لیری ایک برطرف آٹو ورکر ہے؛ ٹونی ایک ریٹائرڈ استاد

Vegas. It is as if by learning that a person currently earns no money at job and may be hasn't earned any money at a job for years we assign that person to limbo, at least for the present. We define such non-employed persons in term of their past job history.

ہے! سبکی (لاس) ویکاس میں کام کرنے والی سابقہ شو گرل اور بلیک جیک ڈیلر ہے۔ یہ ایسے ہی ہے جیسے یہ جان کر کہ ایک فرد اس وقت نوکری سے پیسہ نہیں کما رہا اور شاید کئی سالوں سے کسی ملازمت میں پیسہ نہیں کما رہا، ہم ایسے فرد کو گمنامی میں پھینک دیتے ہیں۔ ہم ایسے بے روزگار افراد کو ان کی ماضی کی ملازمت کی جہنم کے حوالے سے جانتے ہیں۔

Words	اردو معانی	Meanings/Synonyms
validate	توثیق	confirm, endorse, support, corroborate
evaluate	اندازہ لگانا	assess, apprise, estimate, value
worth	قیمت، اہمیت	value, merit, significance, importance
currently	آجکل	presently, at this time, at present
limbo	گمنامی	oblivion, non-existence

This seems peculiar to me. People aren't cast in bronze because of job they hold or once held. A retired teacher, for example, may spend a lot of volunteer time working with handicapped children or raising money for Loyal Order of Hibernating Hibiscus. That apparently doesn't count. Who's Tony? A Retired teacher, a laid-off auto worker may pump gas at his cousin's gas station or sell Encyclopaedia on weekends. But who is Larry? Until and unless he begins to work steadily again, he is laid-off auto worker.

This is the same as saying he is nothing now but he used to be something: an auto worker.

مجھے یہ عجیب لگتا ہے۔ لوگ کسی ملازمت کی وجہ سے جو وہ کر رہے ہیں یا انہوں نے ماضی میں کبھی کی تھی، کانسی (کے مجسمے) میں نہیں ڈھل جاتے۔ ایک ریٹائرڈ استاد، مثال کے طور پر، معذور بچوں کے ساتھ کام کرنے میں بہت زیادہ رضاکارانہ وقت گزارتا ہے یا ہائبرنینگ ہائیبسکس کے لائل آرڈر کے لئے رقم اکٹھا کرتا ہے۔ وہ بظاہر گمنامی میں نہیں آتے۔ ٹونی کون ہے؟ ایک ریٹائرڈ استاد، ایک برطرف آٹو ورکر اپنے کزن کے گیس اسٹیشن پر گیس پمپ کر سکتا ہے یا انکسائیکلو پیڈیا بیچ سکتا ہے۔ لیکن لیری کون ہے؟ یہاں تک کہ جب تک کہ وہ دوبارہ مستقل طور پر کام کرنا شروع نہیں کرے گا، وہ ایک برطرف آٹو ورکر ہے۔

یہ ایسا ہی ہے کہ وہ اب کچھ نہیں ہے لیکن وہ کچھ ہوتا تھا: ایک آٹو ورکر۔

peculiar	عجیب	odd, strange, unusual, unique
cast	ڈھلانا، ڈھالنا	mold, form, shape, model
volunteer	رضاکار	helper, unpaid assistant, unpaid worker
handicapped	معذور	disabled, disadvantaged, invalid, inform
apparently	ظاہری طور پر	seemingly, ostensibly, actually, evidently
count	گنتی	matter, signify, esteem
laid-off	برطرف	expelled, fired, axed

There is a whole category of other people who are "just" something. To be "just" anything is worst. It is not recognized by society as having much value at all, not now and probably not in the past either. To be just anything is to be totally discounted, at least for the present. There are lot of people who are "just" something. "Just" a housewife immediately and painfully comes to mind. We still hear it all the time. Sometimes women who have kept a house and reared six

دوسرے لوگوں کی ایک پوری قسم ہے جو "محض" کچھ ہیں۔ محض "کچھ" ہونا بدترین ہے۔ معاشرہ اس قدر کو بالکل تسلیم نہیں کرتا، نہ تو ابھی اور نہ ہی ماضی میں۔ محض کچھ ہونا بالکل سی طرح ہے کہ مکمل طور پر نظر انداز کر دیا جائے، کم از کم اب کے لیے۔ بہت سارے لوگ ہیں جو "صرف" کچھ ہیں۔ "محض" ایک گھریلو خاتون فوری طور پر اور دردناک طور پر ذہن میں آتا ہے۔ ہم اب بھی ہر وقت یہ سنتے ہیں۔ بعض اوقات ایسی خواتین جو گھر کی دیکھ بھال کرتی ہیں اور بچوں کی پرورش کی ہوتی ہے وہ خود کو

children refer to themselves as "Just a housewife." "Just" a bum, "just" a kid, bag lady, old man, student, punk are some other. You can probably add to the list. The just category contains present non-earner, people who have no past job history highly valued by society and people whose present jobs are on the low-end of pay and prestige scale. A person can be "just" a cab driver, for example, or "just" a Janitor. No one is ever "just" a vice-president, however.

"محض گھریلو خاتون"، کہتی ہیں۔ کچھ اور جیسے "صرف"، جاہل، "صرف"، ایک بچہ، رقم تقسیم کرنے والی عورت، بوڑھا آدمی، غیر اہم، طالب علم۔ آپ اس فہرست میں اضافہ کر سکتے ہیں۔ آپ "صرف" کی اس فہرست میں انہیں شامل کر سکتے ہیں جو آبدھل کمائی نہیں کر رہے، ایسے افراد جن کے پاس ماضی میں ملازمتوں کی ایسی فہرست نہیں ہے جنہیں معاشرہ وقعت دیتا ہے اور وہ لوگ جن کی موجودہ ملازمت تنخواہ اور وقار کے کم درجہ پر ہے۔ ایک شخص "صرف" ٹیکسی ڈرائیور ہو سکتا ہے، مثال کے طور پر، یا "صرف" نگران ہو سکتا ہے۔ تاہم، کوئی بھی کبھی بھی "صرف" نائب صدر نہیں ہوتا۔

recognized	تسلیم کرنا	acclaimed, accepted, admired
probably	شاید	perhaps, maybe, possibly, undoubtedly
discounted	رد کرنا	disregarded, overlooked, ignored, omitted, slighted
reared	پرورش کرنا	raised, nurtured, tended, brought up
bum	جاہل	poor, inferior, derelict
punk	غیر اہم، کمتر	inferior, poor, rotten, cheap
prestige	وقار، عزت	respect, status, standing, esteem
janitor	نگران	custodian, caretaker, concierge, warden

We are supposed to be a classless society, but we are not. We don't recognise a titled nobility. We refuse to acknowledge dynastic privilege. But we certainly separate the valued from the valueless, and it has a lot to do with job and importance or prestige we attach to them. It is no use arguing whether any of this is correct or proper. Rationally it is silly. That's our system, however, and we should not only keep it in mind, we should teach our children how it works. It is perfectly well to want to grow to be a cowboy or nurse. Kids should know, however, that quiet apart from earning potential, the cattle breeder is much more respected than the hire hand. The doctor gets a lot more respect and privilege than the nurse.

ہمیں ایک غیر طبقاتی معاشرہ ہونا چاہئے، لیکن ہم نہیں ہیں۔ ہم خطاب یافتہ اشرافیہ کو تسلیم نہیں کرتے۔ ہم موروثی استحقاق کو تسلیم کرنے سے انکار کرتے ہیں۔ لیکن ہم یقیناً وقعت اور بے وقعت کو الگ کرتے ہیں، اور اس کی وجہ بہت حد تک کام اور اہمیت یا وقار کے ساتھ ہے جو ہم کام سے وابستہ کرتے ہیں۔ اس پر بحث کرنا کوئی فائدہ نہیں کہ اس میں سے کوئی درست یا مناسب ہے۔ عقلی طور پر یہ بیوقوفی ہے۔ یہ ہمارا سسٹم ہے، تاہم، اور ہمیں صرف اسے ذہن میں نہیں رکھنا، ہمیں اپنے بچوں کو سکھانا ہے کہ یہ کیسے کام کرتا ہے۔ چرواہا یا نرس بننے کے لئے بڑے ہونا بالکل درست ہے۔ تاہم، بچوں کو معلوم ہونا چاہئے کہ کمائی کی صلاحیت کے علاوہ، مویشی پالنے والا مزدوری کرنے کے مقابلے میں زیادہ قابل احترام ہے۔ نرس کے مقابلے میں ڈاکٹر کو بہت زیادہ عزت اور استحقاق ملتے ہیں۔

classless	غیر طبقاتی	egalitarian, equal
titled	اعلیٰ درجہ	aristocratic, upper-class, noble
nobility	اشرافیہ	aristocracy, upper class, aristocrats, peers
dynastic	موروثی	hereditary, successional
privilege	استحقاق	honor, advantage, concession
apart	(اس کے علاوہ)	aside, separately
potential	صلاحیت	ability, capacity, capability, promise

We think some anthropologists ought to study our uncatalogued system of awarding respect and deference to each other based on Job we hold. Where does a vice-president product planning fit in? Is that better than vice-president sales in public consciousness, or unconsciousness? Writers earn diddly dot, but I suspect they are held in higher esteem than wealthy rock musician that is if everybody older than 40 gets to vote.

ہمارے خیال میں چند ماہر بشریات کو چاہئے کہ وہ ہمارے پاس موجود ملازمت کی بنیاد پر ایک دوسرے کو عزت اور احترام دینے کے ہمارے غیر مطبوعہ نظام کا مطالعہ کریں۔ مصنوعات کی منصوبہ بندی کا نائب صدر کہاں جگہ پاتا ہے؟ کیا یہ عوامی شعور یا لاشعور میں فروخت کے نائب صدر سے بہتر ہے؟ نقشن کی کماٹی بہت حقیر ہوتی ہے لیکن میرا خیال ہے کہ انہیں دولت مند راک میوزیشن کی نسبت زیادہ عزت دی جاتی ہے۔

uncatalogued	غیر مطبوعہ	unlisted, unrecorded, unregistered
deference	عزت و احترام	respect, esteem, regard, admiration
consciousness	شعور	awareness, realization, perception
unconsciousness	لا شعور	oblivion, coma, insentience
diddly dot	حقیر	nothing, nobody, unknown

How do we decide which jobs have great value and, therefore, the job holders are wonderful people? Why is someone who builds shopping centre called an entrepreneur while someone who builds freeways is called a contractor? I have no answer to any of this, but we might think about the phenomenon the next time we are tempted to fawn over some stranger because we find out he happened to be a judge, or next time we catch ourselves discount the personal worth of the garbage collector.

ہم کس طرح فیصلہ کریں گے کہ کون سی نوکری زیادہ اہمیت رکھتی ہے اور، چنانچہ، اس ملازمت کو کتنے والے حیرت انگیز لوگ ہیں؟ جو شخص شاپنگ سینٹر بناتا ہے اسے کاروباری کیوں کہا جاتا ہے اور شاہراہ بنانے والے کو ٹھیکیدار کیوں کہا جاتا ہے؟ میرے پاس اس میں سے کسی کا کوئی جواب نہیں ہے، لیکن ہم اگلی بار کسی اجنبی شخص کی خوشامد کرنے کے بارے میں سوچتے وقت اس رجحان کے بارے میں سوچ سکتے ہیں کہ ہمیں پتہ چلتا ہے کہ وہ جج ہے، یا اگلی بار ہم خود کو اس کیفیت میں پائیں کہ ہم کسی کی ذاتی حیثیت کو کوڑا مارنے والے کے برابر کم سمجھیں۔

wonderful	زبردست	delightful, pleasing, brilliant, superb
entrepreneur	کاروباری	businessperson, industrialist
contractor	ٹھیکیدار	worker, free-lancer, supplier, servicer
tempted	مائل ہونا	attracted, appealed, drawn, lured
fawn over	خوشامد کرنا	charm, beg, grove
discount	رو کرنا	disregard, overlook, ignore, omit

GLOSSARY

anthropologist (n)	the study of human societies and cultures and their development.
bury, (n)	a lazy or worthless person.
deference	Polite submission and respect.
discounted (v)	regard (a possibility or fact) as being unworthy of consideration because it lacks credibility.
diddly dot	to earn a meagre amount

Dynastic (adj)	Relating to a line of hereditary rulers of a country.
Entrepreneur (n)	A person who sets up a business or businesses, taking on financial risks in the hope of profit.
Fawn over	To flatter excessively
Handicapped	Disabled, disadvantaged
Janitor (n)	A caretaker or doorkeeper of a building.
Laid-off	A person who has been relieved from job.
Limbo (n)	An uncertain period of awaiting a decision or resolution; an intermediate state or condition.
Phenomenon (n)	A fact or situation that is observed to exist or happen, especially one whose cause or explanation is in question.
Punk (n)	A worthless person (often used as a general term of abuse)
Validate (v)	Check or prove the validity or accuracy of.

READING COMPREHENSION

Answer the following questions,

Q.1 What is McWhirter's tone? Illustrate it with few words and phrases that establish the tone.

Ans: The tone of McWhirter is critical. She is critical of the way Americans judge people. She says that Americans judge people only in term of the work they do for a living. They evaluate the worth of life according to the jobs and professions of people. The Americans refer 'just' to those people who do not earn money though they work hard.

Q.2 What is the theme of the essay 'What you Do is What you Are'?

Ans: The theme of the essay is that we should give respect to our fellow beings. We should not judge them in terms of what they do for a living. We should value people based on their contribution to the welfare of society. We should give respect to all people belonging to any walk of life. All people are respectable if they are working for the welfare of society.

Q.3 McWhirter says that we define and judge ourselves according to the job we do. Do you agree? Why?

Ans: Yes. I do agree with the writer that we define and judge ourselves according to the jobs we do. We also know people from their jobs' title. However, we should not give respect and deference to people based on the job they do. We should instead appreciate humanity. Every job and every profession are necessary for society. Every person who is working in any field is the lifeblood for society.

Q.4 What, according to McWhirter, is the attitude of people towards unemployed people?

Ans: According to McWhirter, the attitude of people towards unemployed people is usually insulting. They assign such person to limbo. People ignore them and consider them useless and a burden on society. Their attitude is sarcastic and sometimes funny towards unemployed people.

Q.5 According to McWhirter "We separate the valued from valueless". Give some examples of your own if you agree with the writer.

Ans: According to the writer, people who have well-paid jobs are considered valuable. We pay great respect to them. For example, a doctor who has wealth, gets a large fee, has a new brand of vehicle, he gets high esteem in comparison with a doctor who has the same degree but is not very rich. Similarly, people who have low-paid jobs are considered valueless. A teacher is considered to be of less value than an uneducated person who is wealthy.

Similarly, a taxi driver has less value than a wealthy beggar and thief. We just give value to people according to the money they earn and the things they possess.

Q.6 What makes a job or career esteemed in the eyes of society and why?

Ans: According to the writer, in the eye of society, a well-paid job or wealthy career makes a job esteemed. The author says that she has no answer to any of this. Perhaps, this is because people have become materialistic and selfish. Perhaps, people give respect to those whom they consider valuable for themselves. But the writer suggests that we should think over these attitudes.

WRITTEN SUGGESTION

If job is for earning livelihood then why some people in our society categorize on the basis of job or career and undervalues the personal qualities of a person as human being? Write a letter to the editor of newspaper on this social malaise. Illustrate your point by giving example from immediate surroundings.

Oral Communication

Arrange a group discussion in class and show which positions are most /least respected in our society and why. Here are some suggestions to get you started; feel free to add job positions or occupation to the list.

- | | |
|----------------------------|-------------------------|
| a. police officer | b. taxi driver |
| c. doctor | d. engineers |
| e. salespeople | f. lawyer |
| g. teacher | h. university professor |
| i. civil servant (PMS/CSS) | j. shoemaker |
| k. carpenter | l. car mechanic |
| m. peasant | n. farmers |
| o. barber | p. musician /singer |
| q. garbage collector | cobbler |

VOCABULARY AND GRAMMAR

VOCABULARY

A. Use prefixes to find the opposite of these verbs and then use them in sentences:

wrap	use	agree	engage	behave
understand	fold	spell	connect	close

Word	Opposite	Sentence
wrap	unwrap	Do not unwrap your present until your birthday.
use	misuse	He was dismissed for computer misuse .
agree	disagree	The conclusions disagree with the facts.
engage	disengage	The booster rockets disengage and fell into the sea.
behave	misbehave	Hamza often misbehave in order to get attention.
understand	misunderstand	You always misunderstand me.

fold	unfold	Mastoora struggled to unfold a large map.
spell	misspell	Sorry I misspelled your last name.
connect	disconnect	Disconnect the power source from the computer.
close	disclose	He did not disclose all the information.

B. Put the words in brackets in the appropriate form (use prefixes or suffixes) to fill in the blanks.

- He was acting in a very **childish** way. (child)
- She looked **unhappy**. She started to cry. (happy)
- He passed his exam. He was **successful** for the second time. (succeed)
- The team that he supported was able to win the **championship**. (champion)
- I couldn't find any **weakness** in his theory. (weak)
- He wants to be a **mathematician** when he grows up. (mathematics)
- There were only a **handful** of people at the match. (hand)
- The road was too narrow, so they had to **widen** it. (wide)
- I think that you should **reconsider** your decision. It may not be the best thing to do. (consider)
- You need a **combination** of motivation, organization and hard work to realize your dreams. (combine)

GRAMMAR

Rewrite the following sentences after adding the given adverb in an appropriate place.

Placement of Adverbs

Place adverbs **as close as possible** to the words they are supposed to modify.

Putting the adverb in the wrong spot can completely change the meaning.

- | | |
|--|--------------|
| 1. I have never understood her. | (never) |
| 2. My friend completely forgot my birthday. | (completely) |
| 3. He quickly got dressed. | (quickly) |
| 4. He got dressed in a hurry . | (in a hurry) |
| 5. She at once realized her mistake. | (at once) |
| 6. We are often invited to parties at the weekends. | (often) |
| 7. She has done everything — she has even been a soldier. | (even) |
| 8. I have almost finished painting the house. | (almost) |
| 9. Could you switch off the light? | (off) |
| 10. We usually go to our native place in summer. | (usually) |
| 11. Your sewing machine just needs some oil. | (just) |
| 12. It will probably rain this evening. | (probably) |

Teacher's Guideline:

Explain and revise with the students the use of varying positions of adverbs.

UNIT 18

A Dream Within a Dream

(ہیں خواب میں ہنوز جو جاگے ہیں خواب میں)

Edgar Allan Poe

By the end of the unit, the students will be able to:

- use critical thinking to respond orally and in writing to the text (post-reading) to:
 - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
 - relate what is read to his or her own feelings and experiences.
 - scan to answer short questions.
- read a given poem and give orally and in writing:
 - theme and its development.
 - personal response with justification.
 - recognize literary techniques such as Personification and alliteration.
- analyze how a writer/ poet uses language to:
 - appeal to the senses through use of figurative language including similes, metaphors and imagery
 - set tone.
- develop focus for own writing by identifying audience and purpose
- demonstrate heightened awareness of conventions and dynamic of group discussion and interaction to present and explain one point of view clearly, support or modify one's opinion with reason and agree or disagree politely at appropriate time.
- use appropriate vocabulary and correct spelling in their own writing.
- Identify and use adverbial phrases.

ABOUT THE AUTHOR

Edgar Allan Poe (January 19, 1809 – October 7, 1849) was an American writer, editor, and literary critic. Poe is best known for his poetry and short stories. He is widely regarded as a central figure of Romanticism in the United States and of American literature as a whole. Some of his famous poems are: 'Al Aaraaf', 'Annabel Lee', 'The Bells', 'The City in the Sea', 'The Conqueror Worm', 'A Dream Within a Dream', 'Eldorado', 'Eulalie', 'The Haunted Palace', 'To Helen', etc.

ایڈگر ایلن پو (19 جنوری 1809 - 7 اکتوبر 1849) ایک امریکی مصنف، ایڈیٹر، اور ادبی نقاد تھے۔ پو اپنی شاعری اور مختصر کہانیوں کے لئے زیادہ مشہور ہیں۔ ریاستہائے متحدہ امریکہ میں اور مجموعی طور پر امریکی ادب میں انہیں رومانتک کی ایک مرکزی شخصیت کے طور پر جانا جاتا ہے۔ ان کی مشہور نظموں میں سے کچھ یہ ہیں: 'Al Aaraaf'، 'Annabel Lee'، 'The Bells'، 'The City in the Sea'، 'The Conqueror Worm'، 'A Dream Within a Dream'، 'Eldorado'، 'Eulalie'، 'The Haunted Palace'، 'To Helen'، etc. ریڈو، اسٹیلی، ڈورائنا، ہیلن کے لیے، وغیرہ۔

SUMMARY

I will kiss you on your forehead to say goodbye. Now that we are departing let me say that you were not wrong to say that I have been living in a dream. But it does not matter. I have lost all hope. Whether it is night or day, whether life is a vision or not, nothing would make me feel any less hopeless. Everything that we perceive is nothing but a dream within a dream.

I stand on the coast, hearing the sound of the waves as they strike the shore. I take grains of golden sand in my hand. The grains of sand escape my grip and fall back into the water. I cry and cry. Dear God, I cannot hold onto the sand firmly. Dear God, can I not save a single grain from the water? Is everything we perceive just a dream within a dream?

الوداع کہنے کے لئے میں تمہارے ماتھے پر بوسہ دوں گا۔ اب جب ہم جدا ہو رہے ہیں، مجھے یہ بتانا کہ تمہارا یہ کہنا غلط نہیں تھا کہ میں ایک خواب میں جی رہا ہوں۔ لیکن اس سے کوئی فرق نہیں پڑتا۔ میں نے ساری امید کو دیا ہے۔ چاہے یہ رات ہو یا دن، زندگی ایک سراب ہو یا نہیں، کچھ بھی میری مایوسی کو کم نہیں کر سکتا۔ ہر وہ چیز جو ہم دیکھتے ہیں وہ خواب میں خواب کے سوا کچھ نہیں ہے۔

میں ساحل پر کھڑا ہوں، ساحل سے ٹکرانے والی لہروں کی آواز سن رہا ہوں۔ میں ہاتھ میں سنہری ریت کے زروں پکڑتا ہوں۔ ریت کے زروں میری گرفت سے نکل جاتے ہیں اور پانی میں گر جاتے ہیں۔ میں روتے ہوں۔ پیارے خدا، میں مضبوطی سے ریت نہیں تھام سکتا۔ پیارے خدا، کیا میں ایک زرے کو پانی سے نہیں بچا سکتا؟ کیا واقعی ہر چیز جو ہم دیکھتے ہیں وہ خواب کے اندر صرف ایک خواب ہے؟

THEME/CENTRAL IDEAL

Frustration, the existence of life, and sorrow over the temporary life are the major themes in the poem. Both the stanzas present these themes. The first stanza shows sadness because the poet is parting with his beloved. His departure makes him question his existence. Frustrated by this event, he mourns the temporary nature of life that has brought despair and sorrow. In the second stanza, he is still sad. He is holding grains of sand. The sand grains slip away. He compares human life to the falling of the grains of sand. He questions God to lead him to the reality of life, as for him, is nothing but a dream within a dream.

مایوسی، زندگی کا وجود، اور عارضی زندگی پر غم، نظم کے اہم موضوعات ہیں۔ نظم کے دونوں بند ان موضوعات کو پیش کرتے ہیں۔ پہلا بند اداسی کا اظہار کرتا ہے کیونکہ شاعر اپنے محبوب سے جدا ہو رہا ہے۔ اس کے جانے سے وہ اس کے وجود پر سوال اٹھاتا ہے۔ اس واقعے سے مایوس ہو کر وہ زندگی کی عارضی نوعیت پر سوچ کر تپا ہے جو اس کے لیے مایوسی اور غم کا باعث بنا ہوا ہے۔ دوسرے بند میں وہ ابھی تک افسردہ ہے۔ اس نے ریت کے ذرے سے ہوتے ہیں۔ ریت کے ذرے اس کے ہاتھ سے پھسل جاتے ہیں۔ وہ انسانی زندگی کا موازنہ ریت کے ذروں کے گرنے سے کرتا ہے۔ وہ خدا سے سوال کرتا ہے کہ وہ اسے زندگی کی حقیقت کی طرف لے جائے کیوں کہ اس نے یہ خواب میں خواب کے سوا کچھ نہیں ہے۔



POEM WITH URDU TRANSLATION

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow —
You are not wrong, who deem
That my days have been a dream;
Yet if hope has flown away
In a night, or in a day,
In a vision, or in none,
Is it therefore the less gone?
All that we see or seem
Is but a dream within a dream.

یہ بات کہجوں پہ لے لو!
اور اب تم سے علیحدہ ہوتے ہوئے،
ان طرح مجھے بہت کچھ کہنے دو —
مہلت نہیں ہو، کون سمجھتا ہے
کہ میرے دن ایک خواب تھے!
پر بھی اگر امید ختم ہو چکی ہے
ایک رات میں، یا ایک دن میں،
کی نظر میں، یا کسی میں بھی نہیں،
پانچ پے اس سے کم ہے جو چلا گیا ہے؟
اب جو ہم دیکھتے یا دکھائی دیتا ہے
صرف ایک خواب کے اندر ایک خواب ہے۔

I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand —
How few! yet how they creep
Through my fingers to the deep,
While I weep — while I weep!
O God! Can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?

میں اس جگھاڑ کے درمیان کھڑا ہوں
جہاں (سندر کی) جھاگ سے اذیت پانے والے ساحل کی ہے،
اور میں نے اپنے ہاتھ میں پکڑے ہیں
سہری ریت کے دانے —
کتنے کم! پھر بھی وہ کیسے پھسلتے ہیں
برائی لگھوں سے گہرائی تک،
اب میں روتا ہوں — جب میں روتا ہوں!
سے خدا! کیا میں گرفت میں نہیں لے سکتا
ان کو مٹی میں سختی سے بھینچ کر؟
سے خدا! کیا میں نہیں بچا سکتا
اسے بے رحم موج سے؟
اب وہ کچھ جو ہم دیکھتے ہیں یا دکھائی دیتا ہے
صرف ایک خواب کے اندر ایک خواب ہے؟

GLOSSARY

Word	Meaning
avow	assert or confess openly
clasp	grasp (something) tightly with one's hand.
surf-tormented	Being bothered, harassed, or pounded by the surf of the ocean.

Lines: 1 - 4

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow —
You are not wrong, who deem

The poet is departing from his beloved. He kisses on her brow to make this kiss to remember his love for his beloved. Further, he confirms the words of his beloved that their relationship is not permanent but temporary. He says that his beloved was right in her saying this.

Lines: 5 - 8

That my days have been a dream;
Yet if hope has flown away
In a night, or in a day,
In a vision, or in none,

The poet says that his beloved used to say that his relationship with her was just a dream. It was a dream and not real because everything is changing with time. However, his expectation has ended now, and he cannot imagine that the things that have gone will come back.

Lines: 9 - 12

Is it therefore the less gone?
All that we see or seem
Is but a dream within a dream.
I stand amid the roar

Now the poet is standing at the shore of the sea with grains of sand in his hands. He wants to hold the grains of sand in his hand. The grains of sand represent time. Just like he wanted to hold the time when his love was with him, now he wants to hold the grains of sand, but it is not possible. Time does not stop for anyone, and nothing is permanent. Just like he cannot prevent the grains of sand falling from his hand, he cannot stop departing of the love of his life.

Lines: 13 - 16

Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand —
How few! yet how they creep

The poet is standing on the shore of a sea which is continuously being hit by waves. It is a hard time for him because his beloved and good time have passed away forever. He has grasped the golden sand in his hand, but it is slipping away through his fingers. The escaping of the grains of sand represent is the passing of the time. The time and grains of sand keep on slipping, and no one can grasp them. The poet says that his beloved and good time passed just like the slipping of the sand from his hand. He can do nothing because he cannot hold them.

Lines: 17 - 20

Through my fingers to the deep,

While I weep — while I weep!

O God! Can I not grasp

Them with a tighter clasp?

The grains of sand slip from the poet's hand to the deep sea, and he weeps over it. He can do nothing about it. He cannot stop the passing of time and his beloved going away from him. He wants help from God to grasp the grains of sand and the time with beloved. He wants to stop the happy moments which he spent with his beloved. The poet is weeping as the grains of the sand, which he wants to hold so dearly, are flowing away and getting washed by the water of the beach.

Lines: 21 – 24

O God! can I not save

One from the pitiless wave?

Is all that we see or seem

But a dream within a dream?

The poet prays to God that can he protect grain of sand from the pitiless waves from disappearing for one moment from the cruel speed of time. The poet says that all that we see and appear to us is nothing but just a dream within a dream. One cannot stop things from going away from ones.

EXPLANATION WITH REFERENCE TO CONTEXT

Lines:

Take this kiss upon the brow!

And, in parting from you now,

Thus much let me avow —

You are not wrong, who deem

That my days have been a dream;

Reference:

These lines have been taken from the poem "A Dream within a Dream" written by Edgar Allan Poe

Context:

The poet states that his life is merely a dream within a dream. Although sad, he knows that in this life, nothing is permanent. Everything one possesses has to come to an end. It also means, like dreams, life goes on with lightning speed, and no one can grasp anything. The poet presents love and deep feelings when parting from his beloved. After bidding goodbye to his beloved, he thinks that their union was nothing but a dream. No one can have a tight grip on reality and time. It just passes, no matter if a person accepts the reality or not. The expression of sorrow runs throughout the poem.

Explanation:

In these lines, the poet demands a farewell kiss on the brow from his beloved. It is a way of parting from his beloved. He is not parting in a happy mood but a sad mood. As they part their ways, the poet affirms that her notion was correct all along; his days with her were a dream. The poet wonders how the time which they spent together, has passed so quickly. He agrees with the idea of the lover and says that she was right that his life with her was just a dream. He adds that his relationship was like a dream he saw, and when he woke up, everything went away.

Lines:

Yet if hope has flown away

In a night, or in a day,
 In a vision, or in none,
 Is it therefore the less gone?
 All that we see or seem
 Is but a dream within a dream.

Explanation:

In these lines, the poet talks about hope and optimism. He says that when hope is gone, everything is gone. He consoles himself that all human existence is just a part of an elaborate dream which is condensed into a dream. So, he says, his relationship was not more than a dream within a dream.

Lines:

I stand amid the roar
 Of a surf-tormented shore,
 And I hold within my hand
 Grains of the golden sand —
 How few! yet how they creep
 Through my fingers to the deep,
 While I weep - while I weep!

Explanation:

The poet is standing on the shore of a sea which is continuously being hit by waves. He has changed the setting slightly to the seashore. He imagines himself standing on a sun-lit shore, bathing in the warm sunlight. He is standing on the beach and holding grains of sand in his hand. The sea waves strike the shore loudly. The grains of sand are golden because of the sun heat. The poet laments about time and its non-cooperative behaviour towards men on the whole. As he holds grains of sand in his hand, it gets through in his fingers, leaving the poet's hands empty.

Lines:

O God! Can I not grasp
 Them with a tighter clasp?
 O God! can I not save
 One from the pitiless wave?
 Is all that we see or seem
 But a dream within a dream?

Explanation:

In these lines, the poet finds himself helpless at the mercy of time. He weeps in anguish and sorrow. Now he is appealing to God to stop time for a moment so that he may enjoy the moment in all its glory. He could be eluding to the lover he once had in his life. As a result, no matter how hard he tries, he eventually let go of the sand from his clasp. Regardless of his attempts, reality wins in the end, dragging him out of his self-created imaginative world. The poet weeps for the fast-going time. He cries in grief and says that he cannot save one moment from passing quickly. He wonders about the time lost and lover parting ways with him. He continues to wonder if all his sensory experiences were just imaginative. He concludes that everything that one sees, the reality that appears to exist, is not only a dream but a dream occurring within a dream.

READING COMPREHENSION

Answer the following questions.

1. What idea does the parting of beloved bring into Poe's mind?

Ans. When Poe is departing from his beloved, he remembers the words of his beloved that their relationship is not permanent. It is temporary. He says that his beloved was right in saying this. It comes to his mind that it was not merely a dream but a dream within a dream.

2. What is the theme of the poem? And how is it developed in the poem 'A Dream Within a Dream'?

Ans. Frustration and sorrow over the temporary life are the major themes in the poem. These themes are in both stanzas. The first stanza shows sadness because the poet is parting from his beloved. The departure of his beloved makes him question his existence. Saddened by this event, he mourns the temporary nature of life that has brought despair and sorrow. In the second stanza, he is still sad. He is holding grains of sand. No matter how hard he tries to hold, the sand grains slip away. He compares human life to this falling of the grains of sand. He questions the reality of life. For him, it is nothing but a dream within a dream.

3. What metaphor does the poet use for his inability to hold reality and fleeting times? Explain.

Ans. The poet uses the metaphor of sand. Standing on the shore of the sea, he takes grains of sand in his hand. He wants to hold on the sand grains. The sand is a metaphor for time. Just like he wanted to hold the sand, he wanted to hold the time when his love was with him. Time does not stop for anyone, and nothing is permanent. Just like he cannot stop the sand grains from falling from his hands, he could not prevent the departing of the love of his life.

4. What is the tone of the poem 'A Dream Within a Dream'? Illustrate it with references from the poem.

Ans. The tone of the poem 'A Dream within a Dream' is very depressing. In this poem, both stanzas describe that life slips away from us like the loss of a beloved or a fistful of sand "*creeping through fingers*." Little by little, life slips away from us like the sand grains. The poet concludes that life is just a dream. Everything we dream in this life is a dream within a dream. Perhaps, the poet means that life is a dream and death is its awakening.

5. What type of imagery is used in the poem 'A Dream Within a Dream'? What feelings does it evoke in you? Analyze.

Ans. The use of imagery makes the reader visualize the writer's feelings and emotions. In the poem 'A Dream Within a Dream', the poet has used images appealing to the sense of sight such as "kiss upon the brow", "grains of golden sand" and "pitiless waves." These images evoke the feelings of loss and pain felt by the poet.

6. Pick out the examples of alliteration from the poem 'A Dream within a Dream' also describe its rhyme scheme. How do these poetic devices contribute to the music of the poem?

Ans. Alliteration

Alliteration is the repetition of the same consonant sounds in the same lines of poetry.

In the poem 'A Dream Within a Dream', the use of /d/ in "That my days have been a dream" and /g/ in "Grains of the golden sand" are examples of alliteration.

Rhyme Scheme

"A Dream Within a Dream" is a rhymed poem. But it doesn't follow a regular rhyme scheme. Both stanzas consist of couplets. Both the stanzas have different lengths. The rhyme scheme in the first stanza is:

AAABBCCDDEE

In the second stanza, the rhyme scheme is:

AABBCCCDDEEFF

There is the repetition of the verse, "But a dream within a dream." The poet has added to the musical quality of his poem with the help of recurrence of this verse.

Why does the poet call life a dream within a dream?

Ans. The poet states that life is merely a dream within a dream. He says that nothing in life is permanent. Everything we possess has to come to an end. It is like a dream. It goes on, and no one can grasp it. In the first stanza, the poet presents love and deep feelings when parting from his beloved. After bidding goodbye to his love, he thinks that their union was nothing but a dream. However, in the second stanza, the metaphor of sand highlights that there is no tight grip on reality and time. It just passes no matter if a person accepts the reality or not. This brings the poet to the conclusion that life is a dream within a dream.

What did the poem 'A Dream within a Dream' make you think of? And how did it make you feel? Evaluate.

Ans. The poem makes me think of the temporary nature of relationships, world, and mortality. All of this is a dream within a dream seems to me to be a poetic description in which the poet is describing how he feels about memories, about how things once were, compared to how things change to what they are now.

WRITTEN SUGGESTION

Write a summary of the poem 'A Dream Within a Dream'.

Ans. A summary of the poem is at the beginning of the unit.

Oral Communication

Divide the class into groups of ten and hold a group discussion on the saying "A dream you dream alone is only a dream. A dream you dream together is reality."

VOCABULARY AND GRAMMAR

VOCABULARY

Look at the list of nouns in the box below. They are also verbs. Select the correct ones to fill the blanks. You may need to make some tense changes.

sand	beach	hand	picture	dog	clock
man	pen	chair	radio	father	coin

1. Try and **picture** what the house will be like once the builders have finished.

2. Mr. Nasir will **chair** this meeting as our usual president is ill today.

3. Shakespeare is considered to be the writer who **coined** phrases than anyone else.

4. Can you help me with these leaflets Abrar? I have to **hand one** to every woman who is with a child.

5. This wall is too rough. We will have to **sand** it down before we can paint it.

6. The smugglers **beached** their boat and unloaded the stolen goods into the waiting car.

7. That student of mine has been **dogging** me with stupid questions all week. Why doesn't he go and use the library?

8. A male wolf can **father** up to 200 cubs in its lifetime.

9. The snow is getting really heavy now. I think we should **radio** for help down in the valley.

10. Why don't you **pen** a letter to your father seeing as you have a spare twenty minutes.

11. Captain, how many men were **manning** the lifeboats when the ship finally sank?

12. Sir, could you get out of your car please. We have just **clocked** you doing over 115 mph! Do you have an explanation?

GRAMMAR

ADVERBS PHRASE

An **adverbial phrase** is a group of words that act together as an adverb, giving more information about a verb, adjective, or other adverb in a sentence. The adverbial phrase answers the same questions as a regular adverb: how/when/much, when, or where.

An **adverb clause** (also known as an **adverbial clause**) is a dependent clause used as an adverb within a sentence.

These types of clauses can modify the whole sentence, as well as verbs, adverbs, and adjectives, and may show aspects such as time, reason, concession, or condition.

These clauses often **start with words** such as: **while, if, because, when, although, unless, since, so that, whereas, even if, in case, as long as**, and other words.

A. Underline the adverbial phrase in each sentence.

- We hope the package will arrive within the hour.
- My sister reads books almost as quickly as you do.
- The news reports the metro will be closed for a week.
- Your pen writes better than my pen does.
- Nawab takes the bus on Tuesdays.
- Jamal and Maryam will arrive by train.
- The dog digs under the fence.
- Mom helps me with my homework more often than Dad does.
- Asma found her purse that afternoon.
- We flew our kites on the big hill.

B. Match each main clause with an adverbial phrase to create a sentence.

ADVERBIAL PHRASES: MAIN CLAUSES:

- | | | |
|----------------------------|-----------------------------------|-----|
| 1. one bleak afternoon | The dog began barking. | (2) |
| 2. not too far away | Sirens began to wail. | (1) |
| 3. all around the world | Something odd was happening. | (3) |
| 4. across the street | Something sinister began to stir. | (6) |
| 5. without warning | She began to speak in Russian. | (5) |
| 6. far beneath the surface | The boys began to play catch. | (4) |

C. Find out the adverb clauses in the following sentences.

- Even if it rains**, I will come.
- When you have finished your work**, you may go home.
- You can put it **wherever you like**.
- I did not buy that watch **because it was expensive**.
- You must go **whether you hear from him or not**.
- He spoke in such a low voice **that few people could hear him**.
- Since you have apologized**, we will take no further action against you.

I have not been well **since I returned from the hills.**

He was so weak **that he could not stand.**

As he was not there, I spoke to his mother.

Underline the adverb phrases in the following sentences and then use them in new sentences.

She lives in a palatial home.

He wanted to live in a palatial home.

Is there water on the moon?

The man has landed **on the moon.**

She ran into her room.

She went **into her room** to change her dress.

They chatted for a while.

We watched the show **for a while.**

She performed the task with great skill.

He presented his arguments **with great skill.**

The desert stretched towards the north.

The compass always points **towards the north.**

The gun went off with a loud noise.

The time bomb exploded **with a loud noise.**

The fishers went sailing over the sea.

He went **over the sea** to London.

He lay beside the heap of corn.

The tractor was parked **beside the heap of corn.**

She whispered in his ear.

A young kid came asking for money but I sent him away with a flea **in his ear.**

He fought with all his might.

Your dog pulled at these toys **with all his might.**

He shouted at the top of his voice.

He ran upstairs, singing a song **at the top of his voice.**

It must be done at any cost.

This book is of such importance that it must be published **at any cost.**

Much water has run under the bridge.

Last year's dispute is water **under the bridge** now.

Without pausing to consider he struck the blow.

Without pausing to consider the result of his action, he fired a bullet.

Fill in the blanks with a suitable word provided under the sentence to make adverbial clauses.

I waited for my friend **until** he arrived.

until up to unless

He hid **where** his pursuers could not find him.

there where when

I am as intelligent **as** you are.

as so than

As he was not there, I left a message with his mother.

As So Therefore

5. We eat **that** we may live.
that so as
6. She was **so** tired that she could barely stand.
so such as
7. **If** you eat too much, you may fall ill.
If Whether Unless
8. **Through** he started early, he finished late.
As Though So
9. **Unless** you do not tell me everything, I will not be able to help you.
If Unless Whether
10. Do not go **until** I get ready.
until unless up to

F. Each of these proverbial sayings contains an adverb clause. Identify the adverb clause in each sentence.

1. **While the cat's away**, the mice will play.
2. A lie travels around the world **while truth is putting her boots on**.
3. **If you don't know where you are going**, any road will get you there.
4. Memory is deceptive **because it is colored by today's events**.
5. Never look down on anybody **unless you're helping him up**.
6. You have to kiss a lot of toads **before you find a handsome prince**.
7. **Whenever you find yourself on the side of the majority**, it is time to pause and reflect.
8. Life is what happens **when you are making other plans**.
9. **As soon as you forbid something**, you make it extraordinarily appealing.
10. Everything is funny, **as long as it's happening to somebody else**.
11. Don't count your chickens **before they hatch**.
12. **If you want something done right**, you have to do it yourself.
13. **When the going gets tough**, the tough get going.
14. **When in Rome**, do as the Romans do.
15. Don't cross the bridge **till you come to it**.

G. Fill in the blanks to complete each sentence (to make adverbial clause).

1. The women took notes **while being taught to cook**.
a. while being taught to cook b. steadily
c. noisily d. for their children
2. We will go to the game **even if it rains**.
a. Friday c. even if it rains
b. Saturday d. sometime
4. **Since you have apologized**, you will not be punished.
a. since you have apologized b. we decided
c. wherever you like d. somewhere
5. She was so tired **that she could not stand**.
a. she left b. she cried
c. today d. that she could not stand

Teacher's Guideline:

Explain and revise with the students the use of adverbial phrases and clauses.



**UNIT
19**

Drug Abuse In Youth Of Pakistan

(پاکستان کے نوجوانوں میں منشیات کا استعمال)

Waheedullah

By the end of the unit, the students will be able to:

- skim text to
- have general idea of the text.
- infer theme/ main idea.
- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- apply critical thinking to interact with text, use intensive reading strategies (while- reading) to
- scan to answer short questions.
- distinguish between what is clearly stated and what is implied.
- analyze the order of arranging paragraphs
- comprehend/interpret text by applying critical thinking.
- create and deliver group/class presentation on various themes problems and issues:
- present one point of view clearly
- support the object with clear factual information
- structure ideas and argument in 'coherent logical way
- exhibit proper etiquette of interacting with audience
- Illustrate use of prepositions of position, time and movement and direction.
- use the knowledge of literal and figurative meaning, grammatical gender and syntax to translate passages from English to Urdu and Urdu to English.

SUMMARY

The abuse of drugs is high in Pakistan. Students become drug addicts because of academic pressure, over expectation of parents, lack of counselling, and easy availability of drugs in educational institutions. Freedom of students from restrictions in schools, lack of parental guidance, the environment of campuses, and the race for grades are some of the causes of drug abuse in students.

Students want relief from the pressures of parents' expectation. Instead of choosing healthy activities of sports, they start using drugs which destroys their health, time, study, and future.

Parents should not put pressure on their children and let them study the subject of their interest. If parents take stress on themselves, then it will automatically transfer to their children which disturb their study. Parents must develop a positive self-image in children.

Parents and educational institutions should play their parts to eradicate this evil. Students should be trained on how to manage stress through healthy activities. Awareness campaigns on drug abuse should be run. Counselling should be provided to students. If these strategies are adopted, we can overcome the problem of drug abuse in our educational institutions and society.

پاکستان میں منشیات کا غلط استعمال زیادہ ہے۔ طلباء تعلیمی دباؤ، والدین کی بہت زیادہ توقعات، مشاورت کی کمی اور تعلیمی اداروں میں منشیات کی آسانی سے دستیابی کی وجہ سے نشے کے عادی بن جاتے ہیں۔ طلباء میں اسکولوں کی پابندیوں سے آزادی، والدین کی طرف سے رہنمائی کا فقدان، یونیورسٹی کا ماحول، اور اعلیٰ گریڈ لینے کی دھڑ، طلباء میں منشیات کے استعمال کی کچھ وجوہات ہیں۔

طلباء والدین کی توقع کے دباؤ سے نجات چاہتے ہیں۔ کھیلوں کی صحت مند سرگرمیوں کا انتخاب کرنے کی بجائے وہ منشیات کا استعمال شروع کر دیتے ہیں۔ جس سے ان کی صحت، وقت، مطالعہ، اور مستقبل متاثر ہو جاتے ہیں۔

والدین کو اپنے بچوں پر دباؤ نہیں ڈالنا چاہئے اور انہیں اپنی دلچسپی کے مضمون کا مطالعہ کرنے دینا چاہیے۔ اگر والدین خود پر دباؤ لیتے ہیں تو پھر یہ خود بخود انکے بچوں میں منتقل ہو جائے گا اور ان کی پڑھائی میں خلل ڈالے گا۔ والدین کو اپنے بچوں کے لیے اپنا ایک مثبت تاثر بنانا ہوگا۔

والدین اور تعلیمی اداروں کو اس برائی کو ختم کرنے کے لئے اپنا اپنا کردار ادا کرنا ہوگا۔ طالب علموں کو محنت مند سرگرمیوں کے ذریعے دباؤ سے نمٹنے کے لیے تیار کرنا ہوگا۔ منشیات کے غلط استعمال سے متعلق آگاہی مہم چلائی جائے۔ طالب علموں کو مشاورت مہیا کرنی چاہیے۔ اگر یہ حکمت عملیاں پوری اپنائی جاتی ہیں تو ہم اپنے تعلیمی اداروں اور معاشرے میں اس برائی پر قابو پا سکتے ہیں۔

TEXT WITH URDU TRANSLATION

It is a grim reality that the abuse of drug is on the rise in the youth of Pakistan. Every year forty thousand new users of drug are added to the list of drug addicts, making Pakistan one of the most drug affected countries in the world. The most disturbing fact is that majority of the drug addicts are under the age of twenty-five, and are undergraduate students. According to one survey, one out of every ten college or university students is drug addict. Some of the most dominant causes of drug abuse in educated youth are academic pressure, over expectations of parents and lack of proper counseling and easy availability of drugs in educational institutions.

یہ ایک سنگین حقیقت ہے کہ پاکستان کے نوجوانوں میں منشیات کے استعمال میں اضافہ ہو رہا ہے۔ ہر سال منشیات کے چالیس ہزار نئے افراد منشیات کے عادی افراد کی فہرست میں شامل ہو جاتے ہیں، اور پاکستان کو دنیا کے سب سے زیادہ منشیات سے متاثرہ ممالک میں شامل کیا جاتا ہے۔ سب سے پریشان کن حقیقت یہ ہے کہ منشیات کے عادی افراد کی زیادہ تر عمر پچیس سال سے کم ہے، اور وہ انڈر گریجویٹ طالب علم ہیں۔ ایک سروے کے مطابق، کالج یا یونیورسٹی کے ہر دس میں سے ایک طالب علم منشیات کا عادی ہے۔ تعلیم یافتہ نوجوانوں میں منشیات کے غلط استعمال کی کچھ بڑی وجوہات جن میں والدین کی توقعات اور مناسب مشاورت کی عدم موجودگی، اور تعلیمی اداروں میں آسانی سے ادویہ کی فراہمی ہیں۔

Words	اردو معانی	Meanings/Synonyms
grim	سنگین	serious, severe, morose, horrific

addicts	عادی	user, abuser, drug abuser
affected	متاثرہ	influenced, involved
disturbing	پریشان کن	worrying, alarming, upsetting, distressing
dominant	بڑی	leading, main, central, foremost, principal
expectations	توقعات	hopes, anticipations, prospects
lack	عدم موجودگی	absence, want, dearth
counseling	مشاورت	therapy, advising, suggesting, supporting

As students cross the threshold of college, they experience the new frontiers of freedom: freedom from the controlled environment of school, freedom from parental guidance, and above all freedom to move, choose and participate on their own sweet will in intramural social and extracurricular activities of campus. However, along with the excitement of freedom, students may also feel stress and pressure of parental expectations to perform well in studies and to be the best in the chosen field: the social pressure of living alone without assistance and support of family; and to cope with peer influence. Academic pressure; when the students are under heavy demands of time and energy to meet academic goals, studying all night, if necessary, to make the grade and averting failure.

جب طلباء کالج کی دہلیز کو عبور کرتے ہیں تو انہیں آزادی کے نئے محاذوں کا تجربہ ہوتا ہے۔ اسکول کے زیر انتظام ماحول سے آزادی، والدین کی رہنمائی سے آزادی، اور اس پر مستزاد آنے جانے کی آزادی، کیسپس کی معاشرتی اور غیر نصابی سرگرمیوں میں شرکت کو اپنی مرضی سے اپننا، ہم، آزادی کے جوش و خروش کے ساتھ طالب علموں کو بھی والدین کی توقعات کا دباؤ اور سختی محسوس ہو سکتا ہے کہ وہ پڑھائی میں اچھی کارکردگی کا مظاہرہ کریں اور منتخب مضمون میں سب سے بہتر ہوں: خاندان کی مدد اور سہارے کے بغیر اکیلے رہنے کا معاشرتی دباؤ: اور ہم مرتبہ افراد کے اثر و رسوخ سے غفلت۔ تعلیمی دباؤ؛ جب طلباء تعلیمی اہداف کو پورا کرنے کے لئے وقت اور توانائی کی بہت زیادہ ضرورت ہو، اگر ضرورت ہو تو، بہتر گریڈ کے لئے اور ناکامی کو روکنے کے لئے، رات بھر پڑھتے رہنا۔

threshold	دہلیز	verge, brink, edge, beginning
frontiers	محاذ	edges, cutting edge, frontlines, limits
intramural	داخلی	internal, inner, in-house
extracurricular	ہم نصابی	additional, supplementary, optional, secondary
expectations	توقعات	hopes, anticipations, prospects
cope with	تھپنا	deal with, tackle, handle, manage
peer influence	ہم مرتبہ کا اثر	Influence of equals, pressure of equals
averting	روکنا	preventing, avoiding, forestalling

To get through these pressures, many students seek ways to obtain stress relief. But instead of opting for healthy activities like sports or exercising to decompress, some students turn to the use of drugs. Students often find using drugs as an escape or a coping mechanism without being aware of detrimental consequences. The risk, of course, is that they may sabotage their education, or make their lives worse.

ان دباؤں سے نکلنے کے لئے، بہت سے طلبہ دباؤ کم کرنے راستے تلاش کرتے ہیں۔ لیکن صحت مند سرگرمیوں کا انتخاب کرنے کی بجائے، جیسے کھیل یا دباؤ کم کرنے کے لئے ورزش، کچھ طالب علم نشیات کے استعمال کی طرف آجاتے ہیں۔ طلباء اکثر نشیات کا استعمال فرار یا مقابلہ کرنے کے طریقہ کار کے طور پر کرتے ہیں، یہ جانے بغیر کہ ان کے کیا نقصان دہ نتائج ہیں۔ یقیناً خطرہ یہ ہے کہ وہ اپنی تعلیم کو تباہ کر سکتے ہیں یا اپنی زندگی کو خراب بنا سکتے ہیں۔

stress	دباؤ	pressure, anxiety, tension, worry
decompress	دباؤ کم کرنا	expand, open
escape	فرار	run away, get away, diversion, pastime
detrimental	نقصان دہ	harmful, damaging, injurious
consequences	نتائج	results, effects, outcomes
sabotage	تباہ کرنا	damage, disrupt, harm, impair

Parents are the largest influence of external pressure for their young adult. The level of anxiety that families have about the studies and future goals of their siblings can adversely affect the progress and overall development of children. Pressure on developing minds has the potential to affect the nervous system and brain and can place youth at greater risk for abuse of drugs. Parental interference and pressure are, therefore, one of the most significant external trigger for pressures and can lead to a high-risk environment for mental illness and addiction in students.

والدین اپنے نوجوان بچوں کے لئے بیرونی دباؤ کی سب سے بڑی وجہ ہیں۔ خاندانوں میں بہن بھائیوں کی پڑھائی اور مستقبل کے اہداف کے بارے میں اضطراب کی (اونچی) سطح بچوں کی ترقی اور مجموعی نشوونما پر منفی اثر ڈال سکتی ہے۔ ذہنی نشوونما پر دباؤ عصائی نظام اور دماغ کو متاثر کرنے کی صلاحیت رکھتا ہے اور وہ نوجوانوں میں منشیات کے غلط استعمال کے خطرہ کا امکان زیادہ بنا سکتا ہے۔ لہذا، والدین کی مداخلت اور دباؤ سب سے نمایاں بیرونی محرک ہیں اور طلباء میں پڑھائی کے دوران ذہنی بیماری اور (منشیات کی) لٹ کے لئے زیادہ خطرے والے ماحول کا باعث بن سکتے ہیں۔

influence	اثر	effect, impact, inspiration, encouragement
external pressure	بیرونی دباؤ	external stress, anxiety, compulsion
anxiety	اضطراب	worry, concern, unease, fear
sibling	بہن بھائی	family member
adversely	منفی انداز میں	harmfully, badly, unhelpfully, negatively
trigger	محرک	activate, cause, start, initiate
addiction	لٹ	habit, dependence, obsession, craving

But for parents, the door swings both ways. Parents can influence their children through healthy dialogue about risk factors, stress, and the dangers of drug use. As custodians, parents should wish their children to be successful and not succumb to their demands. Children learn more by what their parents do than what they say, and, if they see that their parents cope with pressure in a negative way, it sends a powerful message to their children. The pressure that adults put on themselves both as individuals and parents, trickles down to kids. We must start early to help teens develop a positive self-image and create healthy approaches to dealing with life.

لیکن والدین کے لئے، دروازہ دونوں طرح جھولتا ہے۔ والدین اپنے بچوں پر خطرے کے عوامل، تناؤ اور منشیات کے استعمال کے نقصانات کے بارے میں صحت مند مکالمے کے ذریعے اثر انداز ہو سکتے ہیں۔ بحیثیت نگران، والدین کو یہ خواہش کرنی چاہئے کہ ان کے بچے کامیاب رہیں مگر ان کے مطالبات کے سامنے دہنا نہیں چاہیے۔ بچے اس سے زیادہ سیکھتے ہیں کہ ان کے والدین کیا کرتے ہیں اس کے مقابلے میں کہ وہ کیا کہتے ہیں، اور، اگر وہ دیکھتے ہیں کہ ان کے والدین منفی انداز میں دباؤ کا مقابلہ کرتے ہیں، یہ ان کے بچوں کو ایک طاقتور پیغام دیتا ہے۔ بڑے جو دباؤ خود پر اور بحیثیت والدین لیتے ہیں وہ نیچے بچوں تک منتقل ہوتا ہے۔ ہمیں نوجوانوں میں اپنی صلاحیتوں کی مثبت نشوونما کرنے اور زندگی (کے مسائل) سے نمٹنے کے لئے صحتمند طریقے پیدا کرنے میں مدد کے لئے شروعات ابتداء سے کرنی ہوگی۔

dialogue	مکالمہ	discussion, discourse, conversation, talk
custodians	نگران	guardians, defenders, protectors, wardens
succumb	دینا	yield, submit, surrender, give way
cope with	مقابلہ کرنا	deal with, tackle, handle, manage
trickles down	نیچے منتقل ہونا	filters, seeps, dribbles

When students try to alleviate pressure or stress, illegal substances make for a viable option. These illicit drugs are easily, and cheaply available everywhere in our country. In addition, in many college and university events alcohol and drugs are glorified and used as sign of pleasure and romance.

The graduating youth usually purchase drugs through dealers or 'agents', who are just a phone call away and their cell numbers are easily exchanged among peers. The contact numbers of drugs dealers and agents are also widely distributed in students' hostels, college cafeterias and other places that are generally hidden from the eyes of law enforcing agencies and convenient to the students. Regrettably some elements of law enforcement agencies are also colluding with drug mafia. This nexus has made the availability of lethal drugs far more convenient for the youth.

جب طلباء دباؤ یا تناؤ کو دور کرنے کی کوشش کرتے ہیں تو غیر قانونی مادے ایک قابل عمل پسند بنتے ہیں۔ یہ ناجائز منشیات ہمارے ملک میں آسانی سے، سستی اور ہر جگہ پر دستیاب ہیں۔ اس کے علاوہ، بہت سے کالجوں اور یونیورسٹیوں میں ہونے والے پروگراموں میں شراب اور منشیات (کے استعمال) کو بڑی شان والا سمجھا جاتا ہے اور انہیں خوشی اور ومانس کی علامت کے طور پر استعمال کیا جاتا ہے۔

فارغ التحصیل ہونے والے نوجوان عام طور پر ڈیلروں یا "مختصین" کے ذریعہ منشیات خریدتے ہیں، جو صرف ایک فون کال کے فاصلے پر ہوتے ہیں اور ان (منشیات فروشوں) کے سیل (فون) نمبروں کا آسانی سے ساتھی افراد میں تبادلہ کیا جاتا ہے۔ منشیات فروشوں اور ایجنٹوں کے رابطہ نمبر طلباء کے ہاسٹلز، کالج لیبیریئر یا اور دیگر مقامات پر بھی، جو عام طور پر قانون نافذ کرنے والے اداروں کی نظروں سے پوشیدہ اور طلباء کے لئے آسان ہوتے ہیں، وسیع پیمانے پر تقسیم کیے جاتے ہیں۔ اسوس کی بات ہے کہ قانون نافذ کرنے والے اداروں کے کچھ عناصر منشیات مافیا کے ساتھ مل جاتے ہیں۔ اس گٹھ جوڑنے نوجوانوں کے لئے مہلک منشیات کی دستیابی کو کہیں زیادہ آسان بنا دیا ہے۔

alleviate	کم کرنا	ease, lessen, lighten, relieve
illegal substances	غیر قانونی مواد	illegal material, illegal stuffs
illicit	غیر قانونی	illegal, unlawful, prohibited, banned, forbidden
viable option	قابل عمل پسند	Feasible option, practical option, workable option
alcohol	شراب	liquor, spirits
glorified	بڑی شان والا	adored, exalted, praised, venerated
exchanged	تبادلہ کرنا	swapped, replaced, traded, substituted
convenient	آسانی	suitable, expedient, useful
regrettably	افسوس سے	unfortunately, lamentably, undesirably
colluding with	مل جانا	connive, in cahoots, get together, join together
nexus	گٹھ جوڑ	connection, link, tie, relationship, bond
lethal	مہلک	deadly, fatal, dangerous, harmful

Parents, if not engrossed too much in their career, can quickly perceive and recognize that their children are addicted to some illicit substance. If parents notice that their children have deeply emaciated body, strong loss of appetite, difficulty in breathing and fatigue, strong nervous disturbance, long home absences, extra money demand, telling lie to get money, isolation, remaining away from others, long sleeping time, laziness, pale face, tremors in fingers, irregularities in work and studies, no interest in everyday life; red eyes, slurred speech, circles under the eyes, neglect of personal hygiene and marks and traces of abuse on the body; they should, immediately seek medical help for their child.

والدین، اگر اپنے کیریئر میں بہت زیادہ مگن نہیں ہیں، تو وہ جلد ادراک کر سکتے ہیں کہ ان کے بچے کسی ناجائز چیز کے عادی ہیں۔ اگر والدین محسوس کریں کہ ان کے بچوں کا جسم بہت کمزور اور ہلکا ہے، بھوک میں بہت زیادہ کمی ہے، سانس لینے دشوری اور تھکاوٹ ہے، شدید اعصابی پریشانی ہے، مگر سے طویل عرصے تک غائب رہتے ہیں، اضافی رقم طلب کرتے ہیں، پیسے لینے کے لیے جھوٹ بولتے ہیں، تنہائی، دوسروں سے دور رہتے ہیں، دیر تک سوئے رہتے ہیں، کابلی، پیلا چہرہ، انگلیوں میں کپکپاہٹ، کام اور مطالعے میں بے قاعدگی، روزمرہ کی زندگی میں عدم دلچسپی، سرخ آنکھیں، غیر مربوط بات چیت، آنکھوں کے نیچے طے، ذاتی حفظان صحت سے لاپرواہی اور جسم پر تشدد کے نشانات؛ انہیں فوری طور پر اپنے بچے کے لئے طبی مدد حاصل کرنی چاہئے۔

engrossed	مگن ہونا	absorbed, occupied, gripped, captivated
perceive	ادراک کرنا	sense, feel, understand, realize, comprehend
recognize	جاننا	know, distinguish, identify
emaciated	کمزور جسم	thin, wasted, withered, skinny
appetite	بھوک	hunger, need to eat
fatigue	تھکن	exhaustion, tiredness, weariness, weakness, lethargy
nervous	پریشان	anxious, worried, edgy, tense, uneasy
disturbance	پریشانی	commotion, trouble, annoyance, disorder
isolation	تنہائی	separation, segregation, seclusion
tremors	کپکپاہٹ	trembles, vibrations, shivers
slurred speech	غیر مربوط بات چیت	Indistinct speech, unclear speech, incoherent speech

Regrettably, our educational institutions do not train students how to manage academic stress. Teacher should guide students that they should have realistic expectations regarding parental, social and academic pressure to avoid the pitfalls of illicit substance abuse. Educating our students about the consequences of alcohol and drug abuse may only deter them for a little while. We must also offer additional options such as exercise programs under the guidance of trained health and physical education instructor, individual counseling and emphasizing the students to stay connected to family back home. Moreover, every college should offer orientation weekends to create awareness among the students about, spiritual, physical, psychological and societal repercussions of the abuse of drugs.

افسوس، ہمارے تعلیمی ادارے طلبہ کو تربیت نہیں دیتے ہیں کہ وہ تعلیمی تناؤ سے کس طرح نمٹیں۔ اساتذہ کو طلباء کی رہنمائی کرنی چاہئے کہ انھیں والدین، معاشرتی، اور علمی دباؤ کے حوالے سے حقیقت پسندانہ توقعات رکھنی چاہئیں تاکہ وہ ناجائز چیزوں کے غلط استعمال میں پڑنے کے خدشات سے بچ سکیں۔ ہمارے طلباء کو شراب اور منشیات کے استعمال کے نتائج سے آگاہ کرنا انہیں صرف تھوڑی دیر کے لئے روک سکتا ہے۔ ہمیں اضافی آپشنز بھی پیش کرنا ہوں گے جیسے تربیت یافتہ جسمانی تعلیم کے انسٹرکٹر کی رہنمائی کے تحت ورزش کے پروگرام، انفرادی مشاورت اور طلبہ پر زور دینا کہ وہ گھر والوں سے رابطہ قائم رکھیں۔ مزید یہ کہ ہر کالج کو طلباء میں منشیات کے ناجائز استعمال کے روحانی، جسمانی، نفسیاتی اور معاشرتی اہتکاف کے بارے میں آگاہی پیدا کرنے کے لئے ہفتے کے آخر میں واقفیت (کے پروگرام) پیش کرنا چاہئے۔

regrettably	افسوس سے	unfortunately, lamentably, undesireably
manage	نہننا	cope, survive, get on, get by, handle, deal with

academic stress	تعلیمی دباؤ	academic pressure, academic anxiety, academic worry
realistic	حقیقت پسندانہ	truthful, sensible, pragmatic, reasonable
expectations	توقعات	hopes, potentials, prospects, anticipations
pitfalls	خدشات	drawbacks, dangers, consequences, traps, hazards
consequences	نتائج	results, effects, outcomes
deter	روکنا	discourage, dissuade, prevent
counselling	مصلح دینا	advising, supporting, helping, aiding
emphasizing	اجاگر کرنا	stressing, highlighting, pointing out
awareness	آگاہی	consciousness, understanding, knowledge, familiarity

Efforts should be made to control the use of tobacco in the campuses of educational institutions because it is gateway to drug abuse. Most of the youths usually start with soft drugs like cigarettes, *chhaliya*, *gutka*, *naswar* and *pan*, and then move to hard drugs like heroin, opium, cocaine, ice and sheesha, etc. People who start smoking cigarettes or drink alcohol at a young age are much more likely to experiment with illegal drugs than people who do not smoke or drink.

تعلیمی اداروں کے کیمپس میں تمباکو کے استعمال پر قابو پانے کی کوشش کی جانی چاہئے کیونکہ یہ منشیات کے استعمال کا راستہ ہے۔ زیادہ تر نوجوان عام طور پر سگریٹ، چھالیہ، گوتکا، نوسار اور پان جیسے کم مضرت منشیات (سے) شروع کرتے ہیں اور پھر انتہائی مضرت منشیات جیسے ہیروئن، افیم، کوکین، آئس، اور شیشہ وغیرہ (کے استعمال) میں پلے جاتے ہیں۔ جو لوگ جوانی میں سگریٹ یا شراب پیتے ہیں ان میں غیر قانونی منشیات کے ساتھ تجربہ بات کرنے کا امکان بہت زیادہ ہوتا ہے ان لوگوں کے مقابلے میں جو سگریٹ یا شراب نوشی نہیں کرتے۔

gateway	راستہ	opening, opportunity, access, chance
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Supportive families and conducive atmosphere of educational institutions are essential to raising socially, mentally and physically healthy and well-adjusted children and preventing later adolescent problems. The challenges faced by many parents is balancing family and work life, juggling financial commitments with adequate support and leisure time for family to be together. Sometimes parents struggle with drugs abuse problems, which affects their parenting skills. Factors such as a lack of security, trust and warmth in parent-child relationships, a lack of structure in family life and inappropriate discipline practices and insufficient limit-setting can render children at greater risk of problem behaviours and subsequent drug abuse and mental health disorders. Adequate measures should also be taken by the authorities in education to implement compulsory drug education in every educational institution; and train teachers to provide drug prevention education. Awareness campaigns should be run through mass media, theatre and essay contests, lectures, declamation contests should be organized in schools, colleges and universities for awareness. Proper counseling for early users, and anti-drug youth cell should be established in colleges and universities. If these strategies are adopted with integrity and good faith we can not only control but eradicate the evil of drug abuse from our youth in particular and society in general.

معاشرتی، ذہنی اور جسمانی طور پر صحت مند اور (اپنے ماحول میں) اچھی طرح سے مطابقت رکھنے اور بعد میں جوانی کی پریشانیوں کی روک تھام کے لئے معاون خاندان اور تعلیمی اداروں کا سازگار ماحول ضروری ہے۔ بہت سے والدین کو درپیش چیلنجز میں کہنے اور ملازمت کی زندگی میں توازن رکھنا ہے، مالی وابستگی اور خاندان کو اکٹھا رکھنے کے لئے مناسب مدد اور فرصت کے وقت میں توازن رکھنا ہے۔ بعض اوقات والدین منشیات کے استعمال کے مسائل سے خبردار ہوتے ہیں، جس سے ان کی بطور والدین صلاحیتیں متاثر ہوتی ہیں۔ عوامل، جیسے والدین اور بچوں کے تعلقات میں تحفظ کا فقدان، اعتماد اور گرم جوشی، خاندانی زندگی میں ڈھانچے کا فقدان، اور غیر مناسب نظم و ضبط کے طریقوں، حد کے تعین کے ناکافی ہونے کی وجہ سے بچوں میں برتاؤ کے مسائل اور اس کے نتیجے میں منشیات کے غلط استعمال اور ذہنی صحت سے متعلق عارضے لاحق ہو جاتے ہیں۔ تعلیم میں حکام کو منشیات کی لازمی تعلیم کو نافذ کرنے کے لئے خاطر خواہ اقدامات کرنے چاہئیں اور اساتذہ کو منشیات سے بچاؤ کی تعلیم فراہم کرنے کی تربیت دینی چاہیے۔ شعور کی بیداری کے لئے اسکولوں، کالجوں اور یونیورسٹیوں میں میڈیا، تھیٹر اور مضامین کے مقابلوں، لیکچرز، تقریری مقابلہ جات کا انعقاد کیا جانا چاہیے۔ (منشیات کے) ابتدائی عادی افراد کے لئے مناسب مشاورت، اور کالجوں اور یونیورسٹیوں میں انسداد منشیات یوتھ سیل قائم کرنے چاہئیں۔ اگر یہ حکمت عملیاں پوری دیانتداری اور نیک نیتی کے ساتھ اپنائی جاتی ہیں تو ہم نہ صرف اپنے نوجوانوں اور خاص طور پر معاشرے سے منشیات کے استعمال کی برائی کو ختم کر سکتے ہیں۔

supportive	معاون	helpful, kind, caring, sympathetic
conducive	سازگار	favourable, helpful, encouraging, beneficial
preventing	روک تھام	stopping, checking, averting
adolescent	جوانی	young, teenage, youthful, juvenile
balancing	توازن	stabilizing, steadying
juggling	توازن	managing, cope with, deal with
leisure	فرصت	freedom, rest, ease, vacation
trust	اعتماد	faith, belief, hope, reliance
structure	ڈھانچہ	arrangement, organization, formation, composition
inappropriate	غیر مناسب	unsuitable, unfitting, inapt, wrong
discipline	نظم و ضبط	regulation, restraint, self-control
render	حوالے کرنا	provide, deliver, submit, afford, supply
behavior	برتاؤ	conduct, actions, deeds, activities
compulsory	لازمی	required, obligatory, necessary, essential
declamation	تقریری	recitative, narrative, oratorio
contest	مقابلہ	competition, challenge, argument
integrity	دیانتداری	honesty, truth, reliability, uprightness
eradicate	ختم کرنا	eliminate, destroy, remove, get rid of
evil	برائی	wicked, sinful, malicious, vile

GLOSSARY

Word	Meaning
alleviate (v)	make (suffering, deficiency, or a problem) less severe.
Averting	turn away (one's eyes or thoughts).
colluding (v)	cooperate in a secret or unlawful way in order to deceive or gain an advantage over others.
conducive	making a certain situation or outcome likely or possible.
custodians (n)	a person who has responsibility for taking care of or protecting something.

declamation	a rhetorical exercise or set speech.
decompress	relieve or reduce the pressure on (something).
deter (v)	discourage (someone) from doing something by instilling doubt or fear of the consequences.
detrimental	tending to cause harm.
Emaciated (adj)	abnormally thin or weak, especially because of illness or a lack of food.
eradicate(v)	destroy completely; put an end to.
grim	very serious or gloomy.
integrity(n)	the quality of being honest and having strong moral principles.
Intramural	situated or done Within the walls of a building.
lethal (adj)	sufficient to cause death.
nexus (n)	a connection or series of connections linking two or more things.
orientation (n)	the action of orienting someone or something relative to the points of a compass or other specified position; familiarization with something.
peer	a person of the same age, status, or ability as another specified person.
sabotage	deliberately destroy, damage, or obstruct (something), especially for political or military advantage.
siblings	each of two or more children or offspring having one or both parents in common; a brother or sister.
slurred	speak (words) indistinctly so that the sounds run into one another.
succumb (v)	fail to resist pressure, temptation, or some other negative force.
trickles (v)	come or go slowly or gradually.
viable (adj)	capable of working successfully; feasible.

READING COMPREHENSION

Answer the following questions.

1. What is the central idea of essay 'Drug Abuse in the Youth of Pakistan'?

Ans. The central idea is the author's main idea or main argument. The main argument in the essay 'Drug Abuse in the Youth of Pakistan' is that drug abuse in youth in Pakistan is increasing at an alarming rate. The main reason for this is that drugs are easily available in educational institutions. The other reason is that some students start taking drugs to reduce stress. While many students begin taking drugs because it is fashionable. Then they become drug addicts. Parents and educational institutions should play their parts in overcoming this problem.

2. Analyze the pattern of writing and the order of arranging paragraphs in the essay 'Drug Abuse in the Youth of Pakistan'.

Ans. The essay 'Drug Abuse in the Youth of Pakistan' focuses on a single topic with supporting details. In this essay, the author has arranged paragraphs in order of their importance. The most important idea has been described in the writing first, followed by the second most important, then the third, and so on. In each paragraph, the author has given his supporting ideas. This essay is about drug abuse in the youth of Pakistan. We find information on the problem in the beginning paragraph. The next paragraphs explain the circumstances under which the youth start taking drugs. Then in the concluding paragraphs, the author describes the role the educational institutions and families can play in overcoming this problem and keeping the youth away from drugs.

3. Why are the educated youth resorting to drug abuse? Explain it in five lines.

Ans. According to the author, the abuse of drugs is on the rise in the youth of Pakistan. Pakistan is one of the most drug-affected countries in the world. Majority of drug addicts are under the age of twenty-five and are undergraduate students. Some of the most dominant causes of drug abuse in educated youth are academic pressure, over expectations of parents, lack of proper counselling, and easy availability of drugs in educational institutions.

4. Compare and contrast college's life with that of school's. Highlights the points of similarities and differences in the light of the essay.

Ans. There are many similarities and differences in school and college life. Some of these are as follows:

No	School Life	College Life
1	We have study all the subjects.	We study the subject of our choice.
2	There is a full day of classes.	Classes are according to the subject we study.
3	We have to wear uniform.	We can wear clothes of our own choice.
4	Attendance is mandatory.	College attendance is strongly suggested.
5	It is a period of learning.	It is period of training.
6	All activities are controlled by administration.	There is no such controlled environment.
7	Strong parental guidance.	Freedom from parental guidance
8	Less tension in life.	Full of tension as there are lot of expectations from parents for high grades.

5. What should be the role of parents in managing the future goals of their children?

Ans. Parents should encourage their children in studying the subjects their children like. They should not put pressure on their children. The parents should not take pressure on themselves also. If they take pressure on themselves, then it will transfer to their children. It will disturb their study. Parents must develop a positive self-image for their children.

6. What role can academia play in control of drug abuse?

Ans. Academia can provide a conducive atmosphere in educational institutions to prevent adolescent problems. They can take measures to give compulsory drug education in every educational institution. Trained teachers can provide drug prevention education. They can run awareness campaigns through mass media, essay contests and lectures. They can organize declamation contests in schools, colleges and universities for awareness. If these strategies are adopted, we can not only control but eradicate the evil of drug abuse from our youth in particular and society in general.

7. How important is healthy relationships between parents and children for the overall development of child?

Ans. Parents are the largest influence on their children. The level of anxiety that they have about the studies and future goals of their children affect the progress and overall development of the children. Pressure on developing minds has the potential to affect their nervous system. It can place them at a greater risk for abuse of drugs. It is therefore, important that a healthy relationship between parents and children exists. Parents should influence their children through healthy dialogue about their future goals and adverse effects of drug use.

8. Why should the use of soft drugs be controlled? What are they "gate way" to?

Ans. Cigarettes, *chhaliya*, *gutka*, *naswar* and *pan* are called soft drugs. Efforts should be made to control their use in campuses of educational institutions. These are gateways to drug abuse. Most of the youth usually start with them and then move on to hard drugs like heroin, opium, cocaine, ice and *sheesha*, etc. People who start smoking cigarettes or drink alcohol at a young age are much more likely to experiment with illegal drugs than people who do not smoke or drink.

Whom for is the writer using the term 'this nexus' in the essay 'Drug Abuse in the Youth of Pakistan' and why?

Nexus is a connection or a series of connections linking two or more things. In the campuses of educational institutions, the graduating youth usually purchase drugs through dealers or agents. The contact numbers of drugs dealers and agents are also easily available in students' hostels and college cafeterias. Some elements of law enforcement agencies also collude with drug mafia. The author calls the connection between addict graduating youth, drug dealer or their agents, and elements of colluding law enforcement a nexus. He says that this nexus has made the availability of lethal drugs far more convenient for the youth.

Writing Suggestions

Summarize the role of parents, educators, government administration and society at large in eradication of drug abuse in the light of the text of the lesson 'Drug Abuse in Youth of Pakistan'.

Oral Communication

Create and deliver class presentations on the impact of drug abuse on families and society at large and also suggest some workable solutions for this problem. While delivering the presentation the following points should be kept in mind:

- present with clarity the main points of presentation
- support the subject with effective factual information
- structure ideas and arguments in coherent logical way
- exhibit proper etiquette of interacting with audience

VOCABULARY AND GRAMMAR

VOCABULARY

Vocabulary

Using your knowledge of literal and figurative meaning, grammatical gender and syntax, translate the following dialogue from English into Urdu.

Literal and Figurative Meaning

The term **literal meaning** tells us that all words are in strict accordance with their original meanings.

A **figurative meaning** is not the meaning of the word or phrase itself, but a different meaning implied by it. This meaning depends on culture and history. This is an **indirect meaning**.

For example, **to depart** have a literal meaning **to leave** and a figurative one **to die**.

Grammatical Gender

Grammatical gender is a system of noun classification.

A common gender classification includes masculine and feminine categories.

Masculine nouns are words for men, boys and male animals.

Kamal: "Hey, Rubi. How are things?"

کمال: "سنو روپی۔ کیسی ہو؟"

Rubi: "Going well, Kamal. What've you been up to lately?"

روپی: "اچھی ہوں، کمال، آپ آجکل کیا کر رہے ہیں؟"

Kamal: "oh, not much. Work's been busy. Oh, by the way, did you get a hold of Waqar about that real estate deal we were talking about?"

کمال: "کچھ زیادہ نہیں۔ کام میں مصروف ہوں۔ ویسے، کیا آپ نے وقار سے اس زمین کے بارے میں بات کی؟"

میں نے اسے خریدنے کا سوچ کر رہے تھے، بات کی؟

Rubi: "I haven't been able to reach him yet. But the decision is really not up to him anyway. Let me know if you still want it. If you don't, now is the time to back out. If you're still interested, I'll tell the real estate agent to go ahead and buy that office building. He'll follow through with it right away. He should have all the paperwork filled out by Friday."

روبی: "میں ابھی تک اس سے ملاقات نہیں کر سکی ہوں۔ لیکن اس بارے میں فیصلہ کرنا اس کے اختیار میں نہیں ہے۔ مجھے بتاؤ کہ کیا آپ اب بھی اسے خریدنا چاہتے ہیں۔ اگر آپ نہیں چاہتے ہیں، تو ابھی وقت ہے کہ نہ کروں۔ اگر آپ پھر بھی خریدنا چاہتے ہیں تو میں ریکل اسٹیٹ ایجنٹ سے کہوں گی کہ وہ دفتر کی حالت خرید لے۔ وہ فوراً ہی اسے خریدنے کا عمل شروع کر دے گا۔ اسے جو تک تمام کاغذی کارروائی مکمل کر لینی چاہیے۔"

Kamal: "I was hoping Waqar could help me figure out a way to afford it. Our business is in the red right now, but we have some good contracts coming up. We should be in the black soon and that property would be ideal. I'll try calling Waqar myself. If we can't come up with a solution, we'll have to call off the deal and do without the bigger office."

کمال: "مجھے امید تھی کہ وقار اسے خریدنے میں میری مدد کرے گا۔ ہمارا کاروبار آجکل اتنا اچھا نہیں ہے، لیکن ہمیں کچھ اچھے کام مل رہے ہیں۔ ہمارے حالات جلد ہی اچھے ہو جائیں گے اور یہ پر اپنی بارے لیے بہترین ثابت ہوگی۔ میں وقار کو خود فون کرنے کی کوشش کروں گا۔ اگر ہم کوئی حل نہ نکال سکتے تو ہمیں اسے چھوڑنا ہوگا اور بڑے دفتر کے بغیر کام کرنا ہوگا۔"

Rubi: "Well, good luck then. It's hard to give up a dream! Let me know what you decide."

روبی: "آپ پر اللہ کا فضل ہو۔ کسی خواب کو ترک کرنا مشکل ہے! جو بھی فیصلہ ہو مجھے بتا دینا۔"

Kamal: "I will. Take care!"

کمال: "میں بتا دوں گا۔ اپنا خیال رکھنا!"

GRAMMAR

PREPOSITIONS AND PREPOSITIONAL PHRASES

A. Fill in the blanks with suitable prepositions.

- He lives **at** 48, MG Road.
a) in b) at c) on d) for
- We started **at** eight **in** the morning.
a) at, in b) in, at c) in, on d) at, on
- This portrait was painted **by** an artist who lived in the eighteenth century.
a) by b) with c) in d) for
- We must start **at** dawn if we want to reach in time.
a) in b) on c) at d) with
- We have been waiting **since** morning.
a) for b) since c) from d) to
- The traveler must reach his destination **before** sunset.
a) in b) at c) before d) on
- The next flight is due **at** 6 pm.
a) in b) on c) at d) before
- He ran twelve miles **in** two hours.
a) in b) at c) on d) for
- He ran **into** the room, panting for breath.
a) at b) into c) after d) on
- He does not leave his house **before** 9 am.
a) in b) on c) before d) by
- The train departs **at** 3 am.
a) in b) at c) on d) within
- Besides** his children, his nephews and nieces were also present.
a) beside b) besides c) outside d) before
- Since** last month, I haven't seen him even once.
a) for b) since c) ago d) from

14. Faisalabad is famous **for** its textile mills.

- a) in b) for c) on d) at

B. Complete the following sentences using appropriate prepositional phrases. Each question is followed by three suggested answers. Choose the most appropriate one.

Except for Sherena, they all seemed pretty cordial.

1. a) except for b) except with c) except from

To a great extent, cancer is curable.

2. a) to a great extent b) for a great extent c) in a great extent

Apart from the starter, I thought the meal was excellent.

3. a) apart with b) apart from c) apart for

What is the **matter with** you?

4. a) matter of b) matter with c) matter on

My car is parked **in front of** the post office.

5. a) in front of b) in front c) in front at

He acted **according to** my instructions.

6. a) according with b) according to c) accordance with

He is **at enmity with** me.

7. a) at enmity with b) at enmity for c) at enmity

I called him **at the top of** my voice.

8. a) at the top of b) at the top off c) with the top of

His words are **at variance with** the facts.

9. a) at variance with b) at variance to c) at variance of

Teacher's Guideline:

Explain and revise with the students how to use the knowledge of literal and figurative meaning, grammatical gender and syntax to translate passages from English to Urdu and Urdu to English.

UNIT 20

How To Take A Job Interview

(ملازمت کے لیے انٹرویو کیسے لیا (دیا) جائے)

Waheedullah

By the end of the unit, the students will be able to:

- analyse passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- recognise that the theme of a text is carried in a thesis statement.
- analyse paragraphs to identify sentences that support the main idea through:
 - definition
 - example/ illustration
 - facts, analogies, anecdotes and quotations.
- recognise that support can be in the form of a single word, a phrase, a sentence or a full paragraph.
- identify and recognise the functions of transitional devices used for coherence and cohesion at discourse level.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
 - scan to answer short questions.
 - distinguish between what is clearly stated and what is implied.
 - comprehend/interpret text by applying critical thinking:
- comprehend various job advertisements to write in response, an effective job application, a resume' and covering letter.
- demonstrate use of appropriate conventions to give a job interview:
 - preempt the questions for a job interview.
 - formulate and practice responses.
 - learn proper etiquettes and conventions of dress, appearance, tone and body language.
 - introduce self.
 - demonstrate good listening skills.
 - give appropriate responses using reciprocal ability.
 - request for repetition or restatement of a query.
 - repeat, restate coherently to clarify own opinions and ideas.
 - support ideas and opinions with solid evidence
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- use in speech and writing, all the appropriate transitional devices.
- comprehend various job advertisements to write in response, an effective job application, a resume and covering letter.

SUMMARY

Interviews are taken for jobs. There are different kinds of interviews. Behavioural-based interviews are taken to know personality trait, behaviour, and attitude of candidates. The candidates need to give a full answer to a question rather than "yes" or "no". Case interviews assess a candidate's analytical ability and skills of solving problems. Competency or job-specific interviews, questions related to specific jobs are asked. A mock interview is a practice interview.

Before a candidate goes for an interview, he should gather information about the job or organisation where he wants to give an interview. It will help him not only in preparation for the interview but also in the decision of joining the organisation. The appearance, style, dress, confidence, self-expression, and subject knowledge of a candidate impresses interviewers. A job interview is difficult because a stranger has to judge a candidate's abilities in half-hour. He knows many things about the candidate from his resume, and in 60 seconds, he takes 35 per cent of the hiring decision. Candidate's introduction builds an impression, and it gives him confidence. He should remain involved in conversation. The interviewer usually begins from information questions about the candidate. Job-related questions are designed to know a candidate's ability for the job and for achieving the company goals. The interviewer wants the candidate to give answers to his questions. The practice is the best way to prepare for any kind of interview.

ملازمت کے لئے انٹرویو لئے جاتے ہیں۔ مختلف طرح کے انٹرویو ہوتے ہیں۔ طرز عمل پر مبنی انٹرویو شخصیت کی خصوصیات، امیدوار کے طرز عمل، اور رویہ کو جانچتے ہیں۔ امیدوار کو ہاں یا نہیں کے بجائے سوال کا پورا جواب دینے کی ضرورت ہے۔ کیس انٹرویو امیدوار کی تجزیاتی اور مسائل حل کرنے کی مہارت کا جائزہ لیتے ہیں۔ البتہ، ملازمت سے متعلق مخصوص انٹرویو میں مخصوص ملازمتوں سے متعلق سوالات پوچھے جاتے ہیں۔ ایک فرضی انٹرویو ایک مشق ہے۔

امیدوار کو انٹرویو کے لئے جانے سے پہلے، اسے نوکری یا تنظیم کے بارے میں معلومات اکٹھا کرنا چاہئے جہاں وہ انٹرویو دینا چاہتا ہے۔ اس سے نہ صرف انٹرویو کی تیاری بلکہ ادارے میں شمولیت کے فیصلے میں بھی مدد ملے گی۔ کسی امیدوار کی ظاہری شکل، انداز، لباس، اعتماد، اظہار خیال اور موضوع کے متعلق علم، انٹرویو لینے والوں کو متاثر کرتا ہے۔ ملازمت کا انٹرویو مشکل مرحلہ ہے کیونکہ کسی اجنبی کو آدھے گھنٹے میں کسی امیدوار کی صلاحیتوں کا فیصلہ کرنا ہوتا ہے۔ وہ اپنے تجربے کی مدد سے امیدوار کے بارے میں بہت ساری چیزوں کو جانتا ہے اور 60 سیکنڈ میں وہ کسی کو ملازمت پر لینے کا 35 فیصد فیصلہ کر لیتا ہے۔ امیدوار کا تعارف تاثر پیدا کرتا ہے جس سے اس کو اعتماد ملتا ہے۔ اسے گفتگو میں مصروف رہنا چاہئے۔ انٹرویو لینے والا عام طور پر امیدوار سے متعلق معلومات کے سوالات سے شروع ہوتا ہے۔ ملازمت سے متعلق سوالات ملازمت کے امیدوار اور ادارے کے اہل کار کے حصول کے لئے امیدوار کی البتہ جاننے کے لئے بنائے جاتے ہیں۔ انٹرویو لینے والا چاہتا ہے کہ امیدوار اس کے سوالوں کا جواب دے۔ کسی بھی طرح کے انٹرویو کے لیے تیاری کا بہترین طریقہ مشق ہے۔

TEXT WITH URDU TRANSLATION

Interview is a vital component of the hiring process. It enables the employer to determine if an applicant's skills, experience and personality meet the job's requirements. Employers conduct different types of job interviews, such as behavioral interviews, case interviews, group interviews, phone and video interviews, online interviews.

انٹرویو ملازمت (کے لئے منتخب کرنے) کے عمل کا ایک اہم جزو ہے۔ یہ آجر کو اس بات کا تعین کرنے کے قابل بناتا ہے کہ آیا امیدوار کی مہارت، تجربہ، اور شخصیت ملازمت کی ضروریات کو پورا کرتی ہے۔ آجر مختلف قسم کی ملازمت کے لیے انٹرویو کرتے ہیں، جیسے طرز عمل کے انٹرویو، کیس انٹرویو، گروپ انٹرویو، فون اور ویڈیو انٹرویو، آن لائن انٹرویو۔

Words	اردو معانی	Meanings/Synonyms
vital	اہم	fundamental, essential, necessary, important
component	جزو	section, element, part, constituent
determine	تعین کرنا، معلوم کرنا	decide, conclude, ascertain, establish
conduct	روپہ عمل لانا	do, perform, achieve, manage
behavioral	طرز عمل سے متعلق	social, interactive, communicative

Interviewers use behavioral based interviews to know about the personality trait, behaviour and attitude of the aspiring candidate. The idea is that past behaviour predicts how a person will act in the new job. In this type of interview a person won't get many easy "yes" or "no" questions and in most cases, he or she needs to answer with an anecdote about a previous experience. Interviews in which the interviewer giving the candidate a job related scenario and asking to manage the situation is called case interview. This type of interviews are most often used for management consulting and investment and executive positions and require the applicants to show off analytical ability and problem-solving skills. Interviews that require to give examples of specific skills are called competency-based interviews, or job specific interviews. In such interviews, the Interviewers will ask questions that will help them determine if a person has the knowledge and skills required for the specific job.

انٹرویو لینے والے خواہش مند امیدوار کی شخصیت کی خصوصیات، طرز عمل اور رویہ کے بارے میں جاننے کے لئے طرز عمل پر مبنی انٹرویوز کا استعمال کرتے ہیں۔ خیال یہ ہے کہ ماضی کا طرز عمل پیش گوئی کرے گا کہ کوئی شخص نئی ملازمت میں کس طرح کام کرے گا۔ اس طرح کے انٹرویوز میں کسی شخص کو بہت بارے آسان ہاں یا نہیں سوالات اور زیادہ تر معاملات میں اسے کے پچھلے تجربے کے بارے میں کسی سے ملازمت کے متعلق منظر نامے اور صورتحال کو سنہانے کے لئے پوچھتا ہے، کو کیس انٹرویو کہتے ہیں۔ ان طرح کے انٹرویوز اکثر انتظامی مشاورت اور سرمایہ کاری اور ایگزیکٹو عہدوں کے لئے استعمال ہوتے ہیں اور امیدواروں سے تجزیاتی صلاحیت اور مسئلہ حل کرنے کی مہارت کا مظاہرہ کرنے کی امید ہوتی ہے۔ یہ انٹرویوز جن میں مخصوص مہارت کی مثالیں دینے کا کہا جائے، قابلیت پر مبنی انٹرویوز یا ملازمت سے متعلق خصوصی انٹرویوز کہلاتے ہیں۔ ایسے انٹرویوز میں انٹرویو لینے والے ایسے سوالات پوچھتے ہیں جن سے یہ معلوم کرنے میں مدد ملتی ہے کہ آیا کسی فرد میں مخصوص ملازمت کے لئے درکار علم اور صلاحیتیں ہیں یا نہیں۔

trait	خصالت، خصوصیات	mannerism, attribute, characteristic, feature, quality
aspiring	خواہش مند	wishful, ambitious, seeking, desiring
predict	پیش گوئی کرنا	forecast, expect, guess, foretell
anecdote	واقعات	story, tale, narrative, narration
scenario	منظر نامہ	situation, state, setting, setup
manage	سنہاننا	handle, control, deal with, cope with
consulting	مشاورت	discussing, seek advice, seeing, checking
analytical	تجزیاتی	logical, diagnostic, reasoned, investigative
competency	صلاحیت	capability, ability, skill, proficiency
determine	جانتا ہے	decide, conclude, establish, finalise
specific	مخصوص	particular, certain

Before you go on a job interview, it's important to find out as much as you can about not only the job; but also the organisation. Getting information about employing organisation is a critical part of interview preparation. It will help you prepare to answer interview questions about the organisation. You will also be able to find out whether the organisation and its culture are a good fit for you or not.

ملازمت کے انٹرویو پر جاننے سے پہلے، جتنا کہ آپ جان سکتے ہیں، نہ صرف ملازمت کے بارے میں بلکہ ملازمت والے ادارے کے بارے میں معلومات حاصل کرنا انٹرویو کی تیاری کا ایک اہم جزو ہے۔ اس ادارے کے بارے میں انٹرویو کے سوالات کے جوابات دینے میں آپ کی مدد ہوگی۔ آپ یہ جاننے کے قابل بھی ہوں گے کہ آیا ادارہ اور اس کا نظم و ضبط آپ کے لئے موزوں ہے یا نہیں۔

find It	معلوم کرنا	realise, learn, discover, notice
organisation	ادارہ	institute, company, corporation, establishment

critical	اہم	significant, vital, important, essential
culture	تکرم و ضبط	values, principles

It takes less than a second for your brain to decide if you like – or not – that other person you are meeting. It's your appearance that is usually the first reference for people. Needless to say, in a job interview situation you must be aware of how important it is to quickly make a brilliant first impression. Our clothes and how we perceive ourselves bare a great impact on our confidence. Whether you are hanging out with old friends, meeting new people or trying to leave a lasting impression on colleagues, the right outfit can be a huge confidence booster. Bright ideas accentuated by a professional look can go a long way, especially in a job interview. It's not about fancy clothes or popular name brands, it's about feeling good about yourself and choosing clothing that reflects your personality. Don't be into trends. Don't make fashion own you, but you decide what you are, what you want to express by the way you dress and the way you live. There is no need for expensive clothes or fancy brands. Looks and appearance aren't everything, but self-expression through fashion will certainly add some fun and sparkle to your life. Probably the single most important advice is; dress in a way that says you mean business. Dress smartly for the interview and avoid overdressing that seems as clumsy, disrespectful, cheap and untidy. Your appearance not only influences your interviewer's perception of you, but it also affects how you feel about yourself. Ideally, you've talked to a current employee or looked around the campus and have an understanding of how casual or formal the company is. Then, dress slightly above that to show respect.

آپ کے دماغ میں یہ فیصلہ کرنے میں ایک سیکنڈ سے بھی کم وقت لگتا ہے کہ دوسرا فرد جس سے آپ مل رہے ہیں کیا آپ اسے پسند کرتے ہیں یا نہیں۔ یہ آپ کی ظاہری شکل ہے جو عام طور پر لوگوں کے لئے پہلا حوالہ ہوتا ہے۔ یہ کہنے کی ضرورت نہیں، ملازمت کے انٹرویو کی صورتحال میں آپ کو بخوبی آگاہ ہونا چاہئے کہ جلدی سے ایک شاندار تاثر تیار کرنا کتنا ضروری ہے۔ ہمارے کپڑے اور خود کو کیسے محسوس کرتے ہیں ہمارے اعتماد پر بہت زیادہ اثر ڈالتے ہیں۔ چاہے آپ پرانے دوستوں کے ساتھ گھوم پھر رہے ہوں، نئے لوگوں سے مل رہے ہوں یا ساتھیوں پر دیرپا تاثر چھوڑنے کی کوشش کر رہے ہوں، صحیح لباس بہت اعتماد برپا کر سکتا ہے۔ پیشہ ورانہ انداز میں پیش کئے گئے نئے خیالات، خاص طور پر نوکری کے انٹرویو میں، کافی حد تک مددگار ہو سکتے ہیں۔ یہ نئے کپڑوں یا مشہور برانڈز کے بارے میں نہیں ہے، یہ اپنے بارے میں اچھا محسوس کرنا اور ایسے لباس کا انتخاب کرنا ہے جو آپ کی شخصیت کی عکاسی کرتا ہے۔ رجحانات میں نہ پڑیں۔ فیشن کو اپنا نہیں بنائیں، لیکن آپ فیصلہ کریں کہ آپ کیا ہیں، آپ اپنے لباس کے انداز اور اپنی زندگی کے انداز سے کیا ظاہر کرنا چاہتے ہیں۔ منگے کپڑے یا کسی اور کی ضرورت نہیں ہے۔ ظاہری شکل ہر چیز نہیں ہے، لیکن فیشن کے ذریعہ اظہار رائے آپ کی زندگی میں جتنا کچھ تفریح اور چمک دمک ڈالیں گے۔ شاید ایک سب سے اہم مشورہ یہ ہے کہ اس انداز میں کپڑے پہنیں جس کا مطلب ہو کہ آپ سنجیدہ ہیں۔ انٹرویو کے لئے سمجھداری سے لباس بنائیں اور اوور ڈریسنگ سے پرہیز کریں۔ خود اپنی نئی، توہین آمیز، گھنیا، اور بے ترتیب لگتا ہے۔ آپ کی ظاہری شکل نہ صرف آپ کے بارے میں اپنے انٹرویو لینے والے کے تاثر کو متاثر کرتی ہے، بلکہ اس سے یہ بھی تاثر پیدا ہوتا ہے کہ آپ اپنے بارے میں کیا سوچتے ہیں۔ مثال کے طور پر، آپ کسی موجودہ ملازم سے بات کریں یا (ادارے کے) احاطے میں اس پاس دیکھیں اور آپ کو اس بات کا اندازہ ہو گا کہ ادارہ کا (ماحول) کتنا بے تکلف یا نظم و ضبط کا پابند ہے۔ رعایتاً ظاہر کرنے کے لئے، اس سے قدرے اوپر کپڑے پہنیں۔

appearance	ظاہری شکل و صورت	look, form, exterior
reference	حوالہ	indication, suggestion
needless	بلا ضرورت	unnecessary, useless, unneeded, inessential
aware	جاننا	conscious, mindful, awake, attentive
impression	اثر	impact, effect, influence, mark
perceive	محسوس کرنا	Observe, see, sense, recognise
bare	ظاہر کرنا	displays, shows, discloses, exposes
confidence	اعتماد	sureness, assurance, conviction, assertion

hang out	گھومنا پھرنا	chill out, spend time, associate, keep company
lasting impression	دیر پا اثر	permanent impact, permanent influence,
outfit	لباس	suit, clothing, dress, clothes
booster	پڑھانے والا	promoter, supporter
accentuated	واضح کرنا	emphasised, stressed, heightened
trends	رجحانات	tendencies, leanings, inclinations
sparkle	چمک	shine, glitter, flash, twinkle
probably	شاید	perhaps, maybe, possibly, most likely
clumsy	ڈھیلے ڈھالے	awkward, inelegant, inept, maladroit
disrespectful	توہین آمیز	rude, impolite, bad-mannered, insolent
cheap	گھٹیا	shameful, despicable, shameful
untidy	بے ترتیب	messy, disorderly, cluttered, chaotic
appearance	ظاہری شکل	look, form, exterior
influence	اثر ڈالنا	effect, inspiration, impact
casual	بے تکلف	unplanned, informal, relaxed, unconcerned
formal	رسمی	official, proper, prescribed, ceremonial

Job interviews are nerve-wracking no matter how smart you are, because you are essentially submitting yourself to be judged in half-hour by strangers who have the power to control your financial future — who wouldn't be anxious. The interviewers have already reviewed your resume and know many things about your academic achievements and work experience, if any, so the primary purpose of the interview is to fill in the gaps and assess if you're a good fit or otherwise. Seriously! If you can prove that you are smart, high-functioning person, you will pass a major test. Studies show that about 30 percent of hiring decisions are made within the first five minutes — and 5 percent are made in the first 60 seconds — so you have to look into that part. Considering the importance of your first impression as well as your own nerves in the beginning of the interview, it's a good idea to carefully plan your opening. If you can ace the first question; it will build your confidence for the rest of the interview. One important key to success is self-confidence. An important key to self-confidence is preparation. Use a firm

نوکری کے انٹرویوز اعصاب شکن ہوتے ہیں اس سے کوئی فرق نہیں پڑتا ہے کہ آپ کتنے ذہین ہیں لیکن آپ کو لازمی طور پر اپنے آپ کو آدھے گھنٹے میں ان اجنبیوں کے سامنے فیصلہ سنانے کے لئے پیش کر رہے ہوتے ہیں جو آپ کے مالی مستقبل پر فیصلہ کرنے کی طاقت رکھتے ہیں۔ انٹرویو لینے والوں نے پہلے ہی آپ کے تجربے کی فہرست کا جائزہ لیا ہوتا ہے اور آپ کی تعلیمی کامیابیوں اور کام کے تجربے، اگر کوئی ہے تو، کے بارے میں بہت سی چیزوں کو جان لیا ہوتا ہے، لہذا انٹرویو کا بنیادی مقصد خالی جگہوں کو پُر کرنا ہے اور اندازہ کرنا ہے کہ اگر آپ مناسب ہیں یا نہیں۔ سنجیدگی سے اگر آپ یہ ثابت کر سکتے ہیں کہ آپ ذہین، اعلیٰ کام کرنے والے شخص ہیں، تو آپ ایک اہم امتحان پاس کر لیں گے۔ مطالعات سے پتہ چلتا ہے کہ نوکری کے بارے میں 30 فیصد فیصلے پہلے پانچ منٹ میں کیے جاتے ہیں اور 5 فیصد پہلے 60 سیکنڈ میں کیے جاتے ہیں، چنانچہ آپ کو اس بارے میں بھی سوچنا چاہیے۔ انٹرویو کے آغاز میں اپنے پہلے تاثر کے ساتھ ساتھ اپنے اعصاب (پر قابو پانے) کی اہمیت کو دیکھتے ہوئے یہ ضروری ہے کہ اپنے آغاز کی اچھی طرح سے منصوبہ بندی کریں۔ اگر آپ پہلے سوال کا جواب عمدگی سے دے سکتے ہیں، یہ بقیہ انٹرویو کے لیے آپ کا اعتماد بڑھائے گا۔ کامیابی کی ایک اہم کلید خود اعتمادی ہے۔ خود اعتمادی کی ایک اہم کلید تیاری ہے۔

handshake, smile, make eye contact, sit tall and lean in to show you're engaged. Be present in the moment, and really listen. Rather than think about what you want to say in the future. Moreover, focus on what the hiring manager is saying now and react accordingly. It should be a fluid, back-and-forth conversation. And bring a lot of energy! If you are excited about the position, the interviewer will get excited about you.

مضبوطی سے مصافحہ کریں، مسکرائیں، آنکھوں میں آنکھیں ڈال کر بات کریں، سیدھے بیٹھیں اور آپنی مصروفیت کے وقت چمکیں۔ اس لمحے میں حاضر رہیں، اور سنیں۔ اس کے بجائے اس کے بارے میں سوچیں کہ آپ مستقبل میں کیا کہنا چاہتے ہیں۔ مزید یہ کہ، ملازمت کے منیجر نے جو کچھ کہا ہے اس پر توجہ دیں اور اسی کے مطابق رد عمل ظاہر کریں۔ یہ ایک باہمی اور رواں گفتگو ہونی چاہئے۔ اور (آپ میں) بہت توانائی ہونی چاہیے! اگر آپ پوزیشن کے بارے میں پرجوش ہیں، انٹرویو لینے والا آپ کے بارے میں پرجوش ہو جائے گا۔

nerve-wracking	اعصاب شکن	worrying, tense, terrifying, intimidating
submitting	پیش کرنا	presenting, suggesting, offering, tendering
strangers	اجنبی	outsiders, unfamiliar persons, unknown persons
anxious	فکرمند	nervous, worried, concerned, frightened
achievements	کامیابیاں	attainments, accomplishments, successes, triumphs
primary	بنیادی	main, key, prime, principal, major
assess	جانچنا	measure, evaluate, judge, weigh
nerves	اعصاب	anxieties, worries, tensions, stresses, concerns
ace	عمدہ	be very successful, do well, sail through
self-confidence	خود اعتمادی	self-assurance, assurance, poise, confidence
react	رد عمل	respond, answer, reply, counter
conversation	گفتگو	talk, discussion, exchange, banter
excited	پرجوش	happy, eager, thrilled, enthusiastic

Most interviews start the same way: some small talk and banter, followed by some version of, "Tell me about yourself." This open-ended question is a great way for you to take control of your story and start building the case for why you're perfect for this job. You need a plan to tackle the elephant in the room, or else it will eat at your confidence before, during and after the interview. Know your perceived weakness — the thing that may raise an interviewer's eyebrow — and prepare to address it head-on.

زیادہ تر انٹرویو اسی طرح سے شروع ہوتے ہیں: کچھ چھوٹی چھوٹی باتیں اور ہلکا سا مذاق، جس کے بعد اس قسم کا سوال کہ "مجھے اپنے بارے میں بتائیں" یہ کھلا سوال آپ کو اپنی کہانی اپنے طور پر بیان کرنے اور اپنا مدعا بیان کرنے کا ایک بہترین موقع فراہم کرتا ہے کہ آپ بیان کر سکیں کہ آپ اس ملازمت کے لیے کیوں موزوں ترین ہیں۔ ایک بہت بڑے کام سے نمٹنے کے لئے آپ کو ایک منصوبے کی ضرورت ہے، ورنہ یہ انٹرویو سے پہلے، اس کے دوران، اور اس کے بعد، آپ کے اعتماد کو ختم کر دے گا۔ اپنی کمزوریاں جانیں جنہیں آپ محسوس کرتے ہیں، وہ چیزیں جس سے انٹرویو لینے والے کی بھونکیں چڑھ سکتی ہیں، ان کے بارے میں پہلے ہی سے تیاری کریں۔

banter	ہلکا سا مذاق	teasing, mocking, joking, chitchat, chat
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Scholar's Federal English (for Grade - 11)

tackle	لمٹنا	face, confront, undertake, deal with
elephant in the room	بہت بڑا کام	big problem, major concern, major problem, major issue
confidence	اعتماد	sureness, conviction, poise, assurance
perceived	محسوس کردہ	apparent, observed, sensed, understood

At the forefront of any interviewer's mind, while conducting job interviews, job specific questions are designed to measure the candidate's ability to perform the duties of the job against the skills required to execute the position smoothly and effectively. This type of interview questions are especially important for jobs where technical knowledge is required or where the company needs an experienced candidate who can do the job from the very first day. Job specific interview questions are designed to determine if you have the knowledge and skills needed to perform the job for which you are being considered. When you respond to such types of questions, your goal should be to show that you are the best fit for the job out of all the applicants the employer is interviewing. In addition to hard-and-fast skills, the employer will also explore whether you have the right mindset for the job and can help achieve the company's goals.

کسی بھی انٹرویو لیئے والے کے ذہن میں، نوکری کے انٹرویوز کے دوران، سب سے پہلے، ملازمت سے متعلق مخصوص سوالات بنائے جاتے ہیں جو امیدوار کی یہ صلاحیت جانچنے کے ہوتے ہیں کہ اس میں ذمہ داری سے فرائض آسان اور مؤثر طریقے سرانجام دینے کی اہلیت موجود ہے۔ اس قسم کے انٹرویو سوالات خاص طور پر ملازمتوں کے لئے اہم ہیں جہاں تکنیکی علم کی ضرورت ہوتی ہے یا جہاں ادارے کو ایک تجربہ کار امیدوار کی ضرورت ہوتی ہے جو پہلے دن سے ہی کام کر سکتا ہے۔ ملازمت کے مخصوص انٹرویو سوالات اس بات کا تعین کرنے کے لئے تیار کیے جاتے ہیں کہ آیا آپ کے پاس اس کام کو سرانجام دینے کے لئے درکار علم اور صلاحیتیں ہیں جس کے لئے آپ پر غور کیا جا رہا ہے۔ جب آپ اس قسم کے سوالوں کا جواب دیتے ہیں تو، آپ کو اپنا ہدف یہ ظاہر کرنا چاہئے کہ تمام امیدواروں میں سے جو انٹرویو دے رہے ہیں ان میں سے آپ ملازمت کے لئے موزوں ترین ہیں۔ ضروری مہارتوں کے علاوہ، آخریہ بھی دریافت کرے گا کہ آیا آپ کے پاس ملازمت کے لئے صحیح مزاج ہے اور آپ ادارے کے اہداف کو حاصل کرنے میں مدد کر سکتے ہیں۔

forefront	سب سے پہلے	front, vanguard, lead, head
designed	بنانا	created, conceived, planned, suggested
measure	جانچنا	gauge, determine, assess, evaluate, appraise
effectively	مؤثر انداز سے	efficiently, successfully, excellently
technical	تکنیکی	specialised, expert, scientific
respond	جواب دینا	reply, answer, retort, return
explore	دریافت کرنا	search, study, investigate, survey
mindset	مزاج	attitude, outlook, mentality, approach

It's always important to be prepared to respond effectively to the questions that employers typically ask. Since these questions are so common, the interviewers will expect you to be able to answer them smoothly and without hesitation. You don't need to memorise your answers, but you should think about what you're going to say so that you're not put on the spot. Your responses will be stronger if you prepare in advance, know what to

یہ ہمیشہ ضروری ہے کہ ان سوالوں کا مؤثر جواب دینے کے لئے تیار رہیں جو آجر عام طور پر پوچھتے ہیں۔ چونکہ یہ سوالات بہت عام ہیں، لہذا انٹرویو لیئے والے آپ سے توقع کریں گے کہ آپ ان کا جواب آسانی سے اور بغیر کسی ہچکچاہٹ کے دے سکتے ہیں۔ آپ کو اپنے جوابات حفظ کرنے کی ضرورت نہیں ہے، لیکن آپ کو اس کے بارے میں سوچنا چاہئے کہ آپ کیا کہنے جا رہے ہیں تاکہ آپ کو شرمندگی نہ ہو۔ اگر

expect during the interview, and have a sense of what you want to focus on. Rehearsing is one of the best ways to prepare for a job interview. A mock interview, also known as a practice interview, is a simulation of an actual job interview. It provides job seekers with an opportunity to practice for an interview and receive feedback on their interviewing skills. Typical mock interview is a practice job interview held with a professional career counselor, friends or family members. A mock interview helps you learn how to answer difficult questions, develop interview strategies, improve your communication skills, and reduce your stress before an actual job interview. If you act on these pragmatic suggestions and strategies, you can be a high flier.

آپ پہلے سے تیاری کریں گے، پتہ ہو کہ انٹرویو کے دوران متوقع سوالات کیا ہیں، اور احساس ہو آپ کو کس چیز پر توجہ مرکوز کرنا ہے تو آپ کے جوابات ٹھوس ہوں گے۔ مشورہ کرنا تو کر کے انٹرویو تیار کرنے کا ایک بہترین طریقہ ہے۔ ایک فرضی انٹرویو، جسے مشق کا انٹرویو بھی کہتے ہیں، ملازمت کے اصل انٹرویو کی نشانی ہے۔ یہ ملازمت کے متقاضی افراد کو انٹرویو کے لئے مشق کرنے اور ان کی انٹرویو کرنے کی مہارت پر رائے حاصل کرنے کا موقع فراہم کرتا ہے۔ عام فرضی انٹرویو ایک پیشہ ورانہ ملازمت کا انٹرویو ہوتا ہے جو پیشہ ور، مشیر، دوستوں یا خاندان کے افراد کے ساتھ ہوتا ہے۔ ایک فرضی انٹرویو آپ کو مشکل سوالات کے جوابات دینے، انٹرویو کی حکمت عملی تیار کرنے، اپنی بات چیت کی مہارت کو بہتر بنانے اور ملازمت کے اصل انٹرویو سے قبل اپنے تناؤ کو کم کرنے کا طریقہ سیکھنے میں مدد کرتا ہے۔ اگر آپ ان عملی مشوروں اور حکمت عملیوں پر عمل کرتے ہیں تو، آپ میں کامیاب ہونے کی صلاحیت ہو سکتی ہے۔

typically	عموماً	normally, usually, habitually, on average
smoothly	روانی سے	easily, effortlessly, efficiently, well
hesitation	ہچکچاہٹ	reluctance, indecision, qualms, unwillingness
rehearsing	مشق	practicing, preparing, training, repeating
mock	فرضی انٹرویو	practice, fake, simulated, imitation, artificial, pretend
simulation	نقلی	imitation, reproduction, replication
opportunity	موقع	chance, occasion, opening, break
feedback	رائے حاصل کرنا	response, reaction, comment, opinion
counselor	مشیر	therapist, analyst, advisor, guide
strategies	حکمت عملی	plans, policies, approached, tactics, schemes
pragmatic	عملی	practical, realistic, logical, rational, sensible, reasonable

GLASSARY

Word	Meaning
Accentuated	make more noticeable or prominent.
Ace	(informal) a person who excels at a particular sport or other activity (from game of cards)
Banter	playful 'and friendly exchange of teasing remarks
Booster	something that improve or increase something (confidence / morale)
Clumsy	awkward in handling things.
Colleagues	a person with whom one works in a profession or business
hanging out	to spend a lot of time in a place or with/ someone

high flier	a person who is or has the potential to be very successful, especially academically or in business.
hiring process	The process of reviewing applications, selecting the right candidates to interview, testing candidates, choosing between candidates to make the hiring decision and performing various pre-employment tests
management	the process of dealing with or controlling things or people
nerve-wracking	causing stress or anxiety
outfit	a set of clothes worn together, especially for a particular occasion or purpose
overdressing	to dress too warmly, too showily, or too formally for the occasion.
put on spot	if you put someone on the spot, you cause them embarrassment or difficulty by forcing them at that moment to answer a difficult question or make an important decision
simulation	imitation of a situation or process
sparkle	shine brightly with flashes of light

READING COMPREHENSION

Answer the following questions.

1. What is a job interview?

Ans. A job interview is a conversation between an employer and a job applicant. During a job interview, the employer assesses an applicant's qualifications, appearance, and general fitness for the job. An interview is a vital component of the hiring process. It enables an employer to determine if an applicant's skills, experience, and personality meet the requirements of the job.

2. Describe some types of job interviews and their purposes.

Ans. There are different types of interviews which employers conduct. These include behavioural interviews, case interviews, group interviews, phone interviews, and video interviews.

Behavioural Interviews: These are used to determine how a job applicant has handled various job situations in the past. The idea is that an applicant's past behaviour predicts how the applicant will act in the new job.

Case Interviews: In these interviews, an employer gives a job applicant a business scenario and asks him or her to find a solution.

Group Interviews: There are two types of group interviews: an applicant is interviewed by a group of interviewers, or one employer interviews a group of applicants.

Phone Interviews: Companies often conduct interview over the telephone. Such interviews are conducted for shortlisting candidate. Then only shortlisted candidates are invited for detailed interviews.

Video Interviews: Software programs such as Skype, Zoom, and FaceTime provide facilities for video calling. Video interviews are becoming more common. These are conducted when an applicant and an employer are located at distant locations.

3. How should one dress for job interviews?

Ans. Dress for a job interview should be formal. It should be according to the requirements of the job. One should dress smartly for the interview. One should avoid overdressing. Overdressing seems clumsy, disrespectful, cheap, and untidy. Ideally, one should talk to a current employee or look around to know how casual or formal the company is. Then, one should dress slightly above that to show respect. There is no need for expensive clothes or fancy brands.

4. What is the impact of dressing on interview?

Ans. The dress, among other things, impresses interviewers. It not only influences the interviewer's perception of

applicants, but it also affects how applicants' feel about themselves. Applicants' dress reflects their personality. However, looks and appearance are not everything. But self-expression through dress certainly adds some fun and sparkle to life.

How can a person keep nerves calm during interviews?

Ans. Candidates should keep their nerves calm during interviews. To keep their nerves calm, candidates should carefully plan the opening conversation in interviews. If candidates answer the first question confidently, it will build their confidence for the rest of the interview. They will remain calm during the rest of the interview. They will have self-confidence. To have self-confidence, they should prepare for their interviews thoroughly.

What is the importance of the first five minutes in a job interview? How should the opening of the interview be planned?

Ans. Studies show that about 30 per cent of hiring decisions are made within the first five minutes. Thus, the behaviour, response, and attitude of a candidate during the first five minutes of the interview are very important. It creates the first impression of the candidate. The first impression at the beginning of the interview is important. Candidates should plan their opening carefully. Candidates should use a firm handshake, smile, make eye contact, sit tall, and lean in to show they are engaged. They should listen to the interviewer carefully. They should focus on the question being asked. They should not think about what they want to say in future. They should focus on what the hiring manager is saying now and react accordingly. They reply should be fluid. It should be like a back-and-forth conversation.

What is the role of self-confidence in a job interview and how can it be boosted?

Ans. Self-confidence is an essential factor for success in an interview. Detailed preparation for interviews makes candidates self-confident. The clothes and how candidates perceive themselves create a significant impact on their self-confidence. The clothes a person wears leave a lasting impression. Selection of right dress is a huge confidence booster.

What type of text is used in the lesson 'How To Take Job Interview'? Illustrate it with examples from the text.

Ans. The text in the lesson 'How To Take Job Interview' is informative and educational. It informs candidates about the purpose and importance of interviews. For example, it tells that "Interview is a vital component of the hiring process. It enables the employer to determine if an applicant's skills, experience and personality meet the job's requirements." Similarly, it tells about different types of interview. It then educates job candidates how to prepare for interviews. It describes how candidates should dress up. How can they remain calm during interviews? How should they prepare for interview? For example, it tells that candidates should take mock interviews before appearing for an actual interview.

What is the central idea of the lesson 'How To Take Job Interview'?

Ans. The central idea of an essay is its author's main idea or central argument. The lesson 'How To Take Job Interview' is an informational and educational text. Its central idea is to inform job-candidates on how to be successful in job interviews. It tells them of the requirements of job-interviews. It then educates them how to prepare for job-interviews.

What is a mock interview? How can it be helpful for the preparation of job interviews?

Ans. A mock interview is a practice interview. It is also known as a practice interview. It is the practice of an actual job interview. It provides candidates with an opportunity to practice for an interview and receive feedback on their interviewing skills. A professional career counsellor usually holds it. Friends or family members can also hold it. A mock interview helps candidates learn how to answer difficult questions, develop interview strategies, improve communication skills, and reduce stress before an actual job interview.



WRITING SUGGESTIONS**Writing Suggestions****Comprehending Job Advertisements****Job Advertisements (A)****TEACHING ASSISTANT**

Required from: November 2002 - Term time only, four mornings weekly

We are looking for a caring and enthusiastic teaching assistant to work in a Y3 classroom to work alongside children who require extra support. Experience of working with children is essential. You will be part of a friendly and committed staff team and we shall offer opportunities to help you develop professionally.

Please telephone Ms. Maria, School Secretary for further details. Visits are welcomed. Letters of applicant and CV with the details of 2 references should be sent to Ms. Laila, Head teacher by October 14.

Principal

St. Michael's Junior School

Circular Road, Peshawar.

Job Advertisements (B)**CONTRACTS MANAGER**

KP Builders has been providing a quality service for over 25 years, specialising in refurbishment and major alterations for Local Authorities & Housing Associations in the Capital Territory, Islamabad.

Our continued success is due to the commitment of our dedicated team of professionals. We are looking for an experienced Contracts Manager, able to demonstrate the drive necessary to lead a team of Surveyors, Site Managers and Trades, reporting to the Contracts Director.

You will be responsible for controlling all projects using the company's management control process and our fully computerised ICT system.

This is a great opportunity for an individual with a proven track record of delivering projects on time & within budget whilst able to maintain our mission statement of 'Building Quality on Time'.

If you feel this is the challenge for you, please apply in writing with a full CV to:

Mr. Ibrar Khan

KP Builders,

Blue Area, Islamabad

READING COMPREHENSION QUESTIONS

1. Read through the advertisement labelled (A) again and make a list of all the words and expressions used to describe:

a) The job requirements

The requirements for the job are that an applicant must be a caring and enthusiastic person who can work alongside children who require extra support. Experience of working with children is essential.

b) The benefits offered by the job.

The successful applicant will be part of a friendly and committed staff team. He or she shall have opportunities for professional development.

2. Look at the job advertisement labelled (B) and answer the questions.

a. Who placed the job advertisement in the newspaper?

The job advertisement has been placed in the newspaper by KP Builders, Blue Area, Islamabad.

b. What job is being offered and which sector?

The job of Contract Manager in the sector of refurbishment and major alterations for Local Authorities & Housing Associations in the Capital Territory, Islamabad is being offered.

c. What is required for the job?

A proven track record of delivering projects on time & within budget is required for the job.

d. Where will the successful candidate work?

The successful candidate will be required to control all projects using the company's management control process and fully computerised ICT system

Garrison Academy Kharian Cantt

(Army Public School & College System)

TEACHING STAFF REQUIRED

Following qualified and committed teaching staff is required for the under mentioned positions.

Ser	Name of Post	Qualification / Experience
01	Arabic MA (Arabic) or equal (Male / Female)	Master in Arabic with minimum three years' experience.
02	Career Counselor / School Counselor	MT from reputed Institution
03	English	MA English
04	Urdu	MA Urdu
05	Maths	MSc Maths
06	Physics	MSc phy.
07	Chemistry	MSc Chem.

• Attractive salary package commensurate with experience and qualifications. Pay package has been recently revised. Candidates having experience of minimum three years of teaching in well reputed English medium institutions will be given preference.

• Keeping in view experience and qualification, special grade may be offered to the deserving candidates.

• Atmosphere and working conditions of GAK are excellent. Additional benefits/ perks and privileges including medical treatment, membership of club, loan and board & lodging facilities are also provided. Intensive training for teachers is

conducted free of cost under APSACS.

- Semi-furnished single accommodation is offered in a safe and pollution free environment.
- Complete CVs with photographs and a copy of CNIC to be forwarded to Principal Garrison Academy Kharlan Cantt within 10 days of publication of the advertisement.

Principle (Prof Arjasab Khan Zafar) Tel: 053-9240263, 053-59-36325

(A sample of an original job advertisement from a National Daily)

What is a CV?

A CV, which stands for curriculum vitae, is a document used when applying for jobs. It allows you to summarise your education, skills and experience enabling you to successfully sell your abilities to Potential employers.

In the USA and Canada CVs are known as resumes. These documents tend to be more concise and follow particular formatting rules.

How long should a CV be?

A standard CV should be no longer than two sides of A4. As a recent graduate your CV may only take up one page and that's ok. Some medical or academic CVs may be longer depending on your experience. To save space only include the main points of your education and experience. Stick to relevant information and don't repeat what you've said in your cover letter.

What to include in a CV?

Contact details - Include your full name, home address, mobile number and email address. Unless you're applying for an acting or modelling job you, don't need to include your date of birth or a photograph.

Profile - A CV profile is a concise statement that highlights your key attributes and helps you stand out from the rest. Usually placed at the beginning of the CV it picks out a few relevant achievements and skills, while expressing your career aims. A good CV profile focuses on the sector you're applying to, as your cover letter will be job-specific. Keep your personal statements short and snappy-100 words is the perfect length.

Education - List and date all previous education, including professional qualifications. Place the most recent first.

Work experience - List your experience in reverse date order, making sure that anything you mention is relevant to the job you're applying for. If you have plenty of relevant work experience, this section should come before education.

Skills and achievements - This is where you talk about the foreign languages you speak and the IT packages you can competently use. The key skills that you list should be relevant to the job. Don't exaggerate your abilities, as you'll need to back up your claims at interview. If you've got lots of job-specific skills you should do a skills-based CV.

Interests - 'Socialising', 'going to the cinema' and 'reading' aren't going to catch a recruiter's attention. However, relevant interests can provide a more complete picture of who you are, as well as giving you something to talk about at interview.

The document tends to be organised chronologically and should make it easy to get an overview of an individual's full working career. A CV is static and doesn't change for different positions, the difference would be in the cover letter.

Resume:

A resume, or resume, is a concise document typically not longer than one page as the intended reader will not dwell on your document for very long. The goal of a resume is to make an individual 'stand out from the competition'.

The job seeker should adapt the resume to every position they apply for. It is in the applicant's interest to change the resume from one job application to another and to tailor it to the needs of the specific post. A resume doesn't have to be ordered chronologically, doesn't have to cover your whole career and is a highly customisable document.

Differences:

As stated, three major differences between CVs and resumes are the length, the purpose and the layout. A resume is a brief summary of your skills and experience over one or two pages, a CV is more detailed and can stretch well beyond two pages. The resume will be tailored to each position whereas the CV will stay put and any changes will be in the cover letter.

A CV has a dear chronological order listing the whole career of the individual whereas a resume's information can be shuffled around to best suit the applicant. The main difference between a resume and a CV is that a CV is intended to be a full record of your career history and a resume is a brief, targeted list of skills and achievements.

Let's revise

CV – long, covers your entire career, static
Resume – short, no particular format rule, customisable

(A Sample CV)

MUHAMMAD ABBASATIF



Summary

Senior Web Developer, specialising in front end development. Experienced with all stages of the development cycle for dynamic web projects. Well-versed in numerous programming languages including HTML5, PHP OOP, JavaScript, CSS, MySQL. Strong background in project management and customer relations.

Skill Highlights

Project management
Strong decision maker

Creative design, Innovative
Service-focused
Complex problem solver

Contact

Address: House No. 570, Street No. 75, Shami Road, Peshawar

Phone: +92 300 1234567
abbas12345@gmail.com

Email:

Experience

Web Developer- 09/2015 to 05/2019

Luna Web Design, Peshawar

Cooperate with designers to create clean interfaces and simple, intuitive interactions and experiences.

Develop project concepts and maintain optimal workflow.

Work with senior developer to manage large, complex design projects for corporate clients. Complete detailed programming and development tasks for front end public and internal websites as "Yell as challenging back-end server code.

Carry out quality assurance tests to discover errors and optimise usability.

Education

Bachelor of Science: Information Technology - 2014.

Certifications

Microsoft Office (certificate): Power Point, Excel, Outlook, Programming Languages: JavaScript, C++, HTML5, CorelDraw, Illustrator, Adobe Photoshop, 3D Animation.

References

Will be furnished on demand.

Job Application or Cover Letter

Cover Letter

When you apply for a job with a curriculum vitae (CV), it's important to include a cover letter, also known as a covering letter. This letter allows you to make a favorable first impression, using narrative in your own tone of voice to catch the reader's attention and encourage him/her to give a serious review to your attached resume/ CV.

Tailor the Letter to Fit the Organization

The letter should be tailored to respond to specific requirements requested by organisation you are approaching. Don't try to use the same cover letter for every job you apply for. Each letter needs to provide detailed information about

why are you are qualified for' the specific job in question, and it should outline the reasons for your interest in the company or organisation.

Use your cover letter to identify the skills or experiences most specific to the job. rather than restating the information in your CV.

What to Include

- The content of your cover letter should be brief and structured. Avoid lengthy repetition of information covered in your CV. Unlike a CV, it is acceptable to write a cover letter in the first person.
- Your letter should address the relevant contact, whose name often appears in the job advertisement. Avoid "Sir" or "Madam" if possible.
- If you are replying to a job ad, say so. Mention the job title, any reference number, and where and when you saw it.
- In some cases, an advertisement will indicate that a more substantial letter is required. Always follow specific instructions and include any information if it is specifically requested. Your current salary is an example.
- Briefly outline your current situation and why you are seeking change. Mention your current or last job qualifications, and professional and academic training, tailoring your information to make it as relevant as possible to the job applied for.
- Tell the potential employer a little about themselves to demonstrate you have properly read the position description and that you have done some research into the organisation. Also, state why you are interested in them as an employer.
- Succinctly emphasise why an employer may want to meet and employ you. Highlight your transferable skills, achievements, and versatility. Explain what you can contribute and what makes you stand out from your competitors. Mention personality traits relevant to the role applied for.
- Ensure that your CV cover letter flows freely, however, and does not slavishly match, every point on the job description. The reader should be left with an overall impression that you are a potentially valuable addition to the workforce.
- Negative information of any sort should be avoided in your cover letter as well as on your CV.
- Close your letter with a polite expression of interest in further dialogue with the recruiter. Do mention that you would like the opportunity to discuss your suitability further in a personal interview and that you await a response in due course.
- Ensure your letter is neatly and clearly presented with no grammatical or spelling errors.

Cover Letter Sample

To

The Principal

Garrison Academy

Kharian Cantt

Subject: APPLICATION FOR THE POST OF MATH'S TEACHER

Please refer to your advertisement in the national daily on the subject cited above. I would like to be considered for the above position and hope to demonstrate how much I could bring to it. I did MSc in Mathematics from the University of Peshawar. After MSc I completed Teacher Training program from Institute of Education and Research, University of Peshawar.

During teaching Mathematics, I have gained experience of making purposeful and appropriate lesson plans that provide for effective teaching strategies and meet the individual needs of students. I also gained experience to prepare, select and use teaching-learning materials for students (including the use of textbooks, definitions and their related problems, short notes explaining problems, solving steps). I also made e-learning materials for Inter-College Mathematics' competitions.

During three year of working experience in educational environment I have always built up an effective working relationship with my colleagues. I am a motivated, enthusiastic and organised person. I am also a flexible person both

working individually and as a team member. I am a target-oriented individual who likes working in challenging and dynamic environment. I strongly, do believe that I have every essential and desired capability for this post.

I would be grateful for the opportunity to demonstrate my capabilities further at interview. I look forward to hearing from you. My CV is attached with the application.

Yours sincerely,

Muhammad Abbas, Peshawar

Oral Communication

With your classmates create a mock interview setting where your partners are supposed to be interviewers and you are potential candidate and is going to be interviewed. Have a conversation where everyone in turns ask you questions about your academic background, your interests, your skills and hobbies. Now, demonstrating your good listening skills, answer their questions with confidence using your reciprocal ability. Once it feels complete, stop the scene and switch sides; then go through it again with the roles reversed. Practice the most probable questions and answers in this mock job interview.

VOCABULARY AND GRAMMAR

VOCABULARY

Vocabulary

Search the following home related words in a dictionary, identify their part of speech then fill in the blanks.

fireplace bathroom floors garage window garden
outside bedrooms downstairs furniture dining kitchen

I live with my family in a house near the sea. The house is 60 years old and has a big **garden** with fruit trees and flowers. We have two **bedrooms** upstairs, where we sleep. The living room is **downstairs**. The **bathroom** has a shower and toilet, but no bath. We cook in the **kitchen** and eat in the **dining** room. We don't have a **garage** for the car, so we park it **outside** the house. We don't have any carpets in the house, we prefer wooden **floors**. We also have a lot of antique **furniture**, including chairs and tables. The house is always warm in winter because we have a lovely big **fireplace**. In summer, the sun shines through the big **window** in the living room.

GRAMMAR

A. Make passive voice.

1. In this street letters **are delivered** by the postman at 8 every day. (deliver)
2. This bag **was found** on the bus yesterday night. (find).
3. I'm afraid the dress **cannot be washed** in hot water. (cannot wash)
4. **Has** your motorbike **been repaired** yet? I'd like to borrow it. (repair)
5. The message **will be sent** tomorrow, I promise. (send)
6. These offices **are being cleaned** now. Be careful, the floors are wet. (clean)
7. This report **would not be finished** in time if you didn't help me. Thank you very much. (not finish)
8. Why **is** the TV **turned on**? Everyone has gone to bed. (turn on)
9. This building needs' renovating. It **has not been reconstructed** since the 1960's. (not reconstruct)
10. Madam you cannot take your bag into the gallery. All bags **must be left** in the cloakroom. (must leave)

11. The engine **was just being tested** when the manager saw it. And he was satisfied with it. (test)
12. I'm sorry, Sir. The last umbrellas **were sold** in the morning. (sell)
13. Where have you been so long? You **would not be allowed** to arrive so late if you worked for me. (not allow)
14. Please, be patient. The plan **will be announced** in two days. (announce)
15. All the halls **are being painted** at the moment. It will take us two three days. (paint)
16. What were we doing at 11 o'clock? We **were being interviewed** by a reporter. (interview)
17. After the window pane **had been replaced** someone smashed the window again. (replace)

B. Complete the conversation with questions in the passive voice.

1. A: There was a storm on the coast last night.
B: **Was anything damaged?** (anything/damage)
A: Yes. Some trees fell on cars. Fortunately, nobody was killed.
2. B: How many cars **were crushed** during the storm? (crush)
A: Three or four.
3. B: **have the trees been removed yet?** (the trees/remove/yet)
A: Yes, they have. But the cars are still there.
4. B: When **will the cars be removed?** (the cars/remove)
A: Tomorrow, I hope.
5. B: **Are the cars badly damaged?** (the cars/badly/damage)
A: Yes, they are. One of them is completely destroyed.
6. B: **Has the removal started yet?** (the removal/start)
A: Yes, It has. When I was there in the morning, one of the cars was just being put onto a lorry.
7. B: You look quite depressed. Was it your car which was completely destroyed?
A: No, it wasn't But... Derek, where **was your car parked** last night? (your car/park)
B: Are you joking? My car had been parked in my garage long before the storm started.

C. Make passive voice

1. I think they make these cars in Japan.
-I think **these cars are made** in Japan.
2. You must not drop litter in the street in Singapore.
Litter must not be dropped in the street in Singapore.
3. Someone smashed our window last night.
Our window was smashed by someone last night.
4. They have already mended the TV set. You can collect it.
The TV set has already been mended. You can collect it.
5. People will need more public transport in the near future.
More public transport will be needed by people in the near future.

6. Don't enter the room. They are decorating the walls.
Don't enter the room. **The walls are being decorated by them.**

7. You should not replace the roof at the beginning of winter.
The roof should not be replaced at the beginning of winter.

8. People are spending less money on cars this year.
Less money is being spent by people on cars this year.

9. They had cooked the meal before 10 o'clock.
The meal had been cooked before 10 o'clock.

10. Someone was building the wall when I was there.
The wall being build by someone when I was there.

11. No problem. They sell this food in every shop.
No problem. **This food is sold by them** in every shop.

12. They delivered more parcels last year because people bought more goods in e-shops.
More parcels were delivered last year because people bought more goods in e-shops.

13. They have not replaced the wheels yet. But they'll let you know as soon as possible.
The wheels have not been replaced yet. But they'll let you know as soon as possible.

Teacher's Guideline:

Explain and revise with the students the rules of change of voice in written and oral discourse.



UNIT 21

The Road Not Taken

(راستہ جو (میں نے) نہیں اپنایا)

Robert Frost

By the end of the unit, the students will be able to:

- use critical thinking to respond orally and in writing to the text (post-reading) to:
- give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
- relate what is read to his or her own feelings and experiences.
- scan to answer short questions.
- read a given poem and give orally and in writing:
- theme and its development.
- personal response with justification.
- recognize literary techniques such as personification and alliteration. analyze how a writer/ poet uses language to:
- appeal to the senses through use of figurative language including similes, metaphors and imagery
- set tone.
- recognize and use varying intonation patterns as aids in spoken and-written to highlight focus in meaning.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- apply rules of capitalization wherever applicable.
- illustrate use of all punctuation marks wherever applicable.
- use the pronunciation key to pronounce words with developing accuracy.

ABOUT THE AUTHOR

Robert Lee Frost (March 26, 1874 – January 29, 1963) was an American poet known for his realistic depictions of rural life and his command of American colloquial speech. Frost frequently wrote about settings from rural life in New England in the early twentieth century, using them to examine complex social and philosophical themes. Robert Frost's most famous poems included 'The Gift Outright,' 'Stopping by Woods on a Snowy Evening,' 'Birches,' 'Mending Wall,' 'The Road Not Taken,' and 'Nothing Gold Can Stay.'

رابرٹ لی فراسٹ (26 مارچ 1874 – 29 جنوری 1963) ایک امریکی شاعر تھے جو دیہی زندگی کی حقیقت پسندانہ عکاسی اور امریکی بول چال تقریر پر عبور کے لئے جانے جاتے تھے۔ فراسٹ نے بیسویں صدی کے اوائل میں نیا انگلینڈ میں زیادہ تر دیہی زندگی کے منظر نامے کے بارے میں لکھا، اور اس کا استعمال کرتے ہوئے پیچیدہ سماجی اور فلسفیانہ موضوعات کی جانچ کی۔ رابرٹ فراسٹ کی سب سے مشہور نظمیں 'The Gift Outright,' 'Stopping by Woods on a Snowy Evening,' 'Birches,' 'Mending Wall,' 'The Road Not Taken,' and 'Nothing Gold Can Stay.'

درج ذیل ہیں:

The Gift Outright,' 'Stopping by Woods on a Snowy Evening,' 'Birches,' 'Mending Wall,' 'The Road Not Taken,' and 'Nothing Gold Can Stay.'

SUMMARY

The poet stands in the woods. There is a fork in the road. Both roads are worn and covered with un-trodden leaves. He cannot travel both the roads. He chooses one. He tells himself that he will travel on the other road another day. However, he knows that it is unlikely that he will have the opportunity to travel on the other road. He says that someday in future when he will think of this situation, he will claim that he took the less-travelled road. And this is what made all the difference in his life.

شاعر جنگل میں کھڑا ہے۔ اس کے سامنے سڑک میں ایک دو راہ ہے۔ دونوں سڑکیں ایک جیسی ٹوٹی پھوٹی ہیں اور بغیر پتوں سے ڈھکی ہوئی ہیں۔ وہ دونوں سڑکوں کا سفر نہیں کر سکتا۔ وہ ایک کا انتخاب کرتا ہے۔ وہ اپنے آپ سے کہتا ہے کہ وہ دوسری سڑک پر کسی اور دن سفر کرے گا۔ اگرچہ وہ جانتا ہے کہ اس کا امکان نہیں ہے کہ اسے دوسری سڑک پر سفر کرنے کا موقع ملے۔ اس کا کہنا ہے کہ آئندہ کسی دن جب وہ اس صورتحال کے بارے میں سوچے گا تو وہ دعویٰ کرے گا کہ اس نے اس سڑک کا انتخاب کیا جس پر کم (لوگوں نے) سفر کیا ہوا تھا۔ اور یہی وہ وجہ تھی تھی جس نے اس کی زندگی کو (دوسروں سے) ممتاز کیا۔

Theme/Central Ideal

The two roads symbolize the choices that one has to make in life. It is very important to make the right choice because we can never go back. Instead of making a choice that everyone follows, the persons who make difference make a choice which is not followed by others.

دو راستے اس انتخاب کی علامت ہیں جو کسی کو زندگی میں کرنا پڑتا ہے۔ صحیح انتخاب کرنا بہت ضروری ہے کیونکہ ہم کبھی (وقت میں) واپس نہیں جاسکتے۔ ہر ایک کی پیروی کرنے کے بجائے، جن لوگوں کی زندگیوں دوسروں سے ممتاز ہوتی ہیں وہ اس راستے کا انتخاب کرتے ہیں، جس کی پیروی دوسرے نہیں کرتے ہیں۔



Two roads diverged in a yellow wood
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

دو روڈ جنگل میں دو سڑکیں (مختلف سڑکیں میں) جاتی تھیں
اور افسوس کہ میں دونوں کا سفر نہیں کر سکتا تھا
اور ایک تھا مسافر، میں طویل عرصے تک کھڑا رہا
اور جہاں تک میں دیکھ سکتا تھا ایک (راستے) کو دیکھا
اس جگہ تک جہاں یہ جھاڑ جھنکار میں مڑتا تھا

Then took the other, as just as fair
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that, the passing there
Had worn them really about the same,

پھر (میں نے) کوہ سر راستہ لیا، مناسب اور اچھا
اور شاید بہتر انتخاب تھا،
کیونکہ یہ گھاس سے اٹھا ہوا تھا اور استعمال سے ہچا ہوا تھا
اگرچہ اس کے لئے، وہاں سے گزرتے ہوئے
اس کو اتنی ہی استعمال شدہ کر دیا تھا۔

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

اور اس صبح دونوں برابر تھے
جہاں پر کسی بھی قدم نے انہیں سیاہ نہیں کیا تھا۔
اور میں نے پہلے (راستے کو) کسی دوسرے دن (کے) لیے اٹھا کر رکھا!
یہ جانتے ہوئے کہ راستہ کس طرح جاتا ہے،
مجھے شک تھا کہ کیا میں کبھی واپس آؤں گا۔

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood and I —
I took the one less traveled by,
And that has made all the difference.

میں اس کو آہ بھرتے ہوئے بتا رہا ہوں گا
کئی صدیوں پہلے:
دو سڑکیں (مختلف سڑکیں میں) جاتی تھیں اور میں نے
میں نے اس کا انتخاب کیا جو سفر کے لیے کم استعمال ہوتی تھی،
اور اس سے ہی تمام فرق پڑا تھا۔

PARAPHRASE OF THE POEM

Stanza 1

Two roads diverged in a yellow wood
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Paraphrase:

On the road of life, the poet arrives at a point where he must decide which of two equally appealing choices is the better one. He examines one choice as best as he can, but the future prevents him from seeing where it leads.

Stanza 2

Then took the other, as just as fair
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that, the passing there
Had worn them really about the same,

Paraphrase:

The poet selects the road that appears at first glance to be less worn and, therefore, less travelled. This selection suggests that he has an independent spirit and does not wish to follow the crowd. After a moment, he concludes that both roads are about equally worn.

Stanza 3

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

Paraphrase:

Leaves cover both the roads. No one on this morning has yet taken either of the roads, for the leaves on the roads are undisturbed. The poet remains committed to his decision to take the road he had previously selected, saying that he will choose the other road on another day. He observes, however, that he probably will never pass this way again and thus will never have an opportunity to take the other road.

Stanza 4

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood and I—
I took the one less travelled by,
And that has made all the difference.

Paraphrase:

The poet says that in years to come, he will be telling others about the choice he made. While doing so, he will sigh either with relief that he made the right choice or with regret that he made the wrong choice. Whether right or wrong, the choice will have had a significant impact on his life.

Explanation with Reference to Context

Stanza 1

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Reference:

This stanza has been taken from the poem 'The Road Not Taken', written by Robert Frost.

Context:

The poet says that once he was walking down a road and reached a fork. He took the time to choose one of the roads. He inspected them to decide which was a better option and then chose the one which seemed less travelled by. He

kept the other one for another day although he knew that he would never get the chance to travel by it. He would go further on the chosen path and not get a chance to go back on it. As he travelled on the selected road, he realized that both the roads were similar. He felt that his future depended on the choice that he made.

Explanation:

In these lines, the poet says that once he was walking down a road and he came across a fork, and the road split in two directions, and he had to choose one of them. The poet says that as he was one person, he could travel on one road only. He had to choose one of these two roads. Yellowwood means a forest in which leaves have turned yellow and are falling from the trees – it happens in autumn. It represents a world which is full of people where people have been living for many years. The poet kept standing there and looked at both the roads carefully as far as he could see. Before travelling one of the roads, he wanted to know where that road would lead him to. Was it suitable for him or no? He was able to see the road only up to a certain point. The road is covered with leaves and is hidden. It happens in our lives also when we have several alternatives, and we have to choose only one of them. We take time to think about the advantages and disadvantages of all the other options. We then make a decision and select one of the alternatives.

Stanza 2

Then took the other, just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same.

Reference:

This stanza has been taken from the poem 'The Road Not Taken', written by Robert Frost.

Context:

The poet says that once he was walking down a road and reached a fork. He took the time to choose one of the roads. He inspected them to decide which was a better option and then chose the one which seemed less travelled by. He kept the other one for another day although he knew that he would never get the chance to travel by it. He would go further on the chosen path and not get a chance to go back on it. As he travelled on the selected road, he realized that both the roads were similar. He felt that his future depended on the choice that he made.

Explanation:

In these lines, the poet kept on looking at one road for a long time to see if it is the right path for him and then he decides and started walking on the other road because he felt that both the roads are equally good. He adds that maybe he thought that the road he chose to travel was a better choice as it had grass on it, which means that it was less travelled by. Not many people had travelled on this road. After he walked on the road for some distance, he realized that both the roads had been worn out the same way. Both the roads were similar. Even in our lives, we chose an option from many options, but all of them may have the same benefits, disadvantages, problems, challenges, and we must face them. We think that we are choosing a better option, but it is not that way.

Stanza 3

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

Reference:

This stanza has been taken from the poem 'The Road Not Taken', written by Robert Frost.

Context:

The poet says that once he was walking down a road and reached a fork. He took the time to choose one of the roads. He inspected them to decide which was a better option and then chose the one which seemed less travelled by. He

kept the other one for another day although he knew that he would never get the chance to travel by it. He would go further on the chosen path and not get a chance to go back on it. As he travelled on the selected road, he realized that both the roads were similar. He felt that his future depended on the choice that he made.

Explanation:

In these lines, the poet says that both the roads were similar that morning. Both had leaves on them, and no one had stepped on them as they were still uncrushed. He decided that he would take one road and keep the other road for another day. However, he knew that he could not go back on the choice that he had made. Similarly, in our lives, once we choose an option, we must keep on moving ahead with that option, and we never get a chance to come back and take the other option that we had left earlier.

Stanza 4

I shall be telling this with a sigh
Somewhere ages and ages hence;
Two roads diverged in a wood, and I —
I took the one less travelled by,
And that has made all the difference.

Reference:

This stanza has been taken from the poem 'The Road Not Taken', written by Robert Frost.

Context:

The poet says that once he was walking down a road and reached a fork. He took the time to choose one of the roads. He inspected them to decide which was a better option and then chose the one which seemed less travelled by. He kept the other one for another day although he knew that he would never get the chance to travel by it. He would go further on the chosen path and not get a chance to go back on it. As he travelled on the selected road, he realized that both the roads were similar. He felt that his future depended on the choice that he made.

Explanation:

In these lines, the poet says that in the future he will take a deep breath and say that once upon a time he had reached such a point in life that there were two roads before him and he travelled on the road which had been less travelled by. That decision determined his future. Similarly, in our lives, we have many options before us, and we have to select only one option. And we choose one option. This option determines our future. This is a powerful message for us that we should be wise and careful while making choices out of the options that we have in our lives because our future depends on the choice that we make today.

GLOSSARY

Word	Meaning
diverge	(of a road, route, or line) separate from another route and going in a different direction.
trodden	Walked
undergrowth	a dense growth of shrubs and other plants, especially under trees in the woodland.
wear	damage, erode, or destroy by friction or use.

READING COMPREHENSION

Answer the following questions.

1. Why is the poem titled as 'The Road Not Taken', why not 'The Road Taken' since it was the road taken that made all the difference?

Ans. The poem is not about the road which is usually taken by people. The poem is about the road which is mostly not taken by people. That is why its title is 'The Road Not Taken'. The poem is also entitled as 'The Road Not Taken' because it is the story of the road which is Not Taken by a majority of people. The poet makes the point that the difference between ordinary and extraordinary people is that ordinary people make choices which are made by most of the people. Whereas, extraordinary people make choices which are not made by many people. It is this choice that makes all the difference and makes them extraordinary.

2. What difference is the poet talking about? Can you make an informed guess?

Ans. The poet is talking about the difference between ordinary and extraordinary people. The poet makes the point that the difference between ordinary and extraordinary people is that ordinary people make decisions which are made by most people. Everyone knows the consequences of these decisions. Whereas, extraordinary people take decisions which are not taken by many people. Since many people do not take these decisions, no one knows their consequences. It is this choice that makes all the difference and makes these people extraordinary.

3. At some critical moment of life, each person has to make decisions. The poet faces making a decision at the turning point of life and he does, and this decision makes all the difference. Why does the poet succeed in making right decision?

Ans. The poem uses a metaphor in which the journey through life is compared to a journey on the road. The poet must choose one of the two paths. Although both the paths look equally attractive, the poet knows that his choice at this moment will have a significant influence on his future. He does make a decision, hoping that he may be able to revisit this place. But he knows that such an opportunity is unlikely. He imagines himself in the future telling the story of his life and claiming that his decision to take the road "less travelled by," the road few other people have taken, "has made all the difference."

4. The imagery 'ages and ages hence' puts value on some essential traits of character that brings a difference in people's life. What in your views are these traits? Explain.

Ans. Personality traits of a person reflect the character of the person. The "ages and ages hence" in the poem refers to the later years in poet's life. The poet is aware of the consequences of the decision he takes now on his future life. One must be brave to travel an unconventional path. One must be courageous enough to accept the challenges and consequences of his decision. These – awareness of consequences of decisions one takes, courage, bravery, and readiness to accept challenges – are some of the traits that bring the difference in people's lives.

5. What in your views is the dominant theme of the poem 'The Road Not Taken'.

Ans. The poem is about uncertainty and confusing situation people face when they have to make choices in their lives. It is because life is full of choices, and the choices we make define the whole course of our lives. The poet faces a situation during his travel. He finds two roads at a point where he has to choose one and must leave the other. He selects one road. He thinks he may come back one day to travel on the other road. However, he also has a feeling that his choice will confront him with unknown circumstances. Though there is some regret over his choice, yet he realizes that it is this choice that has made all the difference in his life.

6. Describe the imagery of the poem 'The Road Not Taken'. Is it abstract or concrete? Illustrate it with examples from the poem.

Ans. The imagery of in a poem is always a significant aspect of the poem. Imagery is used to make readers feel things through their five senses. In this poem, the poet has used images of the sense of sights such as **leaves, yellowwoods**, and these images are concrete and help readers to perceive things they are reading. The image of the road helps readers visualize the road which is taken by a traveller.

WRITING SUGGESTIONS

Writing Suggestions

How do you like the poem 'The Road Not Taken'. Write an appreciation of the poem in your own words.

Ans. "The Road Not Taken" is a lyrical poem of Robert Frost. It describes a problem that is faced by people many times in their lives. It talks about making a decision in life. The poet has expressed this dilemma through the image of two separate roads. The poet has to choose one between them. It is tough to decide which road he should choose. How can one say that one road is better than the other? There are questions a majority of people have to face in life. The end of the road is the consequences of the decision.

The poet has brought out this situation where he has to select between two roads. Both the roads are equally attractive. The fallen yellow leaves are uncrushed. Nobody had walked on them. It is difficult to make a decision. The poet thinks over it for a while to take a proper decision. He chooses one road. The consequences of his decision will only be known at the end of the journey. He chooses the road which is less travelled by. Though it may be lonely, challenging, full of hurdles, he would like to prefer something new. He would walk in the road which is not often used.

B. Write the explanation of the following lines with reference to the context:

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and I —

I took the one less travelled by,

And that has made all the difference.

Oral Communication

Divide the class into groups and ask the students of each group to read aloud the poem 'The Road Not Taken'. Each student should read it on his turn. While reading aloud he himself and the group, should listen to his voice, to the sounds the words make. Now, through group discussion ask them to find the answers of the following questions with their group members.

- Do you notice any special effects?
- Do any of the words rhyme?
- Is there a cluster of sounds that seem the same or similar?
- Is there a section of the poem that seems to have a rhythm that's distinct from the rest of the poem?

VOCABULARY

VOCABULARY

Vocabulary

Find the meaning of the following internet related words in a dictionary, identify their part of speech and then fill in the blanks. Check their pronunciation in the dictionary with the help of the pronunciation key.

spam	messages	board	username
virus	fraudulent	antispam	filter

- I was about to give somebody my account number over the phone when I realized it was a **fraudulent** attempt to get my personal information.
- If you use an **antispam**, your mailbox won't get so full of trash mail.
- Every morning, I have to empty my mailbox of unwanted **messages**. I've decided to open a new e-mail account

- and give the address only to the few friends who usually write to me.
4. I signed up to that baseball website last weekend. I wanted to choose the **username** 'BabeRuth' but someone else had already chosen it. So I chose 'BaseballJoe' instead.
 5. I don't know the answer to that question but if you have a little time later, go onto that cookery **board** ask there. Every time I have a question, I receive an answer within twenty minutes: there are so many knowledgeable people on that site.
 6. Be careful when you open attachments that come with e-mails because you might put a **virus** onto your computer even if a friend sent you the e-mail.

GRAMMAR

A. Use appropriate punctuation marks in the following sentences.

1. We had a great time in Malaysia the kids really enjoyed it
We had a great time in Malaysia – the kids really enjoyed it.
2. Some people work best in the mornings others do better in the evenings
Some people work best in the mornings; others do better in the evenings.
3. What are you doing next weekend
What are you doing next weekend?
4. Mother had to go into hospital she had heart problems
Mother had to go into hospital: she had heart problems.
5. Did you understand why I was upset
Did you understand why I was upset?
6. It is a fine idea let us hope that it is going to work
It is a fine idea; let us hope that it is going to work.
7. We will be arriving on Monday morning at least I think so
We will be arriving on Monday morning – at least, I think so.
8. A textbook can be a wall between teacher and class
A textbook can be a 'wall' between teacher and class.
9. The girls father sat in a corner
The girl's father sat in a corner.
10. In the words of Murphys Law Anything that can go wrong will go wrong.
In the words of Murphy's Law: 'Anything that can go wrong will go wrong.'

B. Put in semicolons, colons, dashes, quotation marks, italics (use an underline), and parentheses where ever they are needed in the following sentences.

1. The men in question Abrar, Nizam, and Iftikhar deserve awards.
The men in question (Abrar, Nizam, and Iftikhar) deserve awards.
2. Several countries participated in the airlift Italy, Belgium, France, and Luxembourg.
Several countries participated in the airlift: Italy, Belgium, France, and Luxembourg.
3. There's no room for error, said the engineer so we have to double check every calculation.
"There's no room for error," said the engineer, "so we have to double check every calculation."

Judge Carswell later to be nominated for the Supreme Court had ruled against civil rights.

Judge Carswell – later to be nominated for the Supreme Court – had ruled against civil rights.

In last week's New Yorker, one of my favorite magazines, I enjoyed reading Leland's article How Not to Go Camping.

In last week's New Yorker, one of my favorite magazines, I enjoyed reading Leland's article "How Not to Go Camping."

Yes, Aayan said, I'll be home by ten.

"Yes," Aayan said, "I'll be home by ten."

There was only one thing to do study till dawn.

There was only one thing to do – study till dawn.

Montaigne wrote the following A wise man never loses anything, if he has himself

Montaigne wrote the following: "A wise man never loses anything, if he has himself"

The following are the primary colors red, blue, and yellow.

The following are the primary colors: red, blue, and yellow.

Arriving on the 8 10 plane were Humera, my old roommate her husband and Mustafa, their son.

Arriving on the 8:10 plane were Humera, my old roommate, her husband; and Mustafa, their son.

When the teacher commented that her spelling was poor, Rehan replied all the members of my family are poor spellers. Why not me?

When the teacher commented that her spelling was poor, Rehan replied, "All the members of my family are poor spellers. Why not me?"

He used the phrase you know so often that I finally said No, I don't know.

He used the phrase "you know" so often that I finally said, "No, I don't know."

The automobile dealer handled three makes of cars Toyota, Suzuki, and Honda.

The automobile dealer handled three makes of cars: Toyota, Suzuki, and Honda.

Though Abbas said he would arrive on the 9 19 flight, he came instead on the 10 36 flight.

Though Abbas said he would arrive on the 9:19 flight, he came instead on the 10:36 flight.

Whoever thought said Ayesha that Ilyas would be elected class president?

"Whoever thought," said Ayesha, "that Ilyas would be elected class president?"

In baseball, a show boat is a man who shows off.

In baseball, a "show boat" is a man who shows off.

17. The minister quoted Isaiah 5:21 in last Sunday's sermon.
The minister quoted Isaiah 5:21 in last Sunday's sermon.
18. There was a very interesting article entitled The New Rage for Folk Singing in last Sunday's New York Times newspaper.
There was a very interesting article entitled "The New Rage for Folk Singing" in last Sunday's New York Times newspaper.
19. Whoever is elected secretary of the club Maheen, or Nadia, or Aisha must be prepared to do a great deal of work, said Jumila, the previous secretary.
"Whoever is elected secretary of the club – Maheen, or Nadia, or Aisha – must be prepared to do a great deal of work," said Jumila, the previous secretary.
20. Darwin's On the Origin of Species 1859 caused a great controversy when it appeared.
Darwin's On the Origin of Species (1859) caused a great controversy when it appeared.

Teacher's Guideline:

Explain and revise with the students the use of punctuation marks and capitalization learnt earlier.



UNIT
22

Progress

A Play In One Act

(ترقی - ایک ایکٹ کا ڈرامہ)

St. John Green Ervine

By the end of the unit, the students will be able to:

- read a text to
- make connections between characters, events, motives and causes of conflicts in texts across cultures.
- distinguish between flexible and inflexible characters.
- describe how a character changes over the course of story
- express justification for change in character.
- recognize genres of literature e.g. fiction, nonfiction, poetry, legend, one act play, etc.
- analyze the conflict in a story or literary selection,
- explore options to resolve the conflict.
- propose another resolution.
- identify and describe the function of set design, dialogue, soliloquies and asides in one act plays.
- analyze story/ one act play elements: characters, events, setting, plot theme, tone, point of view.
- identify the speaker or narrator in a selection.
- recognize the author's purpose and point of view and their effects on the texts identify universal themes present in literature across all cultures.
- use summary skills to extract salient points and develop a mind map to summarize a text.
- recognize and use varying intonation patterns as aids in spoken and written is course to show attitude.
- use active voice and passive voice appropriately in speech and writing according to required communicative functions.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.

ABOUT THE AUTHOR

Saint John Greer Ervine, was born on Dec. 28, 1883, Belfast, Ireland and died on Jan. 24, 1971, London, England. He is a British playwright, novelist, and critic. Ervine's best-known plays are *Mixed Marriage* (1911), *Jane Craig* (1913), and *John Ferguson* (1915). After World War I, Ervine settled in London and became a drama critic for *The Observer*. He wrote books on drama as *The Organized Theatre* (1924) and *The Theatre in My Time* (1933). His plays comedies such as *The First Mrs. Fraser* (1928), *A Rousing London Success*, *Robert's Wife* (1937), and *Private Enterprise* (1947). Ervine also wrote biographies of William Booth, Oscar Wilde, and George Bernard Shaw. His novels include *Francis Place*, *The Tailor of Charing Cross* (1912) and *Alice and a Family* (1915).

سینٹ جان گریئر ایروین، 28 دسمبر 1883 کو بیلفاست، آئرلینڈ میں پیدا ہوئے اور 24 جنوری کو 1971 لندن، انگلینڈ میں وفات پائی۔ وہ ایک برطانوی ڈرامہ نگار، ناول نگار، اور نقاد تھے۔ ایروین کے سب سے مشہور کسٹمرز (1911)، جین کریگ (1913)، اور جان فرگوسن (1915) ہیں۔ پہلی جنگ عظیم کے بعد ایروین نے لندن میں سکونت اختیار کر لی اور آہستہ آہستہ کے لئے ڈرامہ نقاد بن گئے۔ انہوں نے آرگنائزڈ (1924) اور تھیٹر ان مائی ٹائم (1933) کی حیثیت سے ڈرامہ پر کتابیں لکھیں۔ ان کے بعد کے ڈرامے مزاحیہ ہیں جیسے فرسٹ مسز فریئر (1928)، لندن کی ایک بھڑکیلی کامیابی۔ رابرٹ کی بیوی (1937) اور نجی انٹرپرائز (1947)۔ ایروین نے ولیم بوٹھ، آسکر ویلڈ، اور جارج برنارڈ شاوی کی سوانح حیات بھی لکھیں۔ ان کے ناولوں میں فرانسس پیلیس، ٹیلر آف چیرنگ کراس (1912) اور ایلس اور ایک فیملی (1915) شامل ہیں۔

CHARACTERS

PROFESSOR HENRY CORRIE, D.Sc.

MRS. MELDON (his sister)

Hannah (a servant)

SUMMARY

"Progress" by St. John Greer Ervine is a powerful anti-war play. It is a continuous dialogue between Professor Corrie talking excitedly about his invention, a destructive bomb, and his sister Mrs. Meldon. She has recently lost her only son in the War.

Professor Corrie is busy with his experiment. He is happy and proud as his experiment is a success. His sister Mrs. Meldon is grief-stricken as she has lost her only son Eddie in the war. She lost her husband also. Corrie advises her not to think about the past.

Corrie rejoices over his invention as it can destroy a vast city in a few seconds. He says that his invention will make a future war shorter and decisive. He is of the view that success in future wars will depend on who strikes first and what kind of weapons are used.

Mrs. Meldon gently reminds him that his invention will lead to the death of hundreds of young men like her son Eddie. But he ignores her words and rejoices over his invention and the fame and wealth his invention will bring him. He says that he will sell his bomb to a government which offers him the highest amount of money. Mrs. Meldon requests him to destroy his invention.

When Mrs. Meldon is convinced that her brother will not suppress his invention at any cost, she decides to destroy the invention herself. She destroys the laboratory equipment and the sheets of paper on which Corrie has written the formulae. But Corrie is not upset. He says that the formulae are in his brain and he can reproduce them easily.

Mrs. Meldon cannot tolerate his inhumanity any more. When he bends to pick up the sheets, she stabs him with a knife and kills him. She feels that this revenge is justifiable as it will prevent loss of innocent lives in war.

سینٹ جان گریئر ایروین کا 'تری' جنگ کے خلاف ایک طاقتور ڈرامہ ہے۔ اس میں پروفیسر کوری اپنی ایجاد، ایک تباہ کن بم کے بارے میں جوش و خروش سے بات کرتے ہوئے اپنی بہن مسز میلڈن سے گفتگو کرتے ہیں، جو اس کی تباہ کن جنگ میں اپنے اکلوتے بیٹے کو کھو چکی ہیں۔

پروفیسر کوری اپنے تجربے میں مصروف ہیں۔ وہ خوش اور فخر ہیں کیونکہ ان کا تجربہ کامیاب رہا ہے۔ ان کی بہن سزمیلڈن غمزدہ ہیں۔ انھوں نے جنگ میں اپنے اکلوتے بیٹے ایڈی کو کھو دیا ہے۔ انہوں نے اپنے شوہر کو بھی کھو دیا ہے۔ کوری انہیں ماضی کے بارے میں نہ سوچنے کا مشورہ دیتے ہیں۔

کوری اپنی ایجاد پر خوشی مناتے ہیں کیونکہ یہ چند سیکنڈ میں ایک وسیع شہر کو تباہ کر سکتا ہے۔ ان کا کہنا ہے کہ ان کی ایجاد مستقبل میں جنگ کو مختصر اور فیصلہ کن بنائے گی۔ ان کا خیال ہے کہ آئندہ جنگ میں کامیابی کا محصل اس بات پر ہوگا کہ پہلے کون حملہ کرتا ہے اور کس طرح کے ہتھیار استعمال کیے جاتے ہیں۔

سزمیلڈن انہیں خاموشی سے یاد دلاتی ہیں کہ ان کی ایجاد سے ان کے بیٹے ایڈی جیسے سیکڑوں فوجیوں کی موت ہوگی۔ لیکن وہ ان کی باتوں کو نظر انداز کرتے ہیں اور اپنی ایجاد پر خوش ہوتے ہیں کہ ان کی ایجاد ان کے لیے شہرت اور دولت لائے گی۔ ان کا کہنا ہے کہ وہ اپنا نام ایسی حکومت کو فروخت کریں گے جو انہیں سب سے زیادہ رقم فراہم کرے گی۔ سزمیلڈن ان سے ایجاد ختم کرنے کی درخواست کرتی ہیں۔

جب سزمیلڈن کو یقین ہو جاتا ہے کہ ان کا بھائی کسی بھی قیمت پر اپنی ایجاد کو ختم نہیں کرے گا تو وہ خود ایجاد کو ختم کرنے کا فیصلہ کرتی ہیں۔ وہ لیبارٹری کے اس ساز و سامان اور ان کاغذوں کو تباہ کر دیتی ہیں جن پر کوری نے فارمولے لکھے ہیں۔ لیکن کوری پریشان نہیں ہوتے۔ ان کا کہنا ہے کہ فارمولے ان کے دماغ میں ہیں اور وہ انہیں آسانی سے دوبارہ بنا سکتے ہیں۔

سزمیلڈن ان کی غیر انسانی حرکت کو مزید رداشت نہیں کر سکتی ہیں۔ جب وہ کاغذ اٹھانے کو جھکتے ہیں تو وہ انہیں چاقو کے وار سے مار ڈالتی ہیں۔ وہ غموس کرتی ہے کہ یہ انتقام جائز ہے کیونکہ یہ جنگ میں معصوم جانوں کے شیعہ کورو کے گا۔

THEME/CENTRAL IDEAL

"Progress" by St. John Greer Ervine is a successful specimen of a one-act play. It has a unity of theme: the abolition of war. It is written against the background of the First World War in which thousands were butchered and many more became disabled for life. It left many mothers childless and a large number of widows and orphans. This devastation has created diverse reactions in social thinking, and "Progress" is a product of one of the strongest of these sentiments, namely the anti-war feeling of the post-war period.

سینٹ جان گریر ایروین کا ترقی ایک ایکٹ ڈرامے کا کامیاب نمونہ ہے۔ اس میں صرف ایک مرکزی خیال ہے: جنگ کا خاتمہ۔ یہ پہلی جنگ عظیم کے پس منظر میں جنگ کے خلاف لکھا گیا ہے جس میں ہزاروں افراد کو قتل کر دیا گیا تھا اور بہت سے افراد عمر بھر کے لیے معذور ہو گئے۔ اس نے بہت ساری ماؤں کو بے اولاد اور بہت بڑی تعداد میں یتیم چھوڑے۔ اس تباہی نے معاشرتی سوچ میں کئی رد عمل پیدا کیے، اور ترقی کی جذبات میں سے ایک سب سے زیادہ مشہور رد عمل، یعنی جنگ کے بعد کے دور میں جنگ مخالف جذبات کی پیداوار ہے۔



Teacher's Guideline:

Explain to students different genre of literature, e.g., fiction, non-fiction, legend, once act plays, etc.

TEXT WITH URDU TRANSLATION

The scene of the play is laid in the study room of professor Henry Corrie in a remote village in the North of England on a spring day in the year 1919. The room is tidy enough, with the tidiness of a house dominated by a bachelor who is dominated by his work rather than by domestic comfort; and on the large table near the centre of the room there is a litter of scientific apparatus employed by Professor Corrie in the experiment in which he is now engaged. On the walls of the room are a number of diagrams, showing sections of

اس ڈرامے کا منظر سن 1919 میں انگلینڈ کے شمال میں ایک دور دراز گاؤں میں پروفیسر ہنری کوری کے کمرہ مطالعہ میں دکھایا گیا ہے۔ کمرہ کافی صاف ہے، وہ صفائی جو ایک اس گھر میں ہوتی ہے جو ایک کنوارے کے زیر اثر ہو اور جو گھریلو راحت کی بجائے اپنے کام کے زیر اثر ہو؛ اور کمرے کے مرکز کے قریب ایک بڑی میز پر پروفیسر کوری کے زیر استعمال سائنسی آلات کا بکھرے ہوئے ہیں جو اس تجربے میں استعمال ہوتے ہیں جس میں پروفیسر کوری ابکل مصروف ہے۔ کمرے کی دیواروں پر بہت سارے خاکے ہیں، جس میں بہت بڑے بھوں کے حصے دکھائے گئے ہیں۔ ان میں سے ایک خاکے

very large bombs. There is a model of a big bomb on a stand underneath one of these diagrams. There are sectional diagrams of aeroplanes and airships to be seen, also fairly large models of aeroplanes and airships.

کے نیچے اسٹینڈ پر ایک بڑے بم کا ماڈل موجود ہے۔ وہاں ہوائی جہازوں اور فضائی جہازوں کے عمومی ڈرائے نظر آتے ہیں، ہوائی جہازوں اور فضائی جہازوں کے کافی بڑے ماڈل بھی ہیں۔

Words	اردو معانی	Meanings/Synonyms
remote	دور دراز	distant, isolated, far-flung, faraway
tidy	صاف ستھرا	neat, orderly, immaculate
dominated	غلبہ ہونا، زیر اثر	conquered, subjugated, controlled, dictated
bachelor	کنوارا	single, unmarried
domestic	گھریلو	home, family, house, household
litter	بکھرا ہوا	scatter, strew, clutter
engaged	مغروف	busy, occupied, involved, absorbed, engrossed

Professor Henry Corrie, aged between fifty and sixty, is sitting at the centre table watching a chemical process in a large retort. He has cold, humourless eyes, and his mouth, if it were not concealed by a thickish beard, would be seen to have cruel lines about it. He does not, however, impress the casual visitor as a cruel man - indeed, he seems to be a harmless, kindly, inconsequent person; completely absorbed, of course, in his work: It is when he is angry that something of his cruelty is observable -- he is inclined to utter wolfish snarls if he is thwarted or hindered in any way. But the most certain sign of his fundamentally cruel character is his scientific work. Nothing is of greater importance to him than that. A human being is of less consequence to him than the success of even a minor experiment. He regards the retort very closely, muttering to himself as he does so. Sometimes his mutterings are of satisfaction, sometimes of anxiety, once of rage that turns again to satisfaction. A knock is heard on his study door, but he does not hear it. It is repeated. He leans forward to glance more closely at the retort, and then, with a shout of pleasure, rises up and contemplates it. The knock is heard for the third time.

پروفیسر ہنری کوری، جن کی عمر پچاس اور ساٹھ کے درمیان ہے، سنٹر ٹیبل پر بیٹھ کر ایک بڑے ریٹارٹ میں (ہونے والا) کیمیائی عمل دیکھ رہے ہیں۔ ان کی سرد، افسردہ آنکھیں، اور ان کا منہ، اگر یہ گاڑھی واٹھی سے چھپا نہیں ہوتا، تو اس پر ظالمانہ لکیریں نظر آتیں۔ تاہم، وہ اتفاقیہ طور پر آنے والے کو درحقیقت ایک ظالم انسان دکھائی نہیں دیتا تھا، وہ بے ضرر لگتا ہے، شفقت کرنے والا، معمولی وغیرہ اہم انسان؛ یقیناً، مکمل طور پر اپنے کام میں جذب: یہ اس وقت ہوتا جب وہ کسی چیز پر غصہ کرنا شروع کرتے تو ان کی بے رحمی عیاں ہوتی۔ اگر انہیں کسی بھی طرح سے ناکام بنایا جائے یا انہیں روک دیا جائے تو وہ بھیڑیوں کی طرح غرانے پر مائل ہوتے۔ لیکن ان کے بنیادی طور پر بے رحمانہ کردار کی سب سے خاص نشانی ان کا سائنسی کام ہے۔ ان کے لئے کسی کی بھی چیز کی اس سے بڑھ کر کوئی اہمیت نہیں ہے۔ ایک معمولی تجربے کی کامیابی کے مقابلے میں ان کے لئے انسان کی اہمیت کم ہے۔ وہ ریٹارٹ کو اپنے بہت قریب رکھتے ہیں، جب وہ ایسا کرتے ہیں تو خود سے آہستہ سے بولتے ہیں۔ کبھی ان کی خودگامی اطمینان کے باعث ہوتی ہے، کبھی پریشانی کے باعث، کبھی تجسس کے باعث، کبھی غیظ و غضب جو وہ بار بار اطمینان کی طرف لوٹ جاتا ہے۔ ان کے مطالعے کے دروازے پر دستک سنائی دیتی ہے، لیکن وہ سنتے نہیں ہیں۔ اسے دہرایا جاتا ہے۔ وہ زیادہ قریب کی نظروں سے ریٹارٹ کو دیکھتے ہیں اور بارگوشی کے نعرے کے ساتھ، اٹھ کر اس پر غور کرتے ہیں۔ دستک تیسری بار سنائی جاتی ہے۔

concealed	چھپا ہونا	hidden, covered, veiled, disguised
thickish	گاڑھا	dense, hefty, chunky, thick, deep, wide
impress	اثر ڈالنا	stress, highlight, emphasize

inconsequent	بے ضرر	invalid, irrational, nonrational, unreasonable
absorbed	منہمک ہونا	engrossed, riveted, immersed, engaged
cruelty	ظلم	unkindness, brutality, malice, viciousness
snarls	غرائی	growls, roars, sneers, grumbles
thwarted	ناکام بنانا	frustrated, dissatisfied, foiled, impeded
hindered	رودکنا	delayed, stalled, stuck, hampered, obstructed
fundamentally	بنیادی طور پر	basically, essentially, primarily, necessarily
consequence	نتیجہ	result, effect, outcome, aftermath
muttering	بڑبڑانا	grumbling, murmuring, mumbling
anxiety	جھجھکی	nervousness, worry, concern, uneasiness
rage	غیظ و غضب	fury, anger, wrath, temper
contemplates	غور کرنا	meditates, muses, imagines, thinks

CORRIE: (bending over the retort and ending the experiment).

Ah, at last, at last! By Heaven. I've done it at last. (A very loud knock on the door. He turns round in a puzzled fashion). Eh? Oh, oh!

Come in Come in (The door opens, and an elderly servant enters).

SERVANT. Mrs. Meldon...

CORRIE. Yes, yes, Hannah, what is it?

HANNAH. Mrs. Meldon wants to know whether you'll come downstairs to tea or have it up here?

CORRIE. Has she got back?

HANNAH. Yes, sir. She expected you to meet devastating devastating her at the station, sir. She waited a long time in the cold then got Marshall to drive her up.

CORRIE. I meant to go, but I was busy, and then forgot. But she's quite capable of coming home by herself.

HANNAH. Yes, sir. Will you come downstairs to tea sir, or have it up here!

CORRIE. The drawing room's so cold! ... Tell Mrs. Meldon I'll have it up here. I've news for her. Tell her I've good news for her. My experiment is ended, and it's a success.

HANNAH. Is it, sir?

کوری: (ریٹارٹ پر جھکے اور اپنا تجربہ ختم کرتے ہوئے)

آؤ، آخر کار، آخر کار! خدا کی قسم۔ میں نے آخر کار اسے سرانجام دے دیا ہے۔ (دروازہ بہت اونچی آواز میں کھٹکھٹایا جاتا ہے۔ وہ حیرت کے ساتھ مڑتے ہیں)۔ اے، اوہ، اوہ!

آجاء، آجاء (دروازہ کھلتا ہے، اور ایک بوڑھی خدمتگار داخل ہوتی ہے)۔

خدمتگار۔ سر میلڈن۔۔۔

کوری۔ ہاں، ہاں، ہنا، کیا بات ہے؟

ہنا۔ سر میلڈن جانا چاہتی ہیں کہ آپ چائے پینے نیچے آئیں گے یا بیٹیں اوپر بیٹیں گے؟

کوری۔ وہ واپس آئی ہیں؟

ہنا۔ جی، جناب۔ جناب، وہ آپ سے اسٹیشن پر ملنے کی توقع کر رہی تھیں۔ انہوں نے ٹھنڈ میں کافی دیر انتظار کیا تب یہاں تک آنے کے لیے مارشل کو پکڑا۔

کوری۔ میں جانا چاہتا تھا، لیکن میں مصروف تھا، اور پھر بھول گیا۔ لیکن ان میں خود گھر آنے میں کافی صلاحیت ہے۔

ہنا۔ جی، جناب۔ جناب، کیا آپ چائے کے لیے نیچے آئیں گے، یا بیٹیں بیٹیں گے!

کوری۔ ڈرائنگ روم بہت سرد ہے!۔۔۔ سر میلڈن سے کہو میں بیٹیں بیٹوں گا۔ میرے پاس ان کے لیے خبر ہے۔ انہیں بتاؤ میرے پاس ان کے لیے اچھی خبر ہے۔ میرا تجربہ ختم ہو گیا ہے، اور یہ کامیاب رہا

CORRIE. Yes but it's no use telling you about it. You wouldn't understand.

HANNAH. No, sir.

ہاں کیا، جناب؟
کوری۔ ہاں لیکن تمہیں اس کے بارے میں بتانے کا کوئی فائدہ نہیں ہے۔ تم نہیں سمجھ پاؤ گی۔

نہیں، جناب۔

expected	متوقع	anticipated, awaited, envisaged
capable	صلاحیت ہونا	proficient, skilled, gifted, skilful

CORRIE. But I'm a proud man, Hannah. Perhaps you'll understand that. Go and tell Mrs. Meldon.

کوری۔ لیکن میں قابل فخر آدمی ہوں، ہنا۔ شاید تم یہ سمجھتی ہو۔ جاؤ اور مسز میلڈن کو بتاؤ۔

ہاں کی، جناب۔

CORRIE. Don't forget to tell her that my experiment is a success. Or no you'd better not tell her, I'll do that myself. You're sure to make a mess of it. She'll be as pleased as I am.

کوری۔ اسے بتانا نہ بھولنا کہ میرا تجربہ کامیاب رہا۔ یا نہیں تم انہیں نہ بتانا۔ یہ میں خود کروں گا۔ تم یقیناً اس میں گڑبڑ کر دو گی۔ وہ اتنی ہی خوش ہوں گی جتنا میں ہوں۔

ہنا۔ وہ آج بہت خوش نہیں ہیں، جناب۔

HANNAH. She's not very happy today, sir.

CORRIE. Not happy! Why? I'm happy, aren't I?

کوری۔ خوش نہیں آ کیوں؟ میں خوش ہوں، کیا میں نہیں ہوں؟

HANNAH. Well, you see, sir, it's three years ago today since her son was killed in the War...

ہنا۔ اچھا آپ کو معلوم ہے، جناب، تین سال پہلے آج کے دن ان کا بیٹا جنگ میں ہلاک ہوا تھا۔

CORRIE. (almost forgetting his grievance). Oh, yes! I'd forgotten that! Of course, one cannot keep on thinking about these things.

کوری۔ (اپنی شکایت کو تقریباً بھولتے ہوئے) اوہ اچھا! میں اسے بھول گیا تھا! یقیناً، کوئی ان چیزوں کے بارے میں سوچتا نہیں رہ سکتا۔

HANNAH. She does, sir.

ہنا۔ وہ کرتی ہیں، جناب۔

CORRIE. I'm sorry. I didn't meet her at the station. But I had to attend to my experiment, Hannah. I wish she wouldn't dwel on Eddie's death. It's not right for the living to think so much of the dead. She's woman, of course, and a mother — a bereaved mother. We must make allowances, Hannah. That's all. Now if we tell her about my successful experiment, how would that do?

کوری۔ مجھے افسوس ہے۔ میں ان سے اسٹیشن پر نہیں ملا۔ لیکن، ہنا، مجھے اپنے تجربے کو دیکھنا تھا۔ مجھے امید ہے وہ ایڈی کی موت کے خیالوں میں نہیں رہے گی۔ یہ زندہ لوگوں کے لیے مناسب نہیں کہ وہ اسے والوں کے بارے میں اتنا سوچیں۔ وہ ایک عورت ہیں، یقیناً، اور ایک ماں۔ ایک دکھی ماں۔ ہنا، مجھے برداشت کرنا چاہیے۔ بس اتنا ہی ہے۔ اب میں انہیں اپنے کامیاب تجربے کے بارے میں بتاؤں، کیا ہے؟

HANNAH. (dubiously). I don't suppose it would make her feel any worse than she is now, sir.

ہنا۔ (شک سے) میرا نہیں خیال یہ انہیں اس سے زیادہ برا محسوس ہوگا جتنا وہ اب محسوس کر رہی ہیں۔

CORRIE. Well, tell her to come up here and have her tea with me. See? And I'll tell her about my experiment.

HANNAH. Very good, sir. (She turns to go)

کوری۔ اچھا، میں بتاؤں کہ اوپر یہاں آئیں اور میرے ساتھ چائے پیئیں۔ دیکھنا؟ اور میں انہیں اپنے تجربے کے بارے میں بتاؤں گا۔

ہنا۔ بہت اچھا، جناب۔ (وہ جانے کے لیے مڑتی ہے)

make a mess	گڑبڑ کرنا	create chaos, confusion, disorder, clutter
grievance	شکایت	complaint, objection, protest
dwell	سوچنا	brood, mull (over), muse (over), ponder

bereaved	دکھی	mourning, lamenting, sorrowing
allowance	برداشت	concurrence, consent, leave, license, permission, warrant
dubiously	بے یقینی سے	doubtfully, uncertainly, unsurely, suspiciously

CORRIE. Oh! . . . and Hannah, tell her I'm very sorry. I couldn't meet her at the station. That'll break the ice a bit. Then when she realises how important my work is, and how much depends on it, she'll be all right.

HANNAH. Very good, sir. (She goes towards the door. Then she stops, and turns towards him). She really isn't happy, sir. Her nerves aren't at all right. You see, she can't forget, sir!

کوری۔ اوه! . . . اور ہنا، بتاؤ مجھے بہت انوس ہے۔ میں ان سے اسٹیشن پر نہیں مل سکا۔ اس سے برف قدرے پگھلے گی (یعنی دو لوگوں کے درمیان سختی ختم ہوگی)۔ پھر جب اسے پتہ چل جائے گا کہ میرا کام کتنا اہم ہے، اور اس پر کتنے کچھ کا انحصار ہے تو، وہ بالکل ٹھیک ہو جائیگی۔

ہنا۔ بہت اچھا، جناب۔ (وہ دروازے کی طرف جاتی ہے۔ پھر وہ رک جاتی ہے، اور ان کی طرف مڑتی ہے)۔ جناب، وہ واقعی خوش نہیں ہیں۔ ان کے اعصاب بالکل ٹھیک نہیں ہیں۔ آپ دیکھ سکتے ہیں، وہ نہیں بھول سکتیں، جناب!

break the ice	دو لوگوں کے درمیان سختی کا ختم ہونا	become relaxed, become comfortable
nerves	اعصاب	anxieties, worries, tensions, stresses

(But the Professor is back at his table, intently regarding his experiment, and, except for a grunt, he does not reply. Hannah goes out. The Professor makes some calculations on paper, and then sits back in his chair regarding them with delight. His manifestations of joy are interrupted by the entrance of his sister, Mrs. Meldon, aged about forty-three. She is dressed in black, partly because she is a widow, but chiefly because of her son's death. She is a sensitive-looking woman, now plainly suffering deeply from her memories, but her nervous sensibilities give her a strength on occasions which is hardly credible. She is not a fretful, complaining woman who behaves as if she were the only person in the world who . . . had suffered a bereavement, and when, in the course of the play, she speaks of her loss she does so with grave and beautiful dignity).

(لیکن پروفیسر اپنے ٹیبل پر واپس ہیں، اپنے تجربے کے بارے میں غور کرتے ہوئے، مہمان بڑا ہٹ کے، انہوں نے جواب نہیں دیا۔ ہنا باہر چلی جاتی ہے۔ پروفیسر کاغذ پر کچھ حساب کتاب کرتے ہیں، اور پھر ان کے بارے میں خوشی سے لہنی کر رہے ہیں۔ ان کی خوشی کے تاثرات میں ان کی بہن، سر میڈن، جن کی عمر تقریباً چالیس برس ہے، کے آنے پر خلل پیدا ہوتا ہے۔ وہ سیاہ لباس میں ملبوس ہیں، اس کی ایک وجہ یہ ہے کہ وہ بیوہ ہیں، لیکن اس کی بڑی وجہ ان کے بیٹے کی موت ہے۔ وہ ایک حساس دکھائی دینے والی عورت ہیں، اب واضح طور پر اپنی یادوں سے گہری تکلیف میں مبتلا ہیں؛ لیکن اس کی قوت احساس سے انہیں تقویت ملتی ہے جو کم ہی قابل اعتبار ہوتی ہے۔ وہ کوئی فریاد یا شکایت کرنے والی عورت نہیں ہیں جو ایسا ظاہر کرتی ہے کہ جیسے وہ دنیا کی واحد فرد ہیں۔۔۔ جو جدائی کا غم سہہ رہی ہیں، اور جب ڈرامے کے دوران، وہ اپنے نقصان کی بات کرتی ہیں تو وہ ایسا سنجیدگی اور خوبصورت وقار کے ساتھ کرتی ہیں۔

intently	غور کرنا	carefully, keenly, raptly, closely
except	ماسوائے	but, excepting, excluding
grunt	بڑا ہٹ	mumble, murmur, rumble, snort
delight	خوشی	enjoyment, pleasure, joy, glee, gladness
manifestations	تاثرات	appearances, displays, exhibitions, signs, demonstrations
interrupted	خلل پڑنا	disrupted, stopped, suspended, discontinued
sensitive	حساس	delicate, subtle, confidential, secret

suffering	تکلیف	sorrow, grief, misery, anguish
sensibilities	قوت احساس	feelings, emotional response, receptivity
occasions	مواقع	times, events, incidents, occurrences
credible	قابل اعتبار	trustworthy, reliable, sincere, dependable
fretful	شکایت کرنے والی	irritable, upset, petulant, complaining
bereavement	سوگ، جدائی	grief, mourning, sadness, remembrance
dignity	وقار	self-respect, self-esteem, poise, pride

MRS. MELDON. HENRY!

CORRIE. Eh! (Turning). Oh, my dear Charlotte, I'm sorry I did not meet you at the station! ...

MRS. MELDON. (Seating herself by the fire). It doesn't matter, Henry. Only I thought you were coming — you said you would — and I waited a long time in the cold!...

CORRIE. Yes. I'm sorry about that, but you see, I was busy. Charlotte, I've succeeded at last. I've got just exactly what I wanted Charlotte. Absolutely the thing. This will bring fame and fortune to me. I shall be rich now, but more than that, I shall be famous. My name will live for ever. When I saw how well the experiment going, I said to myself, "Charlotte won't really expect me to meet her just when everything's going so right, after all, she's grown up woman and she knows the way home as well as I do!" So I didn't go. I stayed here and did my work. I know you'd understand. And it's a success. Charlotte, the greatest and most wonderful success I've ever had.

MRS. MELDON. Oh, yes.

سز میلڈن۔ ہنری!

کوری۔ آہ! (مڑتے ہوئے)۔ اوہ، میرے پیاری شارلٹ، مجھے افسوس ہے کہ میں آپ سے اسٹیشن پر نہیں مل سکا!۔۔۔

سز میلڈن۔ (آگ کے پاس بیٹھتے ہوئے)۔ اس سے کوئی فرق نہیں پڑتا، ہنری۔ صرف میں نے سوچا تھا کہ آپ آ رہے ہیں۔۔۔ آپ نے کہا تھا کہ آپ آئیں گے۔۔۔ اور میں نے سردی میں دیر تک انتظار کیا!۔۔۔

کوری۔ ہاں۔ مجھے اس کے بارے میں افسوس ہے، لیکن آپ دیکھ سکتی ہیں میں مصروف تھا۔ شارلٹ، میں آخر کار کامیاب ہو چکا ہوں۔ شارلٹ مجھے بالکل وہی مل گیا ہے جو میں چاہتا تھا۔ بالکل وہی چیز۔ یہ میرے لئے شہرت اور دولت لائے گی۔ اب میں دولت مند ہوں گا، لیکن اس سے بھی بڑھ کر، میں مشہور ہوں گا۔ میرا نام ہمیشہ زندہ رہے گا۔ جب میں نے دیکھا کہ تجربہ کتنا اچھا چل رہا ہے تو میں نے اپنے آپ سے کہا، "شارلٹ یقیناً مجھ سے ملنے کی توقع نہیں کر رہی ہوگی جب کہ سب کچھ ٹھیک ٹھاک چل رہا ہے، آخر کار وہ بڑی عورت ہے اور وہ گھر کے راستے کو اتنا ہی جانتی ہے جتنا کہ میں!" چنانچہ میں نہیں گیا۔ میں یہاں رہا اور اپنا کام کیا۔ میں جانتا ہوں کہ آپ سمجھ جائیں گی۔ اور یہ ایک کامیابی ہے۔ شارلٹ، یہ سب سے بڑی اور حیرت انگیز کامیابی جو مجھے کبھی بھی ملی۔

سز میلڈن۔ اوہ، ہاں۔

fortune	دولت	wealth, affluence, prosperity, riches
wonderful	حیرت انگیز	magnificent, amazing, great, marvelous

CORRIE. (dashed) Well, you don't seem very excited about it.

MRS. MELDON. Of course, I'm glad it's a success, Henry, whatever it is, but, you see, you've never told me anything about it.

CORRIE. No, that's true. I've always believed in keeping secrets to myself. Tell no one anything until you are obliged to, that's my principle. No one knows that I have

کوری۔ (تیزی سے) اچھا، آپ اس کے بارے میں زیادہ پر جوش نہیں دکھائی دیتیں۔

سز میلڈن۔ یقیناً، مجھے خوشی ہے کہ یہ ایک کامیابی ہے، ہنری، یہ جو کچھ بھی ہے، لیکن آپ جاننے لیں، آپ نے مجھے اس کے بارے میں کبھی کچھ نہیں بتایا۔

کوری۔ نہیں، یہ سچ ہے۔ میں نے ہمیشہ اپنے راز اپنے تک رکھنے پر یقین کیا ہے۔ یہ میرا اصول ہے کہ کسی کو کچھ نہ بتائیں جب تک کہ آپ اس کے پابند نہ ہوں۔ سوائے میرے، کوئی نہیں جانتا ہے کہ میں

been working at this thing except myself. The secret of successful invention, Charlotte, is reticence! But now, I can tell you what it is. The component parts are still my secret and will remain such until I can get a binding offer from some Government!...

MRS. MELDON. MELDON, Government? Is it a Government matter?

CORRIE. I should think it is. I shall offer it first to the British Government, of course, but if they won't pay my price, I'll offer it to somebody else. Too many inventors have been let down by the British Government, Charlotte. But they will not let me down. No, I can take care of myself. But then, when they hear what my invention is, they'll jump at it.

MRS. MELDON. Will they?

اس کام پر کام کر رہا ہوں۔ کامیاب ایجاد کاراز، شارلٹ، کم گوئی ہے! لیکن اب۔ میں آپ کو بتا سکتا ہوں کہ یہ کیا ہے۔ اس کے حصے ابھی بھی میرے راز ہیں اور اس وقت تک راز رہیں گے جب تک کہ مجھے کسی حکومت کی طرف سے قابل پابندی پیشکش نہیں مل جاتی!...

مز میلڈن۔ میلڈن، حکومت؟ کیا یہ حکومت کا معاملہ ہے؟

کوری۔ مجھے سوچنا چاہیے کہ یہ ہے۔ میں اسے پہلے برطانوی حکومت کو پیش کروں گا، لیکن اگر وہ میری مطلوبہ قیمت ادا نہیں کرتے ہیں تو، میں اسے کسی اور کو پیش کروں گا۔ برطانوی حکومت نے، شارلٹ، بہت سارے موجدوں کو مایوس کیا ہے۔ لیکن وہ مجھے مایوس نہیں کریں گے۔ نہیں، میں خود اپنا خیال رکھ سکتا ہوں۔ لیکن پھر، جب وہ یہ سنیں گے کہ میری ایجاد کیا ہے، تو وہ اس پر جھپٹ پڑیں گے۔

مز میلڈن۔ کیا وہ کریں گے؟

excited	پر جوش	happy, eager, thrilled, motivated
obliged to	پابند ہونا	grateful, indebted, obligated, compelled
principle	آصول	rule, law, tenet, standard
invention	ایجاد	creation, discovery, device, innovation
reticence	کم گو	reserve, silence, restraint, uncommunicativeness
binding offer	قابل پابندی پیشکش	compulsory bid, bargain, deal, proposal
inventor	موجد	discoverer, creator, designer, maker
take care of	خیال رکھنا	deal with, handle, manage, undertake, look after

CORRIE. Of course, they will, though you're quite justified in feeling skeptical about them. It was very hard to get them to use tanks in the war very hard. Those cavalry generals had to be forced to use them. They ought to be horse-knackers instead of soldiers. And tin hats, too! Look, what a time it was before that damned War Office could be persuaded to use 'em! ... But I'm sorry, Charlotte. I ought not to be talking about the War to you — especially to-day.

MRS. MELDON. I don't mind, Henry. And after all, the War Office isn't the War!

CORRIE. No, that's true.

MRS. MELDON. What is your invention, Henry?

CORRIE. Ah, Charlotte! There's something interesting to talk about. (Hannah enters with a tea-tray).

HANNAH. Here's the tea, sir.

CORRIE. Damn! Oh, all right. Put it down there. (Hannah arranges the tea-tray in front of Mrs. Meldon. The Professor, meantime, is back at his table and his retort and his formulae. Now and again he exclaims to

کوری۔ یقیناً، وہ کریں گے، اگرچہ آپ ان کے بارے میں شکوک و شبہات محسوس کرنے میں کافی حد تک درست محسوس کر رہی ہیں۔ انہیں جنگ میں ٹینکوں کا استعمال کرنے پر راضی کرنا بہت مشکل تھا، بہت مشکل۔ ان گھڑ سوار جرنیلوں کو ان کا استعمال کرنے پر مجبور کرنا پڑا تھا۔ انہیں فوجیوں کی بجائے ناکارہ گھوڑوں کے تاجر ہونا چاہیے۔ اور سن کی ٹوہیوں کے بھی! دیکھو، کون سا وقت تھا جب ہدایت دفتر جنگ کو انہیں استعمال کرنے پر راضی کیا جاسکا تھا!... لیکن مجھے افسوس ہے، شارلٹ۔ مجھے آپ سے، خاص طور پر آج کے دن، جنگ کے بارے میں بات نہیں کرنا چاہیے۔

مز میلڈن۔ مجھے کوئی اعتراض نہیں، ہنری۔ اور آخر کار، دفتر جنگ، جنگ نہیں ہے!

کوری۔ نہیں، یہ سچ ہے۔

مز میلڈن۔ آپ کی ایجاد کیا ہے، ہنری؟

کوری۔ آہ، شارلٹ! اس کے متعلق بات کرنے میں کچھ مزاح ہے۔ (ہنا چائے کی ٹرے لے کر داخل ہوتی ہے۔)

ہنا۔ چائے حاضر ہے، جناب۔

himself).

MRS. MELDON. Has everything been all right, Hannah?

HANNAH ... Yes, ma'am, Gage, the gardener, brought up the wreath you ordered for the War Memorial, ma'am. I've got it in the kitchen now. Shall I fetch it for you?

(And then Hannah, having finished with the teatable, goes out).

MRS. MELDON. Come and have your tea. Henry!

CORRIE. All right!

(But he does not stir).

MRS. MELDON. Come along, Henry!

CORRIE. Eh? Oh, all right! In a minute!

کوری۔ جانتا ہوں! اوہ، ٹھیک ہے۔ اسے وہاں رکھ دو۔ (ہنا سز میلڈن کے سامنے چائے کی ٹرے رکھ کر پیسے رکھ دیتی ہے۔ اس دوران پر و فیس، لہنی میز، ریڈارٹ، اور رفتار مولوں پر واپس جا چکا ہے۔ ہار ہار ہار آپ سے بات کرتا ہے۔)

سز میلڈن۔ ہنا، کیا اب کچھ ٹھیک ہے؟

ہنا۔ ہاں، میڈم، گج، باغبان، پھولوں کی چادر جو آپ نے جنگ کی یادگار کے لیے کہا تھا لے آیا۔ میں نے اسے باور رکھی خانے میں رکھا ہے۔ کیا میں اسے آپ کے لیے لے آؤں؟

(اور پھر ہنا چائے کی میز پر کام ختم کر کے باہر چلی جاتی ہے)

سز میلڈن۔ ہنری، آؤ اور چائے پی لو!

کوری۔ اچھا!

(لیکن وہ بالکل نہیں ہلتا۔)

سز میلڈن۔ ہنری، آجاؤ!

کوری۔ آؤ۔ اوہ، ٹھیک ہے! ایک منٹ میں!

justified	جائز	right, correct, vindicated, defensible
skeptical	شکی	cynical, doubtful, doubting, unconvinced
cavalry	گھڑ سوار دستہ	horse regiment, mounted troops, horse soldiers
horse-knackers	ناکارہ گھوڑوں کے تاجر	slaughterers, butchers
damned	بد بخت	cursed, doomed, execrated, lost
persuaded	مجبور کرنا	convinced, influenced, swayed, coaxed
exclaims	آواز نکالنا بات کرنا	shouts, yells, screams, cries
fetch	لانا	get, obtain, bring, carry, take

MRS. MELDON. Your tea will get cold if you don't come now!

CORRIE. (getting up and coming to the tea-table). Oh, how women do fuss! Your sex is most extraordinary, Charlotte. Always willing to break off things for other things. No application. No concentration. No capacity for complete, impersonal devotion. That's why no women have ever been great artists or scientists. Because they will not forsake everything and follow — well whatever it is they ought to be following!

(Hannah returns, carrying a bunch of flowers to which a label is attached)

HANNAH. Here it is, ma'am.

سز میلڈن۔ اگر آپ اب نہیں آتے ہیں تو آپ کی چائے ٹھنڈی ہو جائے گی!

کوری۔ (اٹھتے اور چائے کی میز پر آتے ہوئے) اوہ، خواتین کس طرح ہنگامہ کرتی ہیں! شارلٹ، آپ کی جنس انتہائی غیر معمولی ہے۔ ہمیشہ کچھ چیزوں کو دوسری چیزوں کے لئے ختم کرنے کے لیے تیار۔ کوئی محنت نہیں۔ کوئی ارتکاز نہیں۔ مکمل، غیر ذاتی خلوص کی کوئی صلاحیت نہیں۔ یہی وجہ ہے کہ آج تک کوئی عورت عظیم فنکار یا سائنس دان نہیں رہی ہے۔ کیونکہ وہ ہر چیز کو ترک نہیں کریں گے اور اس کی ہمدردی نہیں کریں گے۔ جو کچھ بھی ہے جس کی انہیں ہمدردی کرنا چاہئے!

(ہنا واپس آتی ہے، پھولوں کی ایک چادر لے ہوئے جس پر ایک لیبل لگا ہوا ہے)

ہنا۔ یہ ہے، میڈم۔

CORRIE. What is that?

MRS. MELDON. (taking the flowers from Hannah). I ordered it from Gage to put on the War Memorial. It's for Eddie!...

CORRIE. Oh, yes, yes!

MRS. MELDON. I shall take it down there after tea. Will you come with me?

CORRIE. I'd like to, of course, but I really must finish up these things.

MRS. MELDON. Very well, Henry. (to Hannah). Thank you, Hannah. I'll keep the flowers here.

(Exit Hannah)

کوری وہ کیا ہے؟

مزملڈن۔ (ہٹانے پھول لیتے ہوئے)۔ میں نے یہ جنگ کی یادگار رکھنے کے لیے میج سے منگوائے

ہیں۔ یہ ایڈی کے لئے ہیں۔!

کوری۔ اوہ ہاں ہاں!

مزملڈن۔ میں اسے چائے کے بعد لے جاؤں گی۔ کیا تم میرے ساتھ آؤ گے؟

کوری۔ میں ضرور چاہوں گا، یقیناً، لیکن مجھے واقعی میں یہ کام ختم کرنے ہیں۔

مزملڈن۔ بہت اچھی بات ہے، ہنری۔ (ہٹانے) شکر یہ ہٹا۔ میں پھول سبیں رکھوں گی۔

(ہٹا ہوا جاتی ہے)

fuss	ہنگامہ کرنا	commotion, upheaval, quarrel, controversy
extraordinary	غیر معمولی	special, exceptional, remarkable, wonderful
application	محنت	diligence, concentration, effort, attention, devotion
concentration	ارتکاز	attentiveness, attention, meditation, awareness
impersonal	غیر ذاتی	impartial, neutral, unbiased, independent
devotion	خلوص	devoutness, dedication, commitment, zeal
forsake	ترک کرنا	abandon, desert, leave, disown
memorial	یادگار	monument, commemorative, dedicatory

MRS. MELDON. (to her brother). They are very beautiful, aren't they, Henry?

CORRIE. Oh, Yes! Quite nice! You know, Charlotte, this invention of mine...

MRS. MELDON. Will you have some more tea, Henry?

CORRIE. (vaguely). Oh-h-h! (Then definitely). Yes, Half a cup.

(He hands the cup to her, and she fills it and returns to him while the following speeches are uttered).

CORRIE. I was saying this invention of mine will revolutionise warfare.

MRS. MELDON. Will it abolish warfare?

CORRIE. Abolish war! ... My dear Charlotte, don't be childish!

MRS. MELDON. I'm very interested in that subject. It seems to me more important than anything else in the world, Henry. You don't realise how deeply women like me feel about this ... this organised butchery of boys. Look at me! I had a husband and a son when the War

مزملڈن۔ (اپنے بھائی سے)۔ وہ بہت خوبصورت ہیں، کیا وہ نہیں ہیں، ہنری؟

کوری: اوہ ہاں! بہت اچھے ہیں! آپ جانتی ہو، شارلٹ، یہ میری ایجاد ---

مزملڈن۔ کیا آپ کچھ اور چائے نہیں گئے، ہنری؟

کوری۔ (مکھم انداز میں) (اُدھ)۔! (پھر ضرور) ہاں، آدھا کپ۔

(دو بیانی اُٹھو دیتا ہے، اور وہ اس کو بھرتی ہیں اور انہیں واپس کر دیتی ہیں جب کہ مندرجہ ذیل باتیں کی جاتی ہیں)۔

کوری۔ میں کہہ رہا تھا کہ میری اس ایجاد سے جنگ کے میدان میں انقلاب آئے گا۔ مزملڈن۔ کیا یہ جنگ کا خاتمہ کرے گا؟

کوری۔ جنگ کا خاتمہ! ... میری پیدا کردہ شارلٹ، بھگانہ باتیں مت کرو!

مزملڈن۔ مجھے اس مضمون میں بہت دلچسپی ہے، یہ میرے نزدیک دنیا کی کسی بھی چیز سے زیادہ اہم لگتا ہے، ہنری۔ آپ کو احساس نہیں ہے کہ مجھے ہمیں خواتین کو اس کے بارے میں کتنا گہرا احساس ہے۔ --- لڑکوں کا یہ منظم قتل۔ میری طرف دیکھو! جب جنگ شروع ہوئی تو میرا ایک شوہر اور ایک بیٹا

began. I had neither when it was over. I am most lonely woman ... cruelly alone! ...

CORRIE. (a little annoyed by what seems to him sentimental harping on one string). I know, of course, that the War hit you very badly, Charlotte what with Eddie being killed and Tom taking his death so badly!

فداس کے ختم ہونے پر میرے پاس (دونوں میں سے) کوئی بھی نہیں۔ میں بہت تنہا عورت ہوں ...
سہارمی کی حد تک تنہا۔۔۔!
کوری۔ (تھوڑا سا ناراض ہے جو اسے لگتا ہے کہ اسے ایک ہی بات کو جذباتی طور پر دہرائتا ہے)۔ مجھے یقیناً معلوم ہے کہ جنگ نے آپ کو بہت بری طرح ضرب لگائی ہے، شارلٹ ایڈی کے مارے جانے اور ہم کے اس کی موت کو اتنی بری طرح سے لینے سے!

vaguely	مبہم انداز میں	unclearly, imprecisely, ambiguously, indefinably
definitely	یقیناً	certainly, absolutely, undeniably, categorically
uttered	الفاظ ادا کئے	spoken, expressed, articulated, expressed
revolutionise	انقلاب لانا	transform, transfigure, alter, reform
warfare	جنگ	fighting, conflict, combat, rivalry
abolish	ختم کرنا	eliminate, eradicate, obliterate, end
butchery	قتل عام	slaughter, massacre, carnage, bloodshed
cruelly	ظالمانہ	brutally, harshly, callously, mercilessly
sentimental	جذباتی	emotional, emotive, sensitive, passionate
harping	ایک بات دہرائنا	dwelling, reiterate, repeat

MRS. MELDON. Tom died of a broken heart, Henry. That may sound sentimental and unscientific to you, but it's true. I sometimes wonder why I was not granted the mercy of death why I should be compelled to live on alone

CORRIE. Oh, come, come, Charlotte! No, no, not alone! You're happy enough with me, aren't you? Your only brother! ...

MRS. MELDON. You're not a very good substitute for a son, Henry!

CORRIE. Well no, I suppose not but still there's no need for despair. Let me tell you about my invention.

(He puts his cup down and prepares to explain).

MRS. MELDON. Will you have some more tea?

CORRIE. No, thanks! Now, Charlotte; when I say that war ought to be revolutionised, I mean that it ought to be made more expeditious. The War we've just had lasted for a ridiculous period. Five years — or nearly five years: Perfectly preposterous. It ought not to have lasted more than five weeks.

سزمیلڈن۔ ٹام کا انتقال مایوسی سے ہوا، ہنری۔ یہ آپ کو جذباتی اور غیر سائنسی لگ سکتا ہے، لیکن یہ سچ ہے۔ میں کبھی کبھی سوچتی ہوں کہ مجھ پر موت آسان کیوں نہیں ہوئی، کیوں مجھے اکیلے زندگی بسر کرنے پر مجبور ہونا چاہئے۔۔۔

کوری۔ اوہ، آؤ، آؤ، شارلٹ! نہیں، نہیں، تنہا نہیں! تم میرے ساتھ کافی خوش ہو، کیا تم نہیں ہو؟ تمہارا اکلوتا بھائی۔۔۔!

سزمیلڈن۔ ہنری، آپ ایک بڑے بہت اچھا متبادل نہیں ہیں!

کوری۔ اچھا نہیں، میرا خیال ہے نہیں ہوں لیکن پھر بھی مایوسی کی کوئی ضرورت نہیں ہے۔ مجھے آپ کو میری ایجاد کے بارے میں بتانے دیں۔

(وہ اپنا کپ نیچے رکھ کر وضاحت کرنے کو تیار ہے)۔۔۔

سزمیلڈن۔ کیا آپ کو کچھ اور چائے لینا چاہیں گے؟

کوری۔ نہیں شکریہ! اب، شارلٹ، جب میں یہ کہتا ہوں کہ جنگ میں انقلاب آنا چاہئے تو میرا مطلب یہ ہے کہ اس کو اور سبک رفتار ہونا چاہیے۔ وہ جنگ جو ہم نے ابھی لڑی ہے ایک نامعقول دور تک جاری رہی۔ پانچ سال — یا تقریباً پانچ سال: مکمل طور پر مضحکہ خیز۔ اسے پانچ ہفتوں سے زیادہ نہیں چلنا چاہئے تھا۔

unscientific	غیر سائنسی	Intuitive, irrational, unempirical, instinctive
mercy	رحم	compassion, pity, kindness, sympathy, leniency
compelled	مجبور کرنا	obliged, forced, obligated, required, constrained
substitute	تبادلہ	alternate, replacement, standby, reserve
despair	مایوسی	misery, hopelessness, anguish, depression
expeditious	فوری	speedy, quick, prompt, swift
ridiculous	نامعقول	ludicrous, preposterous, absurd, outrageous, unreasonable
preposterous	معنیٰ خیز	outrageous, absurd, ridiculous, laughable

MRS. MELDON. Have you invented a means of restricting the duration of wars?

CORRIE. Well — yes, I think you might put it like that. What the combatants ought to aim at, in war, is to get the first blow in so hard that the other side immediately succumbs to it.

MRS. MELDON. I see.

CORRIE. That means that the weapons of war must be made immeasurably more horrible and devastating than they now are.

MRS. MELDON. More horrible! Is that possible?

CORRIE. Yes. Oh, yes! We haven't yet reached the limits of horror in war. Oh, dear me, no!

MRS. MELDON. My son was nineteen, Henry, and he was killed in a fight of which he knew very little. That seems to me a horrible thing!

CORRIE. Oh, a mother's feelings, of course, but look at the matter from a broad point of view. Put your own feelings aside...?

MRS. MELDON. I can't do that, Henry. The whole War for me comes down to this one thing, that my son, a boy new from school, was taken away from me, just when his life was beginning to open out, and killed. I'm not a clever woman, Henry. I can only feel things as they touch me and mine. Eddie was my only son, my darling, my heart's joy! I expected so much from him and he's gone, and there's nothing ... nothing ... nothing!

restricting	محدود کرنا	limiting, confining, curbing, checking
duration	مدت	period, extent, interval, time

سز میلڈن۔ کیا آپ نے جنگوں کی مدت کو محدود کرنے کا کوئی ذریعہ ایجاد کیا ہے؟

کوری۔ اچھا۔ ہاں، مجھے لگتا ہے کہ آپ شاید اس طرح بیان کریں گی۔ جنگ میں لڑنے والوں کا جو مقصد ہونا چاہیے، وہ یہ ہے کہ پہلا دھچکا اتنا شدید ہونا چاہیے کہ مخالف اس سے فوراً مغلوب ہو جائیں۔

سز میلڈن۔ میں سمجھ گئی۔

کوری۔ اس کا مطلب یہ ہے کہ جنگ کے ہتھیاروں کو اب سے کہیں زیادہ خوفناک اور تباہ کن بنانا چاہئے۔

سز میلڈن۔ اور بھیاں تک! کیا یہ ممکن ہے؟

کوری۔ ہاں، اوہ ہاں! ہم ابھی تک جنگ میں خوف کی حد تک نہیں پہنچ سکے ہیں۔ اوہ، میری عزیز، نہیں! سز میلڈن۔ ہنری، میرا بیٹا انیس برس کا تھا، اور وہ ایک ایسی لڑائی میں مارا گیا تھا جس کے متعلق وہ کچھ نہیں جانتا تھا۔ یہ مجھے ایک ہولناک چیز معلوم ہوتی ہے!

کوری۔ اوہ، ایک ماں کے جذبات، بے شک، لیکن اس معاملے کو ایک وسیع نقطہ نظر سے دیکھیں۔ اپنے جذبات کو ایک طرف رکھیں۔۔۔؟

سز میلڈن۔ میں یہ نہیں کر سکتی، ہنری۔ میرے لئے پوری جنگ یہی ایک چیز ہے کہ میرا بیٹا، جو اسکول سے نیا نیا نکلا تھا، مجھ سے چھین لیا گیا، بالکل اسی وقت جب اس کی زندگی کھلنے لگی تھی، اور ہلاک کر دیا گیا۔ میں ایک ہوشیار عورت نہیں ہوں، ہنری۔ میں صرف ان چیزوں کو محسوس کر سکتی ہوں جب وہ مجھے اور میری (چیزوں کو) چھوتے ہیں۔ ایڈی میرا اکلوتا بیٹا تھا، میرا بیٹا، میرے دل کی خوشی! مجھے اس سے بہت توقع کی تھی، اور وہ چلا گیا ہے، اور کچھ بھی نہیں ہے۔ کچھ نہیں ... کچھ نہیں!

combatant	جنگ لڑنے والے	fighter, soldier, warrior, opponent
first blow	پہلا وار	first attack, first shock, first jolt
succumbs	مغلوب ہو جان	yields, submits, surrenders, capitulates
immeasurably	بے حد، کہیں زیادہ	vastly, immensely, greatly, hugely, enormously
horrible	خوفناک	awful, terrible, nasty, horrific, hideous
devastating	تباہ کن	destructive, damaging, ruinous, destroying

CORRIE. (Being very gentle with her). Yes, I know, Charlotte, but you really ought not to dwell too much on your sorrow. It isn't good for you. You ought to take broad point of view. Imagine yourself a statesman!

MRS. MELDON. If Eddie had been a statesman, he would not have gone to the War. He would have compelled some other person to go.

CORRIE. Oh, now, don't be bitter. Charlotte; don't be bitter!

MRS. MELDON. My dear Henry, I'm beyond being bitter. Do you know what I discovered today?

CORRIE. No.

MRS. MELDON. You know I've never really known how Eddie died. I found out today.

CORRIE. I wish you wouldn't think so much about it.

MRS. MELDON. (With sudden passion) I must think about it. I can't help thinking about it! I met a young man in town today who had been in the same battalion as Eddie, and he told me about it. Poor lad, it slipped out before he realised that I hadn't known before!...

CORRIE. People oughtn't to talk so much about the War. Much better forget about it.

MRS. MELDON. (Recovering herself). You remember the CO. of the battalion wrote to me and said that Eddie had been killed by a piece of shell and that he had been buried behind the line somewhere?

CORRIE. Yes, I remember.

کوری۔ (اس کے ساتھ بہت نرم مزاج ہوتے ہوئے)۔ ہاں، میں جانتا ہوں، شارلٹ، لیکن آپ کو واقعی اپنے غم میں کھوئے نہیں رہنا چاہئے۔ یہ آپ کے لئے اچھا نہیں ہے۔ آپ کو وسیع نقطہ نظر اپنانا چاہئے۔ اپنے آپ کو ایک مدبر تصور کریں!

مز میلڈن۔ اگر ایڈی ایک سیاستدان ہوتا تو وہ جنگ میں نہ جاتا۔ وہ کسی دوسرے شخص کو جانے پر مجبور کرتا۔

کوری۔ اوہ اب، تلخ مت ہو۔ شارلٹ! تلخ مت ہو!

مز میلڈن۔ میرے پیارے ہنری، میں تلخ ہونے آگے نکل چکی ہوں۔ کیا آپ جانتے ہیں کہ میں نے آج کیا دریافت کیا؟

کوری۔ نہیں۔

مز میلڈن۔ آپ جانتے ہیں کہ میں واقعی کبھی نہیں جانتی تھی کہ ایڈی کا انتقال کیسے ہوا۔ مجھے آج پتہ چلا۔

کوری۔ کاش آپ اس کے بارے میں اتنا کچھ نہ سوچیں۔

مز میلڈن۔ (اچانک جذبے کے ساتھ)۔ مجھے اس کے بارے میں ضرور سوچنا چاہئے۔ میں اس کے بارے میں سوچنے سے نہیں رہ سکتی!... میں نے آج قہے میں ایک نوجوان سے ملاقات کی جو اسی بتالین میں قحط میں ایڈی تھا، اور اس نے مجھے اس کے بارے میں بتایا۔ بیچارہ لڑکا، اس نے بتا دیا اس سے پہلے کہ اسے احساس ہوتا کہ میں اس سے پہلے نہیں جانتی تھی!

کوری۔ لوگوں کو جنگ کے بارے میں اتنی زیادہ بات نہیں کرنا چاہئے۔ زیادہ بہتر اسے بھول جانا ہے۔

مز میلڈن۔ (اپنے آپ کو سنبھالتے ہوئے) آپ کو یاد ہے بتالین کے کمانڈنگ آفیسر نے مجھے لکھا تھا اور کہا تھا کہ ایڈی کو لے کا کھڑا لگنے سے مارا گیا تھا اور اسے کہیں محاذ سے پیچھے کہیں دفن کر دیا گیا تھا؟ کوری۔ ہاں مجھے یاد ہے۔

dwell	سوچنا	brood, mull (over), muse (over), ponder
sorrow	غم	mourning sadness distress regret

broad point of view	وسیع نقطہ نظر	wider opinion, standpoint, viewpoint,
statesman	مدبر	lawmaker, legislator
compelled	مجبور کرنا	obliged, forced, obligated, induced, required
bitter	کڑوا	unpleasant, acrimonious, sour, acidic
realised	احساس کرنا	Understood, comprehended, grasped, apprehended
recovering	سنبھالتے ہوئے	improving, recuperating, convalescing, getting better

MRS. MELDON. That comforted me very much. It made things easier to think that he wasn't ... mutilated ... that even when he was killed he was still my dear and beautiful boy ... a soldier, buried by soldiers in a soldier's grave! ... But he wasn't buried, Henry!

CORRIE. Wasn't buried?

MRS. MELDON. No! There was nothing to bury. The shell came and ... and ... there was nothing. (They are silent for a moment or two). Don't you think that is horrible, Henry? There was no decency in his death! ... Oh, my God! My God! You tell me to take a broad point of view about that! My son! They'd been in a little, shallow trench, Eddie and his men, sitting there for eight days and nights, waiting and waiting and waiting, and then a shell came right into the middle of a group of them and destroyed them ... utterly destroyed them. Five of them ... nothing left ... nothing left!

(She sits back in her chair and both of them are silent. Then the professor goes to his table and sits down before his papers and retorts).

MRS. MELDON. What is your invention, Henry?

CORRIE. Oh, I think we'd better not talk about it! You're upset! That chap ought not to have told you about Eddie.

MRS. MELDON. He thought I knew. What is your invention?

CORRIE. I'll tell another time.

سز میلڈن۔ اس نے مجھے بہت سکون دیا تھا۔ اس سے چیزوں کو یہ سمجھنے میں آسانی ہو گئی کہ وہ ... مسخ شدہ نہیں تھا ... جب وہ مارا گیا تھا تب بھی وہ میرا پیارا اور خوبصورت بچہ تھا ... ایک سپاہی، جسے فوجیوں نے فوجیوں کی قبر میں دفن کیا گیا تھا! ... لیکن اسے دفن نہیں کیا گیا تھا، ہنری!

کوری۔ دفن نہیں کیا گیا تھا؟

سز میلڈن۔ نہیں! دفن کرنے کے لئے کچھ بھی نہیں تھا۔ شیل آیا اور ... اور ... کچھ بھی نہیں تھا۔ (وہ ایک یاد دلانے خاموش رہے)۔ کیا آپ کو نہیں لگتا کہ یہ خوفناک ہے، ہنری؟ اس کی موت میں کوئی شائستگی نہیں تھی! ... یا خدا! میرے خدا! آپ مجھے بتاتے ہیں کہ اس کے بارے میں ایک وسیع نقطہ نظر اپنائیں! میرا بیٹا! وہ تھوڑا سا، ایڈی اور اس کے آدمی، ایک چھوٹی اور کم گہری خندق میں، آٹھ دن اور راتیں بیٹھے رہے، انتظار اور انتظار اور انتظار اور پھر ایک شیل ان کے ایک گروپ کے وسط میں آیا اور انہیں تباہ کر دیا ... انہیں مکمل طور پر ختم کر دیا۔ ان میں سے پانچ ... کچھ نہیں بچا ... کچھ نہیں بچا!

(وہ اپنی کرسی پر بیٹھتی ہے اور وہ دونوں خاموش ہیں۔ پھر پروفیسر اپنی میز پر جا کر اپنے کاغذات اور رہنما کے سامنے بیٹھ جتے ہیں)۔

سز میلڈن۔ آپ کی ایجاد کیا ہے، ہنری؟

کوری۔ اوہ، مجھے لگتا ہے کہ ہم اس کے بارے میں بات نہ کریں تو بہتر ہے! تم پریشان ہو! اس بچے کو آپ کو ایڈی کے بارے میں بتانا نہیں چاہئے تھا۔

سز میلڈن۔ اس نے سوچا کہ میں جانتی ہوں۔ آپ کی ایجاد کیا ہے؟

کوری۔ میں پھر کسی وقت بتاؤں گا۔

comforted	تسلی دینا	consoled, encouraged, heartened, pacified
mutilated	مسخ کرنا	maimed, injured, harmed, disfigured, defaced
decency	شائستگی	politeness, decorum, courtesy, dignity
utterly	مکمل طور پر	completely, absolutely, totally, entirely
destroyed	تباہ کرنا	obliterated, annihilated, demolished, devastated, razed

invention	اختراع	creation, innovation, design, discovery
upset	پریشان ہونا	distressed, troubled, offended, disturbed, unhappy
chap	لڑکا	guy, lad, bloke, dude

MRS. MELDON. I'd like to know now. Something to make war more expeditious! To end it quickly!

CORRIE. (Swinging round to her). Really, Charlotte, this is the most humanitarian invention. I don't believe, mind you, that wars will ever end. No. We're altogether too pugnacious, we human beings. So the only thing to do, then, is to make war so horrible that no nation will engage in one unless absolutely driven to it. That's where I come in. I'm going to make war horrible, really horrible!

MRS. MELDON. Yes.

CORRIE. I've got something here, Charlotte ... the formula for a bomb that will make war not only stupendously horrible, but will end it almost as quickly as it began.

MRS. MELDON: On that table?

(She rises and goes to him).

CORRIE. Yes, I've made tests and I've worked out the formula with mathematical precision, and I've discovered a combination of gases and explosives that will obliterate thousands at once. Thousands!

MRS. MELDON, Thousands?

CORRIE. Yes.

MRS. MELDON. Obliterate them ... just like Eddie.

CORRIE. Oh, my dear Charlotte, you really must not be so morbid. We've got to deal with the world of fact, and if this country is going to maintain her position in world, she will have to use every device she can employ to keep her there. I consider that I'm performing highly patriotic act in offering this discovery to my country. Now, listen! By means of my formula, we can make a bomb, a big bomb, not one of those little footling wings the Germans used to drop on London, but an enormous bomb, full of corrosive gas, which will be dropped from a powerful aeroplane or airship — that has not been settled yet — but it's not really my job. Now, then the next war breaks out!...

سرمیلڈن۔ میں ابھی جانتا چاہتی ہوں۔ جنگ کو تیز تر بنانے کے لئے کچھ! اسے جلدی ختم کرنے کے

لئے

کوری۔ (اس کے گرد چکر لگاتے ہوئے)۔ واقعی، شارلٹ، یہ سب سے زیادہ انسان دوست ایجاد ہے۔ مجھے یقین نہیں، آپ کو یاد رکھنا چاہیے، کہ جنگیں کبھی ختم ہوں گی۔ نہیں۔ ہم سب انسان بہت جنگجو ہیں۔ لہذا، صرف ایک چیز جو کرنے کی ہے کہ جنگ کو اتنا خوفناک بنا دیں کہ کوئی بھی قوم اس میں جتلائیے ہو جب تک کہ اس کو مکمل طور پر مجبور نہ کیا جائے۔ یہ وہ جگہ ہے جہاں میں آتا ہوں۔ میں جنگ کو خوفناک، واقعی خوفناک، بنانے جا رہا ہوں!

سرمیلڈن۔ جی ہاں۔

کوری۔ شارلٹ، یہاں پر کچھ ہے۔۔۔ ہم کے لئے ایک فارمولا جو جنگ کو نہ صرف حیرت انگیز طور پر خوفناک بنا دے گا، بلکہ یہ اتنی سرعت سے اسے ختم کر دے گا جتنی سرعت سے یہ شروع ہوئی۔

سرمیلڈن۔ اس ٹیبل پر؟

(وہ کھڑی ہوتی ہیں اور اس کے پاس جاتی ہیں)

کوری۔ ہاں، میں نے ٹیسٹ کیے ہیں اور میں نے نہایت درست فارمولا تیار کیا ہے، اور میں نے گیسوں اور دھماکے خیز مواد کا ایک ایسا مجموعہ تلاش کیا ہے جو ایک ساتھ میں ہزاروں افراد کو ختم کر دے گا۔

ہزاروں!

سرمیلڈن۔ ہزاروں؟

کوری۔ جی ہاں۔

سرمیلڈن۔ ان کو ختم کر دے گا۔۔۔ بالکل ایڈی کی طرح۔

کوری۔ اوہ، میری پیاری شارلٹ، آپ کو واقعی اتنا پشیمردہ (بایوس) نہیں ہونا چاہئے۔ ہمیں حقیقت کی دنیا سے نمٹنا ہے، اور اگر اس ملک کو دنیا میں اپنا مقام برقرار رکھنا ہے تو اسے اس مقام پر رکھنے کے لیے ہر آلے کا استعمال کرنا ہو گا جو وہ کر سکتا ہے۔ میرا خیال ہے کہ اپنے ملک کو اس دریافت کی پیش کش کر کے میں انتہائی حب الوطنی کا عمل کر رہا ہوں۔ اب سنو! میرے فارمولے کے ذریعہ، ہم ایک بم بنا سکتے ہیں، ایک بڑا بم، جو جرمنی کے ان چھوٹے سے پروں والے بموں میں سے ایک جو جرمنی لندن پر گرتا رہا تھا، بلکہ ایک ایسا زبردست بم، جو گھانے والی گیس سے بھرا ہوا ہے، جسے ایک طاقتور ہوائی جہاز یا ایئر شپ سے گرایا جاسکتا ہے۔۔۔ جو ابھی طے نہیں ہو سکا۔۔۔ لیکن یہ واقعی میرا کام نہیں ہے۔ اب، میرا جنگ کا آغاز ہوتا ہے!۔۔۔

expeditious	جلدی سے	speedy, quick, prompt, swift
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quickly	فوراً	rapidly, speedily, swiftly, hurriedly
humanitarian	انسانی ہمدردی	caring, charitable, benevolent, altruistic
pugnacious	جنگجو	aggressive, belligerent, argumentative, contentious
horrible	خوفناک	horrifying, awful, terrible, nasty
engage	مہرورف کرنا	involve, occupy, engross, absorb, participate
stupendously	حیرت انگیز طور پر	impressively, tremendously, amazingly, exceptionally
obliterate	ختم کرنا، مٹا دینا	destroy, demolish, eliminate, eradicate
morbid	پشمرده (مایوس)	gloomy, morose, melancholic, gruesome
performing	عمل کرنا	doing, achieving, making, completing, executing
patriotic	حب الوطنی	loyal, nationalistic
offering	پیش کرنا	proposing, presenting, proffering, bidding
discovery	ایجاد	invention, finding, innovation, breakthrough
enormous	بہت زیادہ	huge, massive, giant, colossal
corrosive	گلانے والا	eroding, destructive

MRS. MELDON. The next war?

CORRIE. Yes. I should say we'd have another in twenty or thirty years, wouldn't you? Not more than fifty, anyhow. Well, when it comes, our ultimatum will consist of a number of airships or aeroplanes dropping these big bombs on the country with which we're at war — just the way the Japanese declared war on the Russians by blowing their ships to pieces. Only ours will be much more effective than that. The Japs only sank a few ships. We'll utterly obliterate whole cities, perhaps a whole nation.

MRS. MELDON. Yes.

CORRIE. When this bomb falls, the explosion will devastate a wide tract of the district in which it falls, and at the same time will release a powerful spreading gas, without colour or smell, which will spread over a wide area and poison every person who inhales it. They won't know that they've inhaled it until they see their bodies rotting. And nothing will save them then! With a single bomb we could wipe out the population of a city as big as Manchester. Single bomb, Charlotte!

MRS. MELDON. But that would mean everybody — men and women and children.

سز میلڈن۔ اگلی جنگ؟

کوری۔ جی ہاں۔ میرا خیال ہے کہ بیس یا تیس برسوں میں ایک اور جنگ ہوگی، آپ کا کیا خیال ہے؟ بہر حال، پچاس برس سے زیادہ نہیں۔ ٹھیک ہے، جب یہ آتی ہے، ہمارا آخری انتباہ متعدد فضائی جہاز یا ہوائی جہازوں پر مشتمل ہوگا جو اس ملک پر، جس کے ساتھ ہم حالت جنگ میں ہیں، یہ بڑے بم گرائیں گے۔ بالکل اسی طرح جیسے جاپانیوں نے روسیوں کے خلاف، انکے بحری جہازوں کو تباہ کر کے، جنگ کا اعلان کیا تھا۔ ہمارا صرف اس سے کہیں زیادہ مؤثر ہوگا۔ جاپان نے صرف چند بحری جہاز ڈبوئے تھے۔ ہم پورے شہروں، شاید پوری قوم کو، مکمل طور پر ختم کر دیں گے۔

سز میلڈن۔ جی ہاں۔

کوری۔ جب یہ بم گرتا ہے تو، اس کا دھماکہ اس علاقے کا، جس میں یہ گرتا ہے، ایک وسیع حصہ تباہ کر دے گا، اور اس کے ساتھ ہی بے رنگ و بے بو کی ایک پھیلنے والی ایک طاقتور گیس خارج کرے گا، جو ایک وسیع علاقے میں پھیل جائے گی اور ہر اس شخص کے لیے زہر ہوگی جو اس میں سانس لیتا ہے۔ وہ نہیں جان پائیں گے کہ انہوں نے اسے سانس کے ساتھ اندر کھینچ لیا ہے جب تک کہ وہ اپنے جسموں کو سزتے ہوئے نہ دیکھ لیں گے۔ اور پھر انہیں کچھ نہیں بچائے گا! ایک ہی بم سے ہم اتنے بڑے شہر کی آبادی کو، جو مانچسٹر جتنا بڑا اتنا ہو، مٹا سکتے ہیں۔ ایک بم، شارلٹ!

CORRIE. Oh, yes. After all, now-a-days, there is no logical distinction between a civilian and a soldier. What's the difference between the girl who makes munitions and the man who uses them in the trenches? You know, Charlotte, it's a terrific thought, to think, that I can sit here at this table, with a formula written out on those sheets of paper which will enable a few men to go up into the air and wipe out a whole city. And I'm the only man in the world who knows how to do it.

سریٹن۔ لیکن اس کا مطلب ہو گا ہر ایک — مرد، خواتین، اور بچے۔

کوئی فرق نہیں ہے۔ بہر حال، آج کل، ایک عام شہری اور ایک سپاہی کے درمیان کوئی منطقی تیز نہیں ہے۔ اس لڑکی میں جو اسلحہ بناتی ہے اور اس آدمی کے درمیان کیا فرق ہے جو انہیں خندقوں میں استعمال کرتا ہے؟ آپ جانتے ہیں، شارلٹ، سوچنے کے لئے، یہ ایک لاجواب سوچ ہے کہ میں یہاں اس دسترخوان پر بیٹھ سکتا ہوں، اس کاغذ کی چادروں پر ایک فارمولا لکھا ہوا ہے جو چند افراد کو اس قابل کر دے گا کہ وہ پورے شہر کو صاف کر دیں۔ اور میں دنیا کا واحد آدمی ہوں جو جانتا ہوں کہ اسے کس طرح کرنا ہے۔

ultimatum	آخری انتباہ	challenge, provocation
utterly	مکمل طور پر	completely, absolutely, totally, entirely
obliterate	ختم کرنا، مٹا دینا	destroy, demolish, eliminate, eradicate
devastate	تباہ کرنا	destroy, demolish, ravage, wreck
tract	زمین کا ٹکڑا	area, territory, expanse, zone
inhales	سانس اندر کھینچنا	gasps, breathe in, draw in
distinction	تیز، فرق	difference, characteristic, peculiarity, feature
munitions	اسلحہ، بارود	ammunitions, arms, armaments, weapons
terrific	لاجواب	great, huge, massive, tremendous

MRS. MELDON. Aren't there men like you in other countries using their brains for the same purpose?

سریٹن کیا آپ جیسے مرد دوسرے ممالک میں اپنے دماغ کو اسی مقصد کے لئے استعمال نہیں کر رہے ہیں؟

CORRIE. Yes, but I don't imagine anyone will discover so powerful a weapon as this. If I had made this discovery in 1914, the War would have been over before the end of that year, and there probably wouldn't be any Germans left now. They'd be an extinct race.

کوئی نہیں، لیکن میں تصور نہیں کر سکتا کہ کوئی بھی اس جتنا اتنا طاقتور ہتھیار دریافت کر سکے گا۔ اگر میں سال 1914 میں کر لی ہوتی تو جنگ اس سال کے اختتام سے پہلے ہی ختم ہو چکی ہوتی، اور شاید جرمنوں میں کوئی بھی باقی نہیں بچتا۔ وہ معدومیت کی دوڑ ہو گی۔

MRS. MELDON. Perhaps an enemy of this country might make a similar discovery, Henry, and use it on us.

سریٹن۔ ہو سکتا ہے کہ اس ملک کا کوئی دشمن بھی ایسی ہی دریافت کرے، بہتری۔ اور اسے ہم پر استعمال کرے۔

CORRIE. We'll have to take the risk of that. Anyhow, my discovery will be available to our people and if a war does come along, we've only got to get our bomb dropped on them before they get theirs dropped on us and the trick's done.

کوئی نہیں، میں اس کا خطرہ مول لینا ہو گا۔ بہر حال، میری دریافت ہمارے لوگوں کے لئے دستیاب ہو گی اور اگر جنگ شروع ہوتی ہے تو ہمیں صرف یہ کرنا ہے کہ ہم اپنا بم ان پر گرا دیں، اسے پہلے کہ وہ اپنے بم گرا دیں، اور یہی (اس کی کامیابی) کی چال ہے۔

MRS. MELDON. I suppose it was someone like you who invented the kind of shell that destroyed Eddie ... that obliterated him!

سریٹن۔ مجھے لگتا ہے کہ یہ آپ جیسا کوئی تھا جس نے ایڈی کو تباہ کرنے والے شیل کی ایجاد کی تھی ... جس نے اسے ختم کر دیا!

CORRIE: (Rising and patting her on the shoulder). Now, now, don't go back to that subject, Charlotte. Come over here by the fire, and try to take a more cheerful view of life.

کوئی! (اٹھ کر ان کے کندھے پر چھوٹھا)۔ اب، اب، شارلٹ، اس موضوع پر واپس نہ جائیں۔ آگ

MRS. MELDON. Cheerful view! My dear Henry, I

sometimes wonder whether, in spite of your cleverness, you aren't really the stupidest man on earth.
CORRIE. Oh, come!

کے پاس یہاں آؤ، اور زندگی کے بارے میں زیادہ خوش کن منظر بنانے کی کوشش کرو۔

مزمیلڈن۔ خوش کن نظارہ! میرے عزیز ہنری، میں کبھی کبھی سوچتی ہوں کہ کیا، آپ کی چالاکی کے باوجود، آپ واقعی زمین پر بہترین آدمی نہیں ہیں۔

دلیری۔ اودہ، آؤ!

extinct	معدوم	destroyed, vanished, defunct, dead
cheerful	خوش باش	happy, jolly, jaunty, lively
wonder	سوچنا	speculate, question, conjecture, ponder
stupidest	امتیق ترین	silliest, foolish, fatuous, ridiculous

MRS. MELDON. I'm not clever. It seems odd that I should be your sister, a quite ordinary, commonplace woman, with nothing in my life but my love for my husband and my son. But when I hear you telling me to take a broad statesman-like view of my son being blown to pieces, I begin to think that you're a fool. Henry just a dull, unimaginative, bloodless fool. And when you ask me to rejoice because you've invented a bomb that will destroy a whole city in a few minutes, I think you're ... you're mad - wickedly, horribly mad.

CORRIE. My dear Charlotte!

MRS. MELDON. One moment. Henry, I want you to try and realise my point of view, the point of view of an ordinary woman without any pretensions. Think of Eddie as I think of him!...

CORRIE. This isn't good for you.

MRS. MELDON. Oh yes, it is. I go back now to the very beginning, and I think of Tom and me, very young and foolish, I suppose, but very happy, too, Henry; and our queer pleasure and fright when we knew that Eddie was coming. And I think, too, of myself, sometimes at night, awake, with Tom lying asleep beside me. And how I thought about the little child I was going to bear him, and how I loved it and loved him for being its father, and how sure I was that it would be a boy! I was frightened, too, sometimes, because I thought I might die and never know my son, who would grow up and have no knowledge of me. And then he was born; such a dear little, clutching child, so terribly dependent on me. Tom was very pleased and proud, but never so pleased and proud as I was. We both watched him grow — you know how handsome he was!

CORRIE. Yes, he was a good-looking lad.

مزمیلڈن۔ میں ہوشیار نہیں ہوں۔ یہ عجیب معلوم ہوتا ہے کہ میں آپ کی بہن ہوں، ایک معمولی سی، عام سی عورت، جس کی زندگی میں کچھ بھی نہیں سوائے میری محبت کے جو میرے خاوند اور میرے بیٹے کے لیے۔ لیکن جب میں آپ کو سنتی ہوں کہ میں اپنے بیٹے کے بارے میں ایک وسیع النظر سیاستدان جیسا نظریہ اپناؤں جس میں میرا بیٹا لکڑوں میں بکھر کر مر جاتا ہے، میں سوچنے لگتی ہوں کہ آپ بے وقوف ہیں۔ ہنری، صرف ایک سادہ لوح، تخیل سے عاری، بے حس بے قوف۔ اور جب آپ مجھ سے خوشی منانے کو کہتے ہیں کیونکہ آپ نے ایسا بم ایجاد کیا ہے جو چند ہی منٹوں میں ایک پورا شہر تباہ کر دے گا، تو مجھے لگتا ہے کہ آپ... بدترین، خوفناک پاگل۔

کوری۔ میری پیاری شارلٹ!

مزمیلڈن۔ ایک لمحہ رکو۔ ہنری، میں چاہتی ہوں کہ آپ میرے نقطہ نظر کو سمجھنے کی کوشش کرو، ایک عام عورت کا نقطہ نظر، جو بغیر کسی عذر کے ہے۔ ایڈی کے بارے میں سوچو جیسا کہ میں اس کے بارے میں سوچتی ہوں!...

کوری۔ یہ آپ کے لئے اچھا نہیں ہے۔

مزمیلڈن۔ اودہ ہاں، یہ ہے۔ اب میں بالکل ابتداء پر جاتی ہوں، اور میں نام اور اپنے بارے میں سوچتی ہوں، بہت کم عمر اور بے وقوف، میرا خیال ہے، لیکن بہت خوش بھی، ہنری؛ اور ہماری حیرت انگیز خوشی اور خوف جب ہمیں علم ہوا کہ ایڈی آرہا ہے۔ اور میں بھی، کبھی کبھی اپنے بارے میں سوچتی تھی، رات کے وقت، جاگتے ہوئے، جب نام میرے ساتھ سویا ہوتا تھا۔ اور میں اس چھوٹے بچے کے بارے میں سوچتی تھی جسے میں جنم دینے والی تھی، اور میں اسے کس طرح چاہتی تھی اور اس کا باپ ہونے کی وجہ اس کو چاہتی تھی، اور مجھے اس کا کتنا یقین تھا کہ یہ لڑکا ہوگا! میں کبھی کبھار خوفزدہ بھی ہوتی تھی، کیوں کہ میں نے سوچا تھا کہ میں شاید مر جاؤں اور کبھی بھی اپنے بیٹے کو نہیں جان پاؤں، جو بڑا ہوگا اور مجھے نہیں جانتا ہوگا۔ اور پھر وہ پیدا ہوا۔ اتنا پیارا، چھوٹا بچہ، مجھ پر انحصار کرتا ہوا۔ نام بہت خوش اور پر فخر تھا، لیکن اتنا خوش اور پر فخر کبھی نہیں جتنی میں تھی۔ ہم دونوں نے اسے بڑا ہوتے ہوئے دیکھا۔

آپ جانتے ہو کہ وہ کتنا خوبصورت تھا!

کوری۔ ہاں، وہ ایک خوش شکل لڑکا تھا۔

odd	عجیب	strange, unusual, weird, uncommon
unimaginative	تخیل سے عاری	dull, boring, insipid, bland
wickedly	بدترین	brutally, viciously, cruelly, immorally
horribly	خوفناک	dreadfully, badly, terribly, hideously
pretensions	عذر	affectations, airs, pretenses, posturing
queer	حیرت انگیز	eccentric, unconventional, strange, unusual
fright	خوف	fear, terror, anxiety, scare
frightened	خوفزدہ	scared, terrified, afraid, worried
clutching	پکڑنا	grasping, holding, grabbing, clasping, seizing
terribly	خوفناک حد تک	awfully, dreadfully, appallingly, horribly
handsome	خوش شکل	good-looking, fine-looking, attractive, gorgeous

MRS. MELDON. And we made plans for him. He was to be great and liked people did like him; even you liked him, Henry, didn't you.

CORRIE. Yes, I ... I liked him. He was an attractive boy. But don't you think.

MRS. MELDON. And then he was ill. You remember how we all thought that he would die, and Tom, poor Tom, who never could express himself very aptly, went about as if he were stunned. I can't tell you what I thought then, Henry, I just can't tell you, but oh! I prayed for him, Henry — prayed for him so that my whole mind was a prayer. Well, he got better, and seemed to grow stronger, and at school he did very well. I can see now, the first time he played in a cricket match, very pleased with his blazer, and how excited he was when he came to tell me that he had made ten runs. Ten runs he made, my little son, in his first cricket match. All the other boys of his age were very respectful to him, and I was so glad when he let me walk about with him, just as if he hadn't had a triumph. And Tom was frightfully pleased too, and gave him a sovereign! ... (Her tears overcome her and she raises her hands to her lips in a gesture of grief).

My little boy!...

CORRIE. This is distressing you, my dear. Don't talk about it anymore.

مزملڈن۔ اور ہم نے اس کے لئے منصوبے بنائے۔ اسے عظیم ہونا تھا اور پسند کیے جانا تھا جیسے لوگ مجھے پسند کرتے تھے؛ یہاں تک کہ آپ اسے پسند کرتے تھے، ہنری، کیا آپ اسے پسند نہیں کرتے تھے؟

کوری۔ ہاں، میں... میں اسے پسند کرتا تھا۔ وہ ایک پرکشش لڑکا تھا۔ لیکن آپ کو نہیں لگتا

مزملڈن۔ اور پھر وہ بیمار تھا۔ آپ کو یاد ہے کہ ہم سب نے سوچا کہ وہ مر جائے گا، اور نام، بیچارہ نام، جو کبھی بھی اپنے (جذبات کا) مناسب طریقے سے اظہار نہیں کر سکتا تھا، اس طرح تھا کہ وہ حواس باختہ ہو گیا ہو۔ میں آپ کو نہیں بتا سکتی کہ تب میں کیا سوچ رہی تھی، ہنری، میں صرف آپ کو نہیں بتا سکتی، لیکن وہ! میں نے اس کے لئے دعا کی، ہنری۔۔۔ اس کے لئے دعا کی حتیٰ کہ میرا سارا ذہن ایک دعا ہو گیا۔ ٹھیک ہے، وہ بہتر ہو گیا، اور لگتا تھا کہ وہ مضبوط ہوتا جا رہا تھا، اور اسکول میں اس نے بہت عمدہ کارکردگی کا مظاہرہ کیا۔ میں اب دیکھ سکتی ہوں، پہلی بار جب وہ کسی کرکٹ میچ میں کھیلا تھا تو اپنے پلیئر سے بہت خوش تھا، اور جب وہ مجھے یہ بتانے آیا کہ اس نے دس رنز بنائے ہیں تو وہ کتنا پر جوش تھا۔ میرے چھوٹے بیٹے نے اپنے پہلے کرکٹ میچ میں دس رنز بنائے تھے۔ اس کی عمر کے باقی تمام لڑکے اس کا بہت احترام کرتے تھے، اور مجھے اس وقت بہت خوشی ہوئی جب اس نے مجھے اپنے ساتھ چلنے دیا، گویا کہ اس نے کوئی معرکہ نہ مارا ہو۔ اور نام بھی سہا ہوا پر خوش تھا، اور اسے (ایک برطانوی پاؤنڈ کی مالیت کے برابر) ایک سونے کا سکودیا!... (ان کے آنسو ان پر غالب آ گئے اور انہوں نے اپنے ہاتھ غم کے اشارے کے طور پر اپنے ہونٹوں تک اٹھائے)

میرا چھوٹا بیٹا!۔۔۔

کوری۔ میری بیوی، یہ آپ کو تکلیف دے رہا ہے۔ اس کے بارے میں مزید بات نہ کریں۔

attractive	پُرکشش	good-looking, gorgeous, eye-catching, appealing
aptly	مناسب طریقے سے	appropriately, suitably, rightly, properly
stunned	حواس باختہ ہونا	shocked, startled, aghast, dismayed, horrified
triumph	فتح	victory, achievement, success, conquest
frightfully	سہا ہوا	terribly, awfully, dreadfully, fearfully, horribly
sovereign	سوئے کا سکھ	ایک برطانوی پاؤنڈ کی مالیت کے برابر سوئے کا سکھ۔

MRS MELDON. (Recovering herself). He hadn't been at Oxford long when the War began, and then he went off and enlisted. We didn't know whether to be proud of him or to be angry with him, but chiefly we were proud. I loved him in his clumsy uniform and his great, rough boots, just as much as I loved him later on in his officer's uniform. And when he went off to France tried to be worthy of my son and not to cry. It was frightfully hard to smile, Henry, but I did smile. I felt that was what Eddie would wish me to do, not to shame him before the other people, and so I smiled and made a little silly joke about the fear of the Germans when they heard of his arrival. But I was in terror, Henry, and all the time that he was away I was in terror. The sight of a telegraph messenger made my heart sink!... And then he came home on his first leave, and my little son wasn't my little son any more, but a strangely grown man, young to look at, but full of extraordinary knowledge. I felt shy with him. He'd seen so much and knew so much. And then I think I felt prouder of him than ever before, because he was a man, and I could depend upon him. We were very happy during that leave, Henry, so happy that I hardly had time to be miserable because it would so soon be over, and when he went back, although I cried a little when he wasn't looking, I didn't mind so much as I thought I should, because I persuaded myself to believe that he wouldn't be killed. When he had his second leave and was a captain, I was sure that he would come home to me, quite safe. Even Tom, who had always felt we should lose him, began to believe that he'd come home again. But he didn't. Immediately when he got back to France, he had to go into the line, and eight days later, he was killed just obliterated, as you say, by men who had never seen him, who didn't even know that they'd killed him. And all my years of love and hope and desire and pain — gone! I'd nursed him and cared for him and taught him little lessons and been proud of him and then in a moment my beautiful son was ... obliterated. Henry! (There is a slight pause while she recovers herself). You see, don't you, Henry, that I can't take a broad view of that. I can only see my son's body mutilated and destroyed. That's all.

مسز میلڈن۔ (اپنے آپ کو سنبھالتے ہوئے)۔ ابھی اسے آکسفورڈ میں زیادہ عرصہ نہیں گزر رہا تھا جب جنگ شروع ہوئی، اور پھر وہ چلا گیا، اسے فوج میں بھرتی کر لیا گیا۔ ہم نہیں جانتے تھے کہ اس پر فخر کرنا ہے یا اس سے ناراض ہونا ہے، لیکن بیاد کی طور پر ہمیں فخر تھا۔ میں نے اسے اس کی ڈھیلی ڈھالی وردی اور اس کے بڑے مضبوط جوتوں میں اتنا ہی پیار کیا، جتنا کہ بعد میں میں نے اسے اپنی افسر کی وردی میں پسند کیا۔ اور جب وہ فرانس روانہ ہوا، تو میرے بیٹے کے لائق بننے اور نہ رونے کی کوشش کی۔ ہنری، مسکرا کر ناخونفاک حد تک مشکل تھا، لیکن میں مسکرائی۔ مجھے لگا تھا کہ یہ وہ ہے جس کی ایڈی کو مجھ سے توقع ہے، اسے دوسرے لوگوں کے سامنے شرمندہ یہ کروں، اور چنانچہ میں اس کی ادھر جرموں میں اس کی آمد سے متعلق ایک چھوٹا سا لطیفہ بھی سنایا۔ لیکن میں دہشت میں تھی، ہنری، ہر وقت جب وہ دور رہا میں دہشت میں تھی۔ ٹیلی گراف پیغام رساں کے دکھائی دینے پر میرا دل ڈوب جاتا!... اور پھر وہ اپنی پہلی چھٹی پر گھر آیا، اور میرا چھوٹا بیٹا اب میرا چھوٹا بیٹا نہیں تھا، بلکہ ایک مختلف بڑا آدمی تھا، دیکھنے میں جوان، لیکن غیر معمولی علم سے بھرا ہوا۔ میں اس سے جمجمکتی تھی۔ اس نے بہت کچھ دیکھا تھا اور بہت کچھ جانتا تھا۔ اور پھر میں نے محسوس کیا کہ میں نے پہلے سے کہیں زیادہ فخر کیا، کیونکہ وہ ایک آدمی تھا اور میں اس پر انحصار کر سکتی تھی۔ ہنری، اس رخصت کے دوران ہم بہت خوش تھے، اتنے خوش کہ مجھے دکھی ہونے کا وقت بھی بمشکل ملتا کیونکہ یہ (رخصت کا وقت) جلد ختم ہو جاتا تھا، اور جب وہ واپس چلا گیا، اگرچہ جب وہ نہیں دیکھ رہا تھا۔ میں تھوڑا سا روئی، میں نے اس کا اتنا زیادہ برا نہیں منایا کیونکہ میں نے خود کو یہ یقین کرنے کے لئے راضی کر لیا تھا کہ وہ مارا نہیں جائے گا۔ جب اسے دوسری رخصت ملی اور وہ کپتان ہو گیا تھا، تو مجھے یقین تھا کہ وہ بالکل محفوظ میرے پاس گھر آئے گا۔ یہاں تک کہ نام، جو ہمیشہ محسوس کرتا تھا کہ ہم اسے کھودیں گے، نے یقین کرنا شروع کر دیا کہ وہ دوبارہ گھر آجائے گا۔ لیکن اس نے ایسا نہیں کیا۔ جو نبی وہ فرانس واپس پہنچا تو اس کو محاذ پر جانا پڑا، اور آٹھ دن بعد، وہ مارا گیا، صفحہ ہستی سے مٹا دیا گیا، جیسا کہ آپ کہتے ہیں، ان لوگوں کے ذریعہ جنہوں نے اسے کبھی نہیں دیکھا تھا، جنہیں یہ بھی معلوم نہیں تھا کہ انہوں نے اس قتل کیا تھا۔ اور میری ساری عمر کا پیار اور امید اور چاہت اور درد۔۔۔ ختم ہو گیا! میں نے اسے دودھ پلایا تھا، اس کی دیکھ بھال کی تھی، اور اس کو چھوٹے چھوٹے سبق سکھائے تھے اور اس پر فخر تھا اور پھر ایک لمحے میں میرا خون بھورت بیٹا... صفحہ ہستی سے مٹا دیا گیا تھا۔ ہنری! (تھوڑا سا وقفہ ہوتا ہے جس میں وہ اپنے آپ کو بحال کرتی ہیں)۔ آپ دیکھتے ہیں، کیا آپ، ہنری، کہ میں اسے ایک وسیع نقطہ نظر سے نہیں دیکھ سکتی۔ میں صرف اپنے بیٹے کے جسم کو دیکھ سکتی ہوں، مٹا ہوا اور تباہ شدہ۔ بس۔

enlisted	فوج میں بھرتی کرنا	recruited, conscripted, joined, enrolled
clumsy	ڈھیلی ڈھالی	awkward, ungainly, inept, inelegant
frightfully	سہا ہوا	terribly, extremely, awfully, horribly, fearfully
silly	احمق	stupid, ridiculous, impractical, mad
miserable	دکھی ہونا	depressing, cheerless, wretched, desolate, gloomy
persuaded	مجبور کرنا	convinced, influenced, converted, certain
obliterated	تباہ کرنا	destroyed, demolished, eliminated, eradicated, abolished
mutilated	مسح کرنا	maimed, disfigured, defaced

CORRIE. Well, of course, I quite see your point of view, Charlotte. It is hard, I admit that. But we have to keep our feelings under control. And after all, there's the consolation that Eddie did his duty to his country. I dare say he accounted for a good many Germans!

MRS. MELDON. That doesn't comfort me, Henry. I can't get any pleasure out of the thought that some poor German woman is suffering just as I'm suffering. No, Henry, I feel that I would want to take sides with her against men like you!

CORRIE. Men like me!

MRS. MELDON. Yes. People with broad views. Because you're such fools. Someone like me; not clever, creates a beautiful thing like my son, and you, with all your cleverness can only destroy it. That's why I think your cleverness can only destroy it you're a fool, Henry.

CORRIE (nettled) Well, of course, Charlotte, with your views. I can hardly expect you to appreciate my work but I fancy that my countrymen, if they have any sense. Will know how to value me. Will make my name known to the most ignorant man in the country. People will talk about the Corrie bomb. Just as they used to talk about the Mills bomb during the War. I shall have to ask for a large lump sum in payment for the invention, because a royalty wouldn't pay me at all. Mills got a royalty on each of his bombs, but then they were small and hundreds of thousands of them were used. My bombs will be big, and one of them will suffice for a city. Yes, I shall have to ask for a large lump sum. Now that they're spending several million pounds on a battleship that is generally believed to be useless, I'm entitled to ask for a very large sum for my bomb which will certainly decide the war. I wonder how much I ought to ask for? Charlotte, how much ought I to ask for? They won't give me what it's worth, that's absolutely certain. They might pay a quarter of a million. Charlotte, what would you ask for if

کوری۔ ٹھیک ہے، بالکل، میں آپ کا نقطہ نظر سمجھتا ہوں، شارلٹ، یہ مشکل ہے، میں یہ تسلیم کرتا ہوں۔ لیکن ہمیں اپنے جذبات کو قابو میں رکھنا ہے۔ اور بہر حال، یہ تسلی ہے کہ ایڈی نے اپنے ملک کے لیے اپنا فرض ادا کیا۔ میں یہ کہنے کی ہمت کروں گا کہ وہ بہت سے جرمنوں کے برابر تھا۔

میزمیلڈن۔ ہنری، اس سے مجھے تسلی نہیں ہوتی ہے۔ مجھے اس سوچ سے کوئی خوشی نہیں ہو سکتی ہے کہ کوئی غریب جرمن عورت جس طرح مشکل کو میں برداشت کر رہی ہوں وہ بھی اس کا شکار ہے۔

نہیں، ہنری، مجھے لگتا ہے کہ میں آپ جیسے مردوں کے خلاف اس کا ساتھ دینا چاہتی ہوں!

کوری۔ میرے جیسے مردوں!

میزمیلڈن۔ جی ہاں۔ وسیع نظریات کے حامل لوگ۔ کیونکہ تم ایسے بے وقوف ہیں۔ کوئی مجھ جیسا؛ ہوشیار نہیں ہے، میرے بیٹے کی طرح ایک خوبصورت چیز پیدا کرتا ہے، اور آپ اپنی تمام چالاکوں سے اسے ختم کر سکتے ہیں۔ اسی لئے مجھے لگتا ہے کہ بے وقوف ہیں کیونکہ آپ کی ہوشیاری صرف تباہ کر سکتی ہے، ہنری۔

کوری: (غصے میں آتے ہوئے) ٹھیک ہے، یقیناً، شارلٹ، تمہارے خیالات کے ساتھ۔ میں شاید ہی آپ سے اپنے کام کی تعریف کی توقع کر سکتا ہوں، لیکن مجھے اپنے ہم وطنوں پر گمان ہے اگر انہیں اس کا کوئی احساس ہو۔ وہ جانیں گے کہ میری قدر کیسے کرنا ہے۔ میرے خام کو ملک کے سب سے زیادہ جاہل شخص تک پہنچائیں گے۔ لوگ کوری بم کے بارے میں بات کریں۔ جس طرح وہ جنگ کے دوران ملز بم کے بارے میں بات کرتے تھے۔ میں ایجاد کے لئے معاوضے کے طور پر ایک بڑی رقم مانگوں گا، کیونکہ رائلٹی سے میرا بالکل کچھ نہیں بنے گا۔ ملز کو اپنے ہر بم پر رائلٹی ملی تھی، لیکن وہ چھوٹے تھے اور وہ لاکھوں کی تعداد میں استعمال ہوئے تھے۔ میرے بم بڑے ہوں گے، اور ان میں سے ایک شہر کے لئے ایک ہی کافی ہوگا۔ ہاں، مجھے ایک بڑی رقم یکشت مانگنی ہوگی۔ اب جب وہ ایک لڑاکا جہاز پر کئی ملین پائونڈ خرچ کر رہے ہیں جو عام طور پر بیکار سمجھا جاتا ہے، تو میں اپنے بم کے لئے بہت بڑی رقم طلب کرنے کا حقدار ہوں جو جنگ کا فیصلہ ضرور کرے گا۔ میں سوچتا ہوں کہ مجھے کتنا مانگنا چاہئے؟ شارلٹ، مجھے کتنا مطالبہ کرنا چاہئے؟ وہ مجھے نہیں دیں گے جو اس کی قیمت ہے! یہ بالکل یقینی ہے۔ وہ ایک ملین کا ایک چوتھائی ادا بھی کر سکتے ہیں۔ شارلٹ، اگر آپ میری جگہ ہو تو آپ کیا مانگتیں؟

you were me?

MRS. MELDON. I should ask for my son.

سز میلڈن۔ میں اپنا بیٹا مانا کرتی۔

consolation	تسلّی	comfort, relief, support, succor
accounted for	جواز دینا	explain, justify, answer for
comfort	آرام	ease, relief, luxury, consolation
nettled	غصے	annoyed, irritated, exasperated, agitated
appreciate	تعریف کرنا	be grateful for, be thankful for, be glad about, welcome, value
fancy	گمان ہونا	dream, notion, imagine, want
ignorant	جاہل	unaware, uninformed, unfamiliar, unknowing

CORRIE. Now, now, now, Charlotte, not again, please. Not again. We must think of the future, not of the past. I don't want to ask for too much, because I shan't get it, and I don't want to ask for too little, though I'll probably get that anyhow. What do you think Charlotte? Do you think it would be better to let them name a price?

MRS. MELDON. I don't know.

CORRIE. Well, you might take a little interest in the matter. It's very important to me. They ought really to give me a title too. Supposing I say a couple of hundred thousand pounds and peerage!

MRS. MELDON. Why not say thirty pieces of silver?

CORRIE. (Thoroughly angry). Really, Charlotte, you're insufferable! You're absolutely insufferable! I put up with a great deal from you because you're in distress, but there are limits to endurance, you know. You haven't congratulated me, even perfunctorily, and you've made yourself and me thoroughly miserable by this ... this moaning over what can't be helped. You've even made Hannah miserable. My dear Charlotte, I'm talking to you now for your good. You really ought not to let your mind dwell on things in the way you do. It isn't good for you, and it's very unpleasant for me and for others who associate with you; Your boy was killed — so were other people's boys — but we can't spend the rest of our lives in lamentation. I have my work to do! ...

MRS. MELDON. Your bomb?

CORRIE. Yes.

MRS. MELDON. Which will make the bodies of men and women and little children rot if it does not blow them to pieces.

کوری۔ اب، اب، اب، شارلٹ، دوبارہ نہیں، براہ کرم۔ پھر سے نہیں۔ ہمیں ماضی نہیں، مستقبل کے بارے میں سوچنا چاہئے۔ میں بہت زیادہ طلب نہیں کرنا چاہتا، کیونکہ مجھے یہ نہیں ملے گا، اور میں بہت کم بھی مانگنا نہیں چاہتا ہوں، حالانکہ میں شاید یہ حاصل کر لوں گا۔ آپ کا کیا خیال ہے شارلٹ؟ کیا آپ کو لگتا ہے کہ انہیں ان کی قیمت بتانے دینا بہتر ہوگا؟

سز میلڈن۔ میں نہیں جانتی۔

کوری۔ ٹھیک ہے، آپ اس معاملے میں کوئی دلچسپی نہ لیں۔ میرے لئے یہ بہت اہم ہے۔ انہیں واقعتاً مجھے ایک خطاب بھی دینا چاہئے۔ فرض کریں میں کہتا ہوں کہ دو لاکھ پاؤنڈ اور امراء میں شمولیت!

سز میلڈن۔ چاندی کے تیس ٹکڑے کیوں نہیں کہتے؟

کوری۔ (کامل طور پر غصہ منور) واقعی، شارلٹ، آپ ناقابل برداشت ہیں! آپ بالکل ناقابل برداشت ہو! میں نے آپ کی طرف سے بہت برداشت کیا ہے کیونکہ آپ پریشانی میں ہیں، لیکن برداشت کی حدیں ہیں، آپ جانتی ہیں۔ آپ نے مجھے مبارکباد نہیں دی، یہاں تک کہ ظاہری طور پر بھی، اور آپ نے خود کو اور مجھے اس سے پوری طرح سے دکھ دیا ہے... اس پر کراہنے سے جس کے متعلق کچھ نہیں کیا جاسکتا۔ آپ نے ہتھکڑی کو دکھی کر دیا ہے۔ میرے پیاری شارلٹ، میں آپ کی بھلائی کے لئے اب آپ سے بات کر رہا ہوں۔ آپ کو واقعی اپنے ذہن کو ان چیزوں پر اس طرح نہیں چھوڑنا چاہئے جس طرح آپ کرتی ہیں۔ یہ آپ کے لئے اچھا نہیں ہے، اور یہ میرے لئے اور آپ کے ساتھ منسلک دوسروں کے لئے بہت ناگوار ہے! آپ کا لاکھ مارا گیا تھا۔ اسی طرح دوسرے لوگوں کے لئے بھی مارے گئے تھے۔ لیکن ہم اپنی ساری زندگی نوحہ خوانی میں نہیں گزار سکتے۔ میرے پاس کرنے کے لیے میرا کام ہے!۔۔۔

سز میلڈن۔ آپ کا ہم؟

کوری۔ جی ہاں۔

سز میلڈن۔ جو مردوں اور عورتوں اور چھوٹے بچوں کی لاشوں کو گلے مڑنے کے لئے چھوڑ دے گا اگر اس سے ان کے گلے گلے نہیں ہوں گے۔

Probably	شاید	perhaps, maybe, possibly, doubtless
peerage	امراء	dukedom, aristocracy, nobility, peers
insufferable	نا قابل برداشت	unbearable, intolerable, insupportable, unendurable
put up	برداشت کرنا	accommodate
endurance	برداشت	stamina, strength, patience, tenacity
perfunctorily	ظاہری طور پر	unthinkingly, fleetingly, carelessly, superficially
moaning	کراہنا	groaning, whining, wailing, bemoaning
lamentation	نوحہ خوانی	weeping, crying, mourning

CORRIE. The fortune of war, my dear Charlotte. After all, what does it matter to a man whether he is blown to pieces by a bomb or stabbed to death by a bayonet? As a matter of fact, the bomb is the more merciful of the two. It isn't any use being sentimental about these things. The purpose of war is killing, and the side which kills the most people in the shortest time is going to win the wars of the future. My bomb will enable those who possess it to conduct a war in a rapid and efficient fashion. No reasonable person can deny that I have performed a service to my country in inventing this bomb for its use, and even you, if you were not distracted by what you heard this morning, and the fact that this is the anniversary of Eddie's death, would agree with them ...

MRS. MELDON. No one but you know the secret of your invention, Henry?

CORRIE. No not that I am aware of.

MRS. MELDON. If you were to destroy your invention, never reveal its secrets, thousands of boys like Eddie might live without fear of being destroyed?

CORRIE. Oh, I don't know. It's fantastic thought, that, but there's nothing in it. Other people will invent things even deadlier than my bomb.

MRS. MELDON. But, Henry, if you were to suppress your invention!

CORRIE; Suppress it!

MRS. MELDON. Yes, if you were to destroy your formula, and people were to know what you'd done; perhaps you'd do a great deal to change people's hearts! ...

کوری۔ جنگ کی دولت، میرے پیاری شارلٹ۔ آخر انسان کو اس کے کیا فرق پڑتا ہے کہ اسے بم سے ٹکڑے ٹکڑے کر کے پھینک دیا جائے یا سنگین کے وار سے اسے مار دیا جائے حقیقت یہ ہے کہ، بم ان دونوں اموات میں سے زیادہ مہربان موت دیتا ہے۔ ان چیزوں کے بارے میں غلط باتوں کوئی فائدہ نہیں ہے۔ جنگ کا مقصد ہی قتل کرنا ہے اور جو طرف کم سے کم وقت میں زیادہ سے زیادہ لوگوں کو ہلاک کر سکتی ہے وہ مستقبل کی جنگوں کو جیتنے والی ہے۔ میرا بم، جن کے پاس یہ ہوگا، ان لوگوں کا قتل بنانے کا وہ جنگ کو تیزی اور موثر انداز میں لڑ سکیں۔ کوئی معقول فرد اس سے انکار نہیں کر سکتا ہے کہ میں نے اس بم کو استعمال کرنے کے لئے ایجاد کر کے اپنے ملک کی خدمت انجام دی ہے، اور یہاں تک آپ بھی اگر آپ نے آج صبح جو کچھ سنا اس سے آپ کی توجہ نہ ہٹی، اور یہ حقیقت کہ آج ایڈی کی موت کی برسی ہے، ان کے ساتھ اتفاق کرتیں۔۔۔

سز میلڈن۔ ہنری، آپ کے علاوہ کوئی نہیں جانتا کہ آپ کی ایجاد کا راز کیا ہے؟

کوری۔ نہیں ایسا کوئی نہیں ہے جس سے میں واقف ہوں۔

سز میلڈن۔ اگر آپ اپنی ایجاد کو ختم کرنا چاہتے ہیں تو، اس کے راز کبھی ظاہر نہیں کرتے، ایڈی جیسے ہزاروں لاکھ زندہ رہ سکتے ہیں، بغیر تباہ ہونے کے خوف سے۔

کوری۔ اہ، مجھے نہیں معلوم۔ یہ حیرت انگیز سوچ ہے، لیکن اس میں کچھ بھی نہیں ہے۔ دوسرے لوگ میرے بم سے بھی زیادہ مہلک چیزیں ایجاد کریں گے۔

سز میلڈن۔ لیکن، ہنری، اگر آپ اپنی ایجاد کو ختم کر دیتے ہیں!

کوری۔ اسے دباؤ!

سز میلڈن۔ ہاں، اگر آپ اپنا فارمولہ ختم کر دیتے، اور لوگوں کو معلوم ہوتا ہے کہ آپ نے کیا کیا ہے۔

شاید آپ لوگوں کے دلوں کو بدلنے کے لئے بہت اچھا کام کریں گے!۔۔۔

fortune	دولت	wealth, affluence, prosperity, riches
stabbed	خنجر مارنا	pierced, knifed, wounded

bayonet	تکین	blade, dagger, lance, spear
merciful	مہربان	compassionate, kind, humane, forgiving
sentimental	جذباتی	romantic, emotional
efficient	موثر	effective, competent, resourceful, proficient
distracted	توجہ مبثنا	unfocussed, sidetracked, preoccupied, confused
fantastic	حیرت انگیز سوچ	incredible, unbelievable, implausible, improbable, unlikely
deadlier	مہلک ترین	lethal, fatal, poisonous
suppress	ختم کرنا	overwhelm, squelch, censor

CORRIE. My dear Charlotte, most sensible people would think I'd gone off my head. A few cranks and religious maniacs might praise me, but the average person would think I was a fool besides being damned unpatriotic.

MRS. MELDON. Henry, I beg you to destroy your invention.

CORRIE. You what?

MRS. MELDON. I beg you to destroy it. Let that be your memorial to Eddie!

CORRIE. My dear Charlotte. I begin to believe that grief has unhinged your mind. Destroy my invention!

MRS. MELDON. Your bomb will destroy it, Henry, I beg of you to destroy it!...

CORRIE. Rubbish, woman, rubbish.

MRS. MELDON. Then I will destroy it for you ...

(She goes to the table where the retorts are and turns the table over so that the retorts are smashed).

CORRIE. What the hell are you doing?

MRS. MELDON. I'm destroying your foul invention.

CORRIE. (laughing harshly). That won't destroy it.

I got it all in my head. All that you've done, Charlotte; is make a mess on my floor. Damned silly, I call it.

(He stoops down and begins to clear up the mess)

MRS. MELDON. (standing behind him). It's all in your head?

CORRIE. Of course, it is. Anybody but a fool of a woman would have realized that. Making a confounded mess like this! ...

MRS. MELDON. It's all in your head?

کورری۔ میری پیاری شارلٹ، اکثر سمجھدار لوگ سوچیں گے کہ میرا دماغ چل گیا ہے۔ کچھ بد مزاج اور مذہبی جنونی میری تعریف کر سکتے ہیں، لیکن اوسط فرد سوچے گا کہ میں کچھ سمجھتا ہوں اور اس کے علاوہ میں ایک قابل لعنت وطن دشمن ہوں۔

مسز میلڈن۔ ہنری، میں آپ سے التجا کرتی ہوں کہ آپ اپنی ایجاد کو ختم کر دیں۔

کورری۔ تم کیا؟

مسز میلڈن۔ میں آپ سے التجا کرتی ہوں کہ اسے ختم کر دیں۔ ایڈی کے لئے اسے اپنی طرف سے یادگار بنادو!

کورری۔ میرے پیاری شارلٹ۔ مجھے یقین کرنا شروع ہو گیا ہے کہ تم نے آپ کے ذہن کو مٹا کر دیا ہے۔ میری ایجاد کو مٹا دو!

مسز میلڈن۔ آپ کا ہم زندگی کو تباہ کر دے گا، ہنری، میں آپ سے التجا کرتی ہوں کہ اسے تباہ کر دیں!۔۔۔

کورری۔ فضول، خاتون، فضول۔

مسز میلڈن۔ تب میں آپ کے لئے اسے ختم کر دوں گی۔۔۔

(وہ اس ٹیبل پر جاتی ہیں جہاں ریٹارٹ پڑے ہیں اور ٹیبل کو پلٹ دیتی تاکہ ریٹارٹ کو توڑ دیا جائے)۔

کورری۔ تم کیا کر رہی ہو؟

مسز میلڈن۔ میں آپ کی تباہ کن ایجاد کو ختم کر رہی ہوں۔

کورری۔ (خستگی سے ہنستے ہوئے) یہ اسے ختم نہیں کرے گا۔

میں نے یہ سب کچھ اپنے دماغ میں محفوظ کر لیا ہے۔ آپ نے جو کچھ کیا، شارلٹ، صرف میرے فرش پر گندگی پھیلانی ہے۔ احمقانہ، میں اسے کہتا ہوں۔

(وہ نیچے جھکتا ہے اور گندہ کی صاف کرنا شروع کر دیتا ہے)

سز میلڈن۔ (اس کے پیچھے کھڑی ہو کر)۔ یہ سب آپ کے دماغ میں ہے؟

کورری۔ یقیناً! یہ ہے۔ کوئی بھی اس کا احساس کر لیتا سوائے ایک بے وقوف عورت کے۔ اس طرح کی ایک ابھی ہوئی گندگی بتاتے ہوئے!۔۔۔

سز میلڈن۔ یہ سب آپ کے دماغ میں ہے؟

crank	دمزاج	eccentric, maverick, character
maniac	جنونی	fanatic, zealot, freak
unpatriotic	وطن دشمن	sbversive, treacherous, treasonous
confounded	الجماعا ہوا	confused, perplexed, baffled, puzzled

CORRIE. Yes, yes. Don't keep on repeating yourself but come and help to clear up this mess you've made.

MRS. MELDON. Henry, won't you do what I ask you?

CORRIE. Don't be a fool. (looking round). Give me that cloth over there so that I can mop up this stuff.

(He continues to collect the pieces of broken glass, etc. while she goes towards the table where the cloth is. When she reaches the table, she sees a long knife lying there, and half unconsciously, she picks it up and looks

CORRIE. (Impatiently). Hurry up. What on earth are you doing?

MRS. MELDON. I'm looking at something — this knife!

CORRIE. Well, you can look at it afterwards. Fetch the cloth now. Here's Eddie's wreath under the table. You've made a mess of it, too.

MRS. MELDON. Eddie's wreath.

(She comes towards him, the knife is in her hand).

CORRIE. Yes.

MRS. MELDON. If you were to give up your invention, Henry, I wouldn't mind about the wreath. Your offering would be better than mine.

CORRIE. Well, I shan't. Give up my invention for a lot of damned sentiment? Not likely!

MRS. MELDON. It'll destroy life, Henry.

CORRIE. What's that got to do with it? Give me that cloth.

(He snapes it out of her hand, but does not see the knife in her other hand).

MRS. MELDON. You won't destroy it, Henry?

CORRIE. (almost in a snarl). No.

MRS. MELDON. (raising the knife above him). Then I ...

(With a queer moan of despair, she drives the knife into his back. He sways a moment, uttering a choking

کوری۔ ہاں، ہاں۔ اپنے آپ کو دہرانے کی کوشش نہ کریں بلکہ آپ نے گندگی پھیلانی ہے اسے آکر صاف کرنے میں مدد کریں۔

سز میلڈن، ہنری، کیا آپ وہ نہیں کریں گے جو میں آپ سے کہتی ہوں؟

کورری۔ بیوقوف مت بنو۔ (مڑ کر دیکھتے ہوئے)۔ مجھے وہ وہاں پڑا ہوا کپڑا دیں تاکہ میں اس چیز کو پونچھ سکوں۔

(وہ ٹوٹے ہوئے شیشوں کے ٹکڑوں کو جمع کرتے رہتے ہیں جبکہ وہ اس میز کی طرف جاتی ہیں جہاں کپڑا پڑا ہوا ہے۔ جب وہ میز پر پہنچتی ہیں تو انہیں وہاں ایک لمبا چاقو پڑا ہوا نظر آتا ہے، اور ادھر سے لاشعوری طور پر وہ اسے اٹھا کر دیکھتی ہیں۔)

کورری۔ (بے صبری سے) جلدی کرو۔ وہاں پر آپ کیا کر رہی ہیں؟

سز میلڈن۔ میں کسی چیز کو دیکھ رہی ہوں۔ یہ چاقو ہے!

کورری۔ ٹھیک ہے، آپ اسے بعد میں دیکھ سکتی ہیں۔ ابھی کپڑا لادیں۔ یہاں میز کے نیچے ایڈی کی پھولوں کی چادر پڑی ہے۔ آپ نے اس میں بھی گڑبڑ کر دی ہے۔

سز میلڈن۔ ایڈی کی پھولوں کی چادر۔

(وہ ان کی طرف آتی ہیں، چاقوان کے ہاتھ میں ہے)۔

کورری۔ جی ہاں۔

سز میلڈن۔ ہنری، اگر آپ اپنی ایجاد ترک کر دیں تو مجھے پھولوں کی چادر کے بارے میں کوئی اعتراض نہیں ہوگا۔ آپ کی پیش کش میری سے بہتر ہوگی۔

کورری۔ ٹھیک ہے، میں نہیں کروں گا۔ ایجاد ختم کر دوں بہت سے احمقانہ جذبات کے لئے؟ کوئی امکان نہیں!

سز میلڈن۔ یہ زندگی کو تباہ کر دے گا، ہنری۔

کورری۔ اس کا اس کے ساتھ کیا تعلق ہے؟ وہ کپڑا مجھے دو۔

sound, and then, clutching at the air, he pitches forward on to his face. She stands above him, looking down on his body in a dazed way. She is crying hysterically and suddenly she stoops and picks the broken wreath she holds it to her breast, and stares distractedly in front of her).

MRS. MELDON. Eddie, dear, I had to, I had to, Eddie!

(انہوں نے اسے انکے ہاتھ سے چھین لیا، لیکن ان کے دوسرے ہاتھ میں چاقو نہیں دیکھتے)۔

مسز میلڈن۔ آپ اسے تباہ نہیں کریں گے، ہنری؟

کوری۔ (تقریباً پھنکار رہے ہوئے) نہیں۔

مسز میلڈن۔ (اس کے اوپر چاقو اٹھاتے ہوئے)۔ پھر میں ---

(ماہی کے عالم میں غیر متوقع طور پر) چیختے ہوئے، انہوں نے چاقو ان کی پیٹھ میں مار دیا۔ وہ ایک لمحے ہلے ہوئے، گھٹکی ہوئی آواز نکالتے ہوئے، ہوا میں ہاتھ چلاتے ہوئے، وہ آگے کی طرف اپنے منہ کے بل گر جاتے ہیں۔ وہ ان سے اوپر کھڑی ہیں، نیچے ان کے جسم کی طرف صدمے کی حالت میں دیکھتے ہوئے۔ وہ پاگلوں کی طرح چلانے لگتی ہیں اور اچانک جھکتی ہیں اور ٹوٹی ہوئی پھولوں کی چادر اٹھاتی ہیں اور اسے اپنی چھاتی سے لگا کر اپنے سامنے ہر حواس میں دیکھتی ہیں)۔

مسز میلڈن۔ ایڈی، پیارے، مجھے کرنا پڑا، مجھے کرنا پڑا، ایڈی!

unconsciously	غیر شعوری طور پر	unintentionally, unknowingly, unwittingly, carelessly
impatiently	بے صبری سے	eagerly, keenly, anxiously, hurriedly, hastily
wreath	پھولوں کی چادر	laurel, garland
snarl	پھنکار	roar, grimace, sneer, grumble
queer	غیر متوقع	eccentric, unconventional, strange, unusual
sways	لڑکھڑانا	wavers, vacillates, leans
uttering	آواز نکالنا	saying, expressing, stating, voicing, speaking
chocking	گھٹکی ہوئی آواز	blocking, stopping
clutching	چکراتے ہوئے	grasping, holding, grabbing, seizing
dazed	بدحواسی سے	confused, stunned, shocked, surprised
stoops	جھکنا	bends, crouches, lean forwards

CURTAIN

GLOSSARY AND NOTES

dominated by	completely under the influence or control of
sections	drawings which demonstrate the way pieces of machinery, etc. are made, by showing what they would look like if they were cut open along various lines
airship	lighter-than-air aircraft, supported in flight by a single gas-bag--or a series of gasbags arranged in a streamlined, fabric-covered, rigid framework-containing a light gas, normally hydrogen or helium
cruel lines about it	The lines of a face are those noticeable folds in the skin which always develop as a person

	grows older. Quite often they are created by the person's usual expression which, of course, tends to reflect his usual feelings and, consequently, his character. Cruel lines in the face are lines which suggest cruelty of character. "about" is here used in the meaning of 'around'
casual visitor	visitor without any special interest in the people of the house
inconsequent	not at all methodical in his thinking about ordinary day-to-day affairs
snarls	angry noises like those of a savage animal
retort	vessel with a small outlet in which chemical, or combination of chemicals, may be heated
a bereaved mother	a mother who has lost through death, a child. (A person may be said to be 'bereaved' who has lost, through 'death', any near relative --- such as a child, parent or partner in marriage)
make allowances	to make allowances is to remember that somebody whose behaviour annoys you has certain reasons for 'behaving in this way, break the ice make her begin to feel more friendly
manifestation of joy	behaviour which shows great happiness
dressed in black	throughout Europe and America, black clothes are worn to show that one is mourning a person's death
nervous sensibilities	deeply sensitive feelings. ("Nervous" often means timid or frightened but here it means sensitive or sharply aware)
credible	believable
fretful	easily irritated and in the habit of complaining
binding offer	offer of which the terms cannot be broken
been let down	been given promises which have later been broken
jump at it	accept the offer quickly and eagerly
tanks	heavily armoured fighting vehicles moving not on wheels but on two endless belts of steel and capable of crossing almost any type of ground. They were a British invention of the First World War and the British generals of that time have been widely criticised for not making a greater use of them
horse-knackers	slaughterers of old horses
tin hats (slang)	steel helmets to protect soldiers' heads in battle
ma'am	madam
Wreath	large ring of flowers and/or leaves placed on a grave or monument as a mark of respect for the dead
war memorial	monument erected in memory of those who, died in a war. Every town in Britain erected a war memorial after the First World War
oh, how women do fuss!	an exclamation at the business of women at their readiness to get excited about unimportant things Note how 'No' is used to add a little more energy to the verb in an exclamation of this kind do is spoken with great emphasis
impersonal devotion	giving one's thought and energy completely to a single task without any allowance for one's personal feelings or the personal feelings of anybody else
organised butchery	planned and deliberate killing. 'Butchery' is a strong word, expressive of horror, because it normally refers to the slaughter of animals
harping on one string	constantly talking about the same subject (and being as boring as harp-player would be who played the same note all the time)
taking his death so badly	being so greatly shocked and grieved by his death
Expeditious	speedy
recovering herself	regaining control over her emotions
piece of shell	fragment from an exploding artillery shell
the line	the line of fortified and occupied positions facing the enemy
swinging round to her	turning swiftly round to face her.
humanitarian	of such a nature as to relieve human suffering.
pugnacious	disposed to fight.

formulae	description of a combination of chemical element,
stupendously horrible	immensely and amazingly horrible.
with mathematical precision	with the exactness of mathematical calculation.
obliterate	destroy so completely that not a trace is left.
morbid	unhealthy in thought and imagination.
footling	absurdly ineffective
corrosive gas	gas which eats away substances through chemical action.
ultimatum	final message that severe action will be on certain proposals are not accepted. (What Prof. Corrie is infact, saying is, that their would be not ultimatum the aggression would take the enemy completely by surprise, the attack taking the place of the ultimatum that usually proceeds a declaration of war).
the Japanese ... the Russians	there was a war between Japan and Russia in 1904 and 1905 which began with a surprise attach by Japanese navy upon the Russian navy
inhales it	breathes it in
distinction	difference
munition	military weapons; ammunition, equipment and stores
oh, come!	exclamation showing disagreement
pretension	claims (to importance or to a particular skill or intelligence)
frightfully	(colloquial) greatly
sovereign	gold coin, worth twenty shillings in circulation until the First World War
clumsy	awkward looking (A thing is. said to be clumsy when it is awkward in shape or weight, A person is said to be clumsy when he moves about or handles things in an awkward, unskillful way)
mutilated	horribly damaged
accounted for	killed
nettled	made rather angry
mills bomb	a small hand-grenade, named after its inventor, used in both World Wars, It exploded after being thrown and its casing, rather similar in appearance to a small pine-apple, would burst into separate pieces of metal which would fly out with great force and kill or wound anybody hey struck within several yard o t e explosion
royalty	payment made in proportion to the quantity or number of times, used or sold (usually employed with reference to payments made to authors or to landowners from whose property minerals are extracted).
lump sum	sum paid in one single installment
thirty pieces of silver	The reward paid to Judas Iscariot for betraying Jesus Christ, The phrase is often used to describe a bribe given to a traitor, (Mrs. Meldon, or course, is thinking of her brother as a traitor not to his country but humanity is general)
insufferable	impossible to endure
perfunctorily	briefly and unenthusiastically
anniversary	same date of something which happened in a previous year
fantastic	strange and hard to believe or realize
cranks	person with unusual views which ordinary people disagree with
religious maniacs	persons whom the use of the phrase regards as having gone made on account of their violently-held religious views
unhinged your mind	made you lose your real son
mom up	remove a mess, particularly a split liquid, using a piece of doth or a mop (which commonly consists of a stick to the head of which is attached a bundle of thin rags or piece of coarse strings)

pitches forward	falls heavily forward
hysterically	uncontrollably, because of violent emotions
distractedly	in a manner showing very great distress and confusion of mind

READING COMPREHENSION

Answer the following questions.

1. What is the significance of the title of the play 'Progress'?

Ans. 'Progress' is a one-act play. It has been written in the backdrop of the First World War. In this war, millions of people died, and many more became disabled. Professor Corie invents a very powerful bomb. He claims that his invention would end the war as soon as it begins. This will happen by striking first and destroying the enemy. According to him, this is progress in the art of war. But to her sister, it is destruction. Human progress is not measured by advancement in science and industry; it is measured by the value we put on a life. Hence, the title represents the theme of the play. It is also ironic because the play is not about progress but destruction.

2. What is the central idea of the play 'Progress'?

Ans. The play "Progress" is written in the background of the First World War. In the war, thousands were butchered and many more became disabled for life. The central idea of the play is the conflict between the viewpoint of those who are in favour of war and those who are against war. The play also exposes the motives behind wars. Wars are imposed by those who benefit from selling weapons. They remain secure far behind the fighting lines. Only the poor sacrifice their lives in the trenches.

3. Describe the climax of the play 'Progress' in few lines.

Ans. The climax of the play comes when Mrs. Meldon is convinced that her brother, Prof Corrie, will not suppress his invention at any cost. She decides to destroy his invention. She destroys the sheets of paper on which Corrie has written the formulae. But Corrie says that the formulae are in his brain and he can reproduce them easily. Mrs. Meldon cannot tolerate his inhumanity any more. She decides to kill him. When Corrie stoops to pick up the sheets, she stabs him in the back with a knife and kills him.

4. What is one act play? Illustrate it with examples from the play 'Progress'?

Ans. A one-act play is a play that has only one act. It may consist of one or more scenes. It is usually written concisely. It deals with a single situation and aims at producing a single effect. It deals with only one theme developed through one situation to one climax to produce maximum impact.

"Progress" by St. John Greer Ervine is an excellent example of a one-act play. It has a unity of theme, which is the abolition of war. It is a brief piece of writing. It depicts the unities of time, place, and action. The theme of the play has been developed through only one situation, which is the laboratory of Prof Corrie. It ends with one climax when Mrs. Meldon is convinced that her brother will not suppress his invention at any cost, and she decides to destroy the invention. When she is unable to suppress the invention, she kills her brother.

5. What is a plot? Write down the plot of the play 'Progress'.

Ans. What is a Plot?

A plot is the sequence of events in a story or play or drama. Several elements are common to all plots. The **introduction** is the beginning where characters and conflict are introduced. **Rising action** is the events that occur to advance the conflict and bring the conflict to a crucial point. The **climax** is the high point of the story where the characters face a decision or event that will resolve the conflict in one way or another. **Falling action** refers to solving problems and wrapping up of the story. The **conclusion** is the final resolution — either good or bad — of the conflict and the end of the story.

The plot of the play 'Progress'

Prof Corrie invents a bomb formula. He invents it for fame and fortune. Mrs. Meldon is Prof's widowed sister. She is in mourning on the death anniversary of her son Eddie. Eddie was an army captain who died in the

First World War. Prof neglects her grief and tells her of his invention. Mrs. Meldon informs him that Eddie had been mutilated by a shell. She hates wars. She called wars an organized butchery of boys. Corrie believes that wars will never end. This encourages him to promote his invention as its devastating results are far more rapid than the old weapons. Mrs. Meldon recalls her cheerful past with her husband Tom and son Eddie. She does so to make Prof feel the value of relations and pain on losing them. Prof talks of fame and fortune he will get from his invention. Mrs. Meldon pleads Prof to destroy the bomb as Eddie's memorial. But Prof refuses to do so. She smashes the table, and the formulae spill on the floor. Prof Corrie in undisturbed and tells that the formulae are in his mind. Mrs. Meldon is maddened so much that she stabs Prof in the back with a knife. Prof dies.

Write the character sketch of Mrs. Meldon.

Ans. Mrs. Meldon is the sister of Prof Corrie. She is a widow. She is mourning her son's death. She is sensitive, has the ability to stay composed while talking of his loss. She hates wars. She thinks wars are an organized butchery of boys. She remembers loving memories of her family to soften Prof's heart and teach him the beauty of relations. She is emotionally broken when she informs Prof that a shell killed Eddie. She calls her brother bloodless fool when he tells her of his invention and of the destruction it can cause. She wants to save humanity and requests Prof to suppress his formula. His refusal makes her smash the table and spill the formula. Knowing the formula is in his mind, she stabs a knife into his back and kills him.

Draw the character of Prof. Corrie as despiser/hater of humanity.

Ans. Professor Corrie is a bachelor. He is aged between fifty and sixty. He is rude and cruel to the maid-servant and his sister. He is heedless to family relations. He is greedy for fame and fortune. He underrates women and says that they have no capacity for impersonal devotion, and hence they have never been great scientists. He shows his cruel attitude towards humanity while describing the devastating effects of his bomb. Besides his evil nature, he also speaks of factual points. He believes that wars will never end because humans are pugnacious by nature.

What type of mother is Mrs. Meldon? Illustrate through her character that themes of literature are universal and exist across all cultures and societies.

Ans. Mrs. Meldon is a loving mother. She brings up her son in an affectionate manner. She wanted to make him great. She takes cares for his education. She has memories of innocent pleasures which she enjoyed with her son.

A universal theme is an idea that applies to anyone regardless of cultural differences or geographic location. It is an idea about human conditions. It is a generalization about life or human nature. It deals with basic human concerns.

The play 'Progress' shows the love of a mother for her son and her grief at his death. It is a universal theme. It exists across all cultures and societies.

Was Mrs. Meldon justified in killing her brother? Give your considered view.

Ans. Mrs. Meldon committed a crime by killing his brother, Professor Corrie. She did not have the right to commit such an act of madness. But on the other hand, her act seems to be justified for the sake of humanity. Sometimes a drastic and violent action becomes essential to crush wicked elements. After killing her brother, she justifies her act by saying: "Eddie, dear! I had to Eddie!" Thus, she exalts herself in the viewer's eyes and expects that they adore her as a protector of humanity.

What was the cause of quarrel between Mrs. Meldon and Prof. Corrie?

Ans. Mrs. Meldon is a kind person. She has an affectionate nature. But her brother Prof Corrie is cruel and cunning. He invents a very powerful bomb. He claims that his invention would end a war as soon as it begins. This will happen by striking first and destroying the enemy. He has no regard for humanity and human life. Mrs Meldon has herself suffered the brutalities of war. She has lost her only son Eddie, and her husband died of a broken heart on the death of their son. She understands the grief of other mothers. Therefore, she asks her brother to suppress his invention. He refuses. This was the cause of quarrel between Mrs. Meldon and Prof. Corrie.

Contrast the characters of Mrs. Meldon and Prof. Corrie, highlighting the dominant traits of their personalities.

Ans. In the play 'Progress', Mrs. Meldon has an entirely contrasting views from that of her brother Prof Corrie. Mrs. Meldon is frank because she tells her brother that he is not a good substitute for her son. She describes herself as an ordinary woman without any pretensions. She wants Prof Corrie to think about Eddie just as she thinks about him. Prof Corrie is obsessed with his invention. He wants fame and fortune. It does not matter to him how many innocent people will be killed by his invention. Mrs. Meldon is obsessed with the death of her son. His death has made her realize the brutalities of war. She is against wars. The dominant trait of their personalities is that both the brother and sister are extremists in their views. If Professor Corrie is unemotional, Mrs. Meldon is too emotional. If Professor Corrie is pro-war, Mrs. Meldon is against war.

12. What is the conflict in the play 'Progress'? How is it resolved?

Ans. 'Progress' by St. Jhon Greer Ervine was written in the backdrop of the First World War. The First World War left two dominant themes: pro-war and anti-war. This is a powerful anti-war play. It shows the conflict between pro-war and anti-war ideologies. Prof Corrie represents a pro-war ideology. Mrs. Meldon represents an anti-war and peace-loving ideology. This conflict continues throughout the play in the form of a dialogue between Prof Corrie and Mrs. Meldon. The conflict is resolved when Mrs. Meldon eventually kills Prof Corrie.

13. Suggest another ending for the play 'Progress'.

Ans. 'Progress' by St. Jhon Greer Ervine was written in the backdrop of the First World War. The First World War left two dominant ideologies: pro-war and anti-war. This is a powerful anti-war play. It is based on the conflict between pro-war and anti-war ideologies. The play ends when its conflict is resolved violently with the killing of Prof Corrie by her sister.

Another way of ending the play may be in which Prof Corrie eventually agrees with his Sister Mrs. Meldon and suppresses his invention. Although this would also have resolved the conflict, it would be unrealistic. As Prof Corrie says, wars will never end because humans are pugnacious by nature. This resolution of the conflict would also make the play less-powerful.

14. True progress means "The destroying of the means of destruction". Elaborate this statement in light of the play 'Progress'.

Ans. 'Progress' by St. Jhon Greer Ervine was written against the background of the First World War in which thousands were butchered and many more became disabled for life. It left many mothers childless and a large number of widows and orphans. War brings devastation. Prof Corrie is of the view that the only way to end a war is to make powerful 'means of destruction'. According to Prof Corrie, progress is having 'powerful means of destruction' and using it first to obliterate the enemy. In the play, Prof Corrie symbolizes 'means of destruction'. Mrs. Meldon continuously argues with Prof Corrie to suppress his invention, which is a powerful mean of destruction. When she is unable to convince him, she kills him. That is, she "destroys the means of destruction." Thus, according to the play, true progress lies in the destruction of the means of destruction.

15. How was Eddie killed?

Ans. The commander of the battalion wrote to Mrs. Meldon that a piece of shell had killed her son Eddie and he had been buried behind the line somewhere. But a colleague of her son told her that a shell hit them in their trench and killed five of them. It mutilated their bodies. Eddie was not buried. There was nothing left to bury.

16. Describe the physical and mental conditions of Mrs. Meldon after the death of her son Eddie.

Ans. Mrs. Meldon loves her son very much. She is deeply devoted to his memories. She is a bereaved mother. She has a loving husband and son before the war, but after the war, she feels that she is cruelly alone. She is obsessed with the death of her son. His death made her emotional. It has made her realize the brutalities of war. She turns against the war. This has made her an extremist in her views.

17. Why does Mrs. Meldon hate war?

Ans. Mrs. Meldon is against the war. She lost her son in the war. On the death of their only son, her husband also died of a broken heart. She is too emotional. She feels that she is cruelly alone. She thinks that this is all because of war. She calls war an organized butchery of boys. She hates war to such an extent that she is willing to side with

the mothers of enemy soldiers. She feels that the mothers of enemy soldiers must be suffering in the same way as she is.

What is Mrs. Meldon's view about war?

Ans. Mrs. Meldon thinks that war is insensible devastation. She hates wars. When Prof Corrie mentions that his inventions will create a revolution in the field of war, she thinks that her brother has invented something which would abolish warfare. The abolition of war is a subject close to her heart. In her view, war is an organized manner in which young soldiers are slaughtered and brutally killed.

What is Prof. Corrie's view about war?

Ans. Prof. Corrie thinks that wars will never end because humans are pugnacious by nature. He thinks that the only thing one can do is end a war as quickly as possible. This, according to him, is possible by inventing a very very powerful bomb and using it first. In this way, the enemy will be obliterated, and the war will come to an end. He is insensitive to any loss of human life in warfare. He is unemotional. He is materialistic. He sees war as an opportunity to make a fortune.

Bring out the ideological conflict between Mrs. Meldon and Prof. Corrie.

Ans. 'Progress' by St. John Greer Ervine was written against the background of the First World War in which thousands were butchered and many more became disabled for life. It left many mothers childless and a large number of widows and orphans. The war divided the world into two ideological camps: pro-war and anti-war. In the play, Prof. Corrie represents the pro-war ideology, and Mrs. Meldon represents an anti-war ideology. Both of them are extremist in their views.

According to Mrs. Meldon, warfare is insensible devastation. She thinks that warfare is an organized manner in which young soldiers are slaughtered and brutally killed.

On the other hand, Prof. Corrie thinks that warfare will never end and humans are pugnacious by nature. He thinks that the only thing one can do is end a war as quickly as possible. This, according to him, is possible by inventing a very powerful bomb and using it first. In this way, the enemy will be obliterated, and the war will come to an end.

This ideological conflict between the two characters continues as sharp dialogues throughout the play. This conflict ends as violently as war itself is, with the killing of Prof. Corrie by Mrs. Meldon.

READING COMPREHENSION

A. Write a detailed summary of St. John Greer Ervine's 'Progress'.

Ans. A detailed summary of the play is at the beginning of this unit.

B. Re-write 'Progress' as narrative/story, using omniscient third person as point of view. You can also suggest another ending to your narrative/story.

Third-person point of view

The third-person point of view is a form of storytelling in which a narrator relates all the action of their work using third-person pronouns such as **he**, **she**, and **they**. It is the most common perspective in works of fiction.

There are two types of third-person point of view: omniscient, and limited.

In omniscient third person point of view, the narrator knows all of the thoughts and feelings of all of the characters in the story

In limited third person point of view, the narrator relates **only his or her own** thoughts, feelings, and knowledge about various situations and the other characters.

'Progress' as a narrative using omniscient third person as point of view

"Progress" is a one-act play. It is written by St. John G. Ervine. The play is written in 1919, in the backdrop of the First World War, which was fought between 1914-1918. The war was fought between the German army and the armies of Britain and France. The loss on both sides was immense. In this play, the author predicts that the next World War would strike from the air at the highly populated cities by dropping devastating bombs. His prediction about the future was fulfilled when America dropped horrible bombs over thickly populated cities of Japan and killed thousands of people.

Prof. Henry Corrie is a scientist. He has dedicated his life to science. He remains a bachelor. He is very cold and sincere to his cause. He has no interest in any other thing except science. He does not develop a relationship with anyone. He is working to develop a deadly bomb. He always spends his time alone, thinking about his invention. He is successful in developing a formula for a destructive bomb.

Mrs. Meldon is Prof. Henry's only sister. She is a widow. She is mourning the death of her husband and her only son. Her son was killed in the First World War and her husband died because of heart failure. She is suffering from the loss of her beloved ones.

Mrs. Meldon is introduced in the second scene. She returns from a long journey but her brother Prof. Henry does not go to the station to receive her. It is the death anniversary of her only son Eddie.

Mrs. Meldon brought up Eddie with great love and care. Eddie was enlisted in army. He visited home two times after joining the army. He could not visit her for the third time. Eddie was sitting in a trench with other soldiers. A shell came right into the trench and mutilated their bodies. Eddie's father Mr. Tom Meldon was unable to come out of the shock of the death of his son. His heart failed and he died.

Mrs. Meldon became alone. As she lost her family because of war, she is against war. She feels that war is an organized butchery of young boys. It destroys peace in the world. She wants scientists not to invent destructive weapons. She asks her brother Prof. Henry to destroy his new invention.

Prof. Henry Corrie is a cruel man. He always thinks about money and fame. To attain these, he is willing to go to any extent. He is not worried about the devastation of human life. He does not show concern for the death of his sister's son Eddie. He has no feeling or sympathy for her sister, who has lost both her son and husband. He calls her sentimental.

Prof. Henry rejoices over his invention. The destructive bomb he has invented can destroy a large area within a few seconds. He says that in future war will be over within a few hours. He also informs that the success of war depends on who strikes first and what kind of advanced weapon he uses.

Mrs. Meldon is unable to accept the invention of his brother. She reminds him that his invention will kill hundreds of young men like her son Eddie. Her words do not cause any effect on Prof. Corrie. He is heartless. He says that he will sell his invention to the country which offers him the highest amount of money.

Mrs. Meldon understands that her brother will not be convinced at any cost. She destroys the papers that contain the formulae. But her brother is not upset. He says that all the formulae are in his brain and he can reproduce them. Mrs. Meldon becomes furious. She cannot tolerate his inhumanity anymore. She stabs him in his back and thus suppresses the destructive invention from reaching the hands of inhuman persons. She thus pays tribute to the death of her son Eddie.

Oral Communication

Act out some of the evocative dialogues between Mrs. Meldon and Prof. Corrie, using proper intonation and stress patterns.

VOCABULARY AND GRAMMAR

VOCABULARY

Fill in the blanks with words related to medicine. Use the words in brackets to form a new word that fits into each blank. You can consult any authentic source if you don't know the meaning of these words.

Thanks to modern medicine there are many new treatments (TREAT) for diseases which, in the past, were

incurable (CURE). Many childhood illnesses (ILL), for example, have disappeared. This is due to the use of vaccinations.

Medical (MEDICINE) advances have also changed the way surgical operations are performed. These are less painful (PAIN) for the patient than they used to be. But, unfortunately (FORTUNATE), in Third World countries, a high number of infectious (INFECTION) diseases are still common because of overpopulation and poor living (LIFE) conditions. Malnutrition, which is caused by insufficient (SUFFICIENT) food, is one of the many problems which can threaten (THREAT) children's lives in these countries. With today's technology; there is no reason that a solution (SOLVE) to these problems should be beyond our capability (CAPABLE).

GRAMMAR

A. Active and passive voice - Crime Story

- The police **has** just **announced**. (announce)
- That the Bank **was** robbed (rob) yesterday.
- Two men **entered** (enter) the bank at 4.30 with guns in their hands.
- Customers and bank clerks **were asked** (ask) to lie down on the floor and one of the bank clerks **was made** (make) to fill the robbers' bag with money.
- After that the two men **left** (leave) the bank quickly.
- The police officer Nawab Ali says that more than 200,000 rupees **were stolen** (steal) yesterday, but nobody **was injured** (injure).
- Nawab Ali believes that the robbers **will be found** (find) soon.
- The bank **has been closed** (close) since yesterday.

B. Ask questions about the robbery.

- At what time **did** the two men **enter** the bank? (enter)
At 4.30.
- What **were** the customers and bank clerks **asked** to do? (ask)
They **were asked** to lie down on the floor.
- What **was** one of the clerks **made** to do? (make)
To fill the robber's bags with money.
- How much money **was** **stolen** by the robbers? (steal)
More than 200,000 rupees.
- Was** anybody **injured**? (injure)
No, nobody **was** **injured**.
- How long **will** the bank **be closed**? (close)
It **will be closed** for two days.



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