

Unit

# 7



Reading A : The Trial

Reading B : Antony's Speech (Poem)

Reading C : Mahatma Gandhi -

Pushed out of Train

Theatre

# Theatre

Theatre



# Theatre

Look at the pictures and answer the questions that follow.



1. What are the pictures about?
2. What are the children doing in the pictures?
3. Can you guess the themes of each skit/play?
4. Have you ever taken part in any skit/play. If so, share your experience.

**Oral Discourse:** Skit - Perform a skit/play on any theme.

## The Trial

*Joan of Arc, born in 1412, was a French peasant girl who claimed that the “voices” of saints had told her she was called on by God to aid her country. This French national heroine took to the field of battle during the Hundred Years’ War (1337 -1453). At the time, the desperate French army had suffered a number of losses to the English, but Joan brought renewed confidence by lifting the siege of Orleans in nine days and taking back the city of Reims. She was soon captured by the English.*

*Joan of Arc, who had been caught by the British in the war, was imprisoned and presented before the court.*

### Introduction of the characters :

1. **Inquisitor:** Brother John Lemuiter, a seemingly mild , elderly man
2. **Canon John D’Estivet:** The chief Prosecutor
3. **Canon de Courcelles :** The Canon of Paris. He is a young priest who helps to compile sixty-four charges against Joan.
4. **Brother Martin Ladvenu:** A young monk assigned to be Joan’s confessor
5. **Cauchon :** The academic theologian who represents the “considered wisdom of the Church”
6. **The Chaplain :** A clergyman

Rouen, 30 May 1431. A great stone hall in the castle, arranged for a trial-at-law, there are two raised chairs side by side for the Bishop and the Inquisitor as judges. Looking down the great hall from the middle of the inner end, the judicial chairs and scribes' table are to the right. The prisoner's stool is to the left. There are arched doors right and left. It is a fine sunshiny May morning.

**The Inquisitor** : Let the accused be brought in.

**Ladvenu** : [*calling*] The accused. Let her be brought in.

*Joan, chained by the ankles, is brought in through the arched door behind the prisoner's stool by a guard of English soldiers. With them is the Executioner and his assistants. They lead her to the prisoner's stool, and place themselves behind it after taking off her chain. She wears a page's black suit.*

**The Inquisitor** : [*kindly*] Sit down, Joan. [*She sits on the prisoner's stool*]. You look very pale today. Are you not well?



- Joan** : Thank you, I am well enough. But the Bishop sent me some carp; and it made me ill.
- Cauchon** : I am sorry. I told them to see that it was fresh.
- Joan** : You meant to be good to me, I know; but it is a fish that does not agree with me. The English thought you were trying to poison me--
- Cauchon and The Chaplain** : [*together*] What! No, my lord.
- Joan** : [*continuing*] They are determined that I shall be burnt as a witch; and they sent their doctor to cure me; but he was forbidden to bleed me because the silly people believe that a witch's witchery leaves her if she is bled; so he only called me filthy names. Why do you leave me in the hands of the English? I should be in the hands of the Church. And why must I be chained by the feet to a log of wood? Are you afraid I will fly away?
- D'Estivet** : [*harshly*] Woman, it is not for you to question the court; it is for us to question you.
- Courcelles** : When you were left unchained, did you not try to escape by jumping from a tower sixty feet high? If you cannot fly like a witch, how is it that you are still alive?
- Joan** : I suppose because the tower was not so high then. It has grown higher every day since you began asking me questions about it.
- D'Estivet** : Why did you jump from the tower?
- Joan** : How do you know that I jumped?
- D'Estivet** : You were found lying in the moat. Why did you leave the tower?
- Joan** : Why would anybody leave a prison if they could get out?
- D'Estivet** : You tried to escape?
- Joan** : Of course I did; and not for the first time either. If you leave the door of the cage open, the bird will fly out.
- D'Estivet** : [*rising*] That is a confession of heresy. I call the attention of the court to it.
- Joan** : Heresy, he calls it! Am I a heretic because I try to escape from prison?



- D'Estivet** : Assuredly, if you are in the hands of the Church, and you wilfully take yourself out of its hands, you are deserting the Church; and that is heresy.
- Joan** : It is great nonsense. Nobody could be such a fool as to think that.
- D'Estivet** : You hear, my lord, how I am reviled in the execution of my duty by this woman. [*He sits down indignantly.*]
- Cauchon** : I have warned you before, Joan, that you are doing yourself no good by these pert answers.
- Joan** : But you will not talk sense to me. I am reasonable if you will be reasonable.
- The Inquisitor** : [*interposing*] This is not yet in order. You forget, Master Promoter, that the proceedings have not been formally opened. The time for questions is after she has sworn on the Gospels to tell us the whole truth.
- Joan** : You say this to me every time. I have said again and again that I will tell you all that concerns this trial. But I cannot tell you the whole truth: God does not allow the whole truth to be told. You do not understand it when I tell it. It is an old saying that he who tells too much truth is sure to be hanged. I am weary of this argument: we have been over it nine times already. I have sworn as much as I will swear; and I will swear no more.
- Courcelles** : My lord, she should be put to the torture.
- The Inquisitor** : You hear, Joan? That is what happens to the obdurate. Think before you answer. Has she been shewn the instruments?
- The Executioner** : They are ready, my lord. She has seen them.
- Joan** : If you tear me limb from limb until you separate my soul from my body you will get nothing out of me beyond what I have told you. What more is there to tell that you could understand? Besides, I cannot bear to be hurt; and if you hurt me, I will say anything you like to stop the pain. But I will take it all back afterwards; so what is the use of it?
- Ladvenu** : There is much in that. We should proceed mercifully.
- Courcelles** : But the torture is customary.
- The Inquisitor** : It must not be applied wantonly. If the accused will confess voluntarily, then its use cannot be justified.

- Courcelles** : But this is unusual and irregular. She refuses to take the oath.
- Ladvenu** : [*disgusted*] Do you want to torture the girl for the mere pleasure of it?
- Courcelles** : [*bewildered*] But it is not a pleasure. It is the law. It is customary. It is always done.
- The Inquisitor** : That is not so, Master, except when the inquiries are carried on by people who do not know their legal business.
- Courcelles** : But the woman is a heretic. I assure you it is always done.
- Cauchon** : [*decisively*] It will not be done today if it is not necessary. Let there be an end of this. I will not have it said that we proceeded on forced confessions. We have sent our best preachers and doctors to this woman to exhort and implore her to save her soul and body from the fire: we shall not now send the executioner to thrust her into it.
- Courcelles** : Your lordship is merciful, of course. But it is a great responsibility to depart from the usual practice.
- Joan** : Thou are a rare noodle, Master. Do what was done last time is thy rule, eh?
- Courcelles** : [*rising*] Thou wanton: dost thou dare call me noodle?
- The Inquisitor** : Patience, Master, patience: I fear you will soon be only too terribly avenged.
- Courcelles** : [*mutters*] Noodle indeed! [*He sits down, much discontented.*]
- The Inquisitor** : Meanwhile, let us not be moved by the rough side of a shepherd lass's tongue.
- Joan** : Nay. I am no shepherd lass, though I have helped with the sheep like anyone else. I will do a lady's work in the house--spin or weave--against any woman in Rouen.
- The Inquisitor** : This is not a time for vanity, Joan. You stand in great peril.
- Joan** : I know it. Have I not been punished for my vanity? If I had not worn my cloth of gold surcoat in battle like a fool, that Burgundian soldier would never have pulled me backwards off my horse; and I should not have been here.
- The Chaplain** : If you are so clever at woman's work why do you not stay at home and do it?

**Joan**

: There are plenty of other women to do it; but there is nobody to do my work.

**Cauchon**

: Come! We are wasting time on trifles. Joan: I am going to put a most solemn question to you. Take care how you answer; for your life and salvation are at stake on it. Will you for all you have said and done, be it good or bad, accept the judgment of God's Church on earth? More especially as to the acts and words that are imputed to you in this trial by the Promoter here, will you submit your case to the inspired interpretation of the Church Militant?

**Joan**

: I am a faithful child of the Church. I will obey the Church--

**Cauchon**

: [*hopefully leaning forward*] You will?

**Joan**

: --Provided it does not command anything impossible.

*(Cauchon sinks back in his chair with a heavy sigh. The Inquisitor purses his lips and frowns. Ladvenu shakes his head pitifully.)*

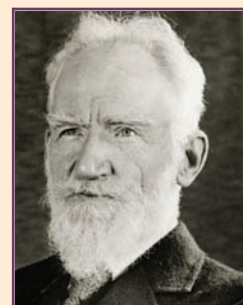
**- George Bernard Shaw**



**Note:** At the age of 19, in 1431, she was tried for heresy and then burned at the stake as a witch. In 1909 she was beatified, and in 1920 canonized a saint.

## About the dramatist

**George Bernard Shaw** was born on July 26, 1856 in Dublin, Ireland. In the early 1900's, Shaw wrote several plays. These plays were about political themes and issues concerning poverty and women's rights. He wrote "*Man and Superman*" (1902), "*John Bull's Other Island*" (1904) and "*Major Barbara*" (1905). In 1914 he wrote "*Saint Joan*", which is considered to be one of his masterpieces. He won the Nobel Prize for literature in 1925. Shaw wrote over 50 plays during his literary career. Right until the time of his death on November 2, 1950, Shaw remained committed to the socialist cause.





## Glossary

|                         |   |
|-------------------------|---|
| Bishop ( <i>n</i> )     | : a clergy man who supervises a number of local churches  |
| page ( <i>n</i> )       | : a youth being trained for the medieval rank of knight and in the personal service of a knight; a youth attendant                      |
| heresy ( <i>n</i> )     | : (here) a belief which is against the principles of Christianity   |
| Gospels ( <i>n</i> )    | : the first four books of the Bible / “The New Testament”   |
| weary ( <i>adj</i> )    | : tired   |
| obdurate ( <i>adj</i> ) | : adamant; stubborn   |
| shewn ( <i>v</i> )      | : British variant of ‘shown’  |
| wantonly ( <i>adv</i> ) | : acting cruelly or violently / deliberately or provokingly   |
| exhort ( <i>v</i> )     | : insist  |
| implore ( <i>v</i> )    | : plead   |
| noodle ( <i>n</i> )     | : head ( used as a slang)   |
| *thou : you,            | *thy: your, *dost : do, *nay: no ( <i>*old and poetic English words</i> )   |
| lass ( <i>n</i> )       | : girl,   |
| surcoat ( <i>n</i> )    | : the outer coat or garment worn over armour, in particular a short sleeveless garment worn as part of insignia of an order of kingdom. |
| trifles ( <i>n</i> )    | : things of little value or importance  |
| at stake ( <i>idm</i> ) | : in danger of being lost   |
| imputed ( <i>v</i> )    | : attributed bad quality to somebody  |
| Militant ( <i>n</i> )   | : radical, rebel  |

### I. Answer the following questions.

1. Joan said, “If you leave the door of the cage open, the bird will fly out.” Why did D’ Estivet say that it was a confession?
2. Why did Joan say, “I will swear no more?”
3. Who are the people who tried to save Joan in the trial? How do you know it?
4. Joan expressed her helplessness to tell the whole truth. Why? What was the old saying she mentioned in this context?



5. Why was the doctor forbidden to bleed Joan?
6. Courcelles said that Joan should be tortured. What reasons did he give to support his argument?
7. Why did Joan regret having worn the surcoat?
8. Joan and Courcelles called each other names. What were they?

## II. Tick (✓) the statements that are true.

1. Joan tried to escape from prison only once. ( )
2. Joan said that she would not hesitate to lie if she was tortured. ( )
3. Joan liked to be in the hands of the English rather than the Church. ( )
4. Cauchon tried to have Joan executed. ( )
5. Joan became ill because she ate carp. ( )

## III. Some characters in the play are in favour of Joan and some are against. Identify the characters who are in favour of or against Joan and then complete the following table.

| Sl. No. | Name of the Character | Favour / Against | The words that support        |
|---------|-----------------------|------------------|-------------------------------|
| e.g.    | Courcelles            | against          | She should be put to torture. |
| 1.      |                       |                  |                               |
| 2.      |                       |                  |                               |
| 3.      |                       |                  |                               |
| 4.      |                       |                  |                               |
| 5.      |                       |                  |                               |
| 6.      |                       |                  |                               |



## Vocabulary

### I There is a word, 'confession' in the story which means 'declaration of guilt'. The word is related to 'church'. Find any three words related to church from the story and write their meanings.

1. ....
2. ....
3. ....

## II The Inquisitor in the story says, ‘ Let’s not be moved by the rough side of a shepherd lass’s tongue.’

Here ‘a shepherd lass’s tongue’ means that Joan speaks whatever comes to her mind without any etiquette.

There are some idioms with *tongue* in column-A. Match them with their meanings given in Column-B. Use these idioms in your own sentences.

| Sl. No. | A                            | B  |
|---------|------------------------------|--|
| 1.      | sharp tongue                 | if you give someone a tongue-lashing, you speak to them angrily because they have done something wrong |
| 2.      | a slip of the tongue         | an outspoken or harsh manner; a critical manner of speaking  |
| 3.      | a tongue-lashing             | to struggle not to say something that you really want to say   |
| 4.      | bite one’s tongue            | you think you know it and that you will be able to remember it very soon                               |
| 5.      | be on the tip of your tongue | a mistake you make when speaking, such as using the wrong word   |



### Grammar

#### Read the following sentences.

1. If you leave the door of the cage open, the bird will fly out.
2. If Joan were alive today, how would people receive her?
3. If I had not worn my cloth of gold surcoat in battle like a fool, that Burgundian soldier would never have pulled me backwards off my horse.
  - What does each sentence mean?
  - What are the two parts in each sentence?
  - What is the role of ‘If’?

#### Types of ‘If Clauses’

1. Sentence (1) means there is a possibility of the bird flying out when we leave the door of the cage open.

2. In sentence (2) the speaker is not thinking about a real situation. He is only imagining the future happening ( because Joan is not alive today.). There is no possibility of future happening. (People receiving her.)
3. In sentence (3) the speaker talks about something that might have happened in the past, but it didn't.

**Let us identify the 'verb and tense' elements in each of these sentences both in the 'If- clause' and in the 'Main clause'.**

|              | <b>If-clause</b> | <b>Main clause</b> |
|--------------|------------------|--------------------|
| Sentence (1) | leave            | will fly           |
| Sentence (2) | were             | would receive      |
| Sentence (3) | had worn         | would have pulled  |

- I. Now, pick out a few sentences from the play containing 'If- clauses' and say which type they belong to.**

.....

.....

.....

- II Complete the following sentences using possible main clauses.**

1. If I were asked to stay at home and do only household chores, .....
2. If I had attended the function, .....
3. If Raju comes to school every day, .....
4. If Lalit had helped him do his homework, .....
5. If I were the class teacher of class-IX, .....

### **III. Editing**

**Read the following passage. Every numbered sentence has an error. Identify and edit it.**

(1)It was eleven o'clock on the night. (2)The servants went to the bedroom and look in. Ramalinga and his wife were not asleep. Ramalinga knew that the servants were near. (3)He said loud to his wife, "There are many thieves in the town. You have a lot of jewels. (4)We must kept them safe. I have a plan. (5)We shall put all the jewels in an box. Then we'll drop the box in the well. Nobody will look there for the jewels."



## Writing

### Read the following statements.

1. Joan challenged the place of women.
2. Her actions attacked the power structure of medieval society.
3. By making the king in charge of everything, she took power away from the feudal lords.
4. By saying she got information directly from God, she challenged the power of church.

### I. The above actions of Joan tell us about the character of Joan. Now write a character sketch of Joan of Arc.

#### Clues:

Concern for women; her nature; her behaviour; relations with people; commitment to work; love for Nation; sentiments.

#### Tips to write a character sketch:

- Physical description: looks, clothing etc.
- Quote an interesting conversation with somebody to show her attitude. Describe his / her attitudes, likes and dislikes.
- Notice what other people say about the character and what they do to her.
- Tell about any interesting relationships with family or friends, whether people like the character and how they would describe her. What other characters think about him / her?
- The setting
- The strengths and weaknesses.

### II. Your school is going to organise a cultural expo on the eve of children's day. Now, prepare an invitation for the programme. (Observe all the features of an invitation)





## Study Skills

### Speak for Safety

Joan fought for her rights. Here is how children can secure their right to safety and dignity. Here is a conversation that Fatima had with her friend's mother.

- Fatima : Khala, I want to tell you something.
- Friend's mother : What is it beti?
- Fatima : It is about this uncle. He is my mamu's friend. He was at my mamu's wedding last week. He took me into his room saying that he had got a gift for me. He tried to hug me. When I told him that I will tell my mother about him he said my mother will end up scolding me for going to his room.
- Friend's mother : Oh! Thank you for trusting me and telling me about this Fatima. Can I talk to your mother about this if you are scared to do so yourself?
- Fatima : I don't know. I think she will say it is my fault.
- Friend's mother : But it's not your fault! You did not break any rules. Everyone has to know about him. Otherwise he will go on troubling you and other children.
- Fatima : Everyone at home respects this friend a lot. No one will believe me. They will blame me and try to make me feel ashamed.
- Friend's mother : There is no shame in any part of our body. Shame or respect comes from the way we behave. That man needs to feel ashamed, not you. You did not break any rule. He needs to stop such behaviour and start following safety rules. Otherwise, one day he will land up with a police case against him.
- Fatima : Khala, does that mean I'll have to go to the police station?
- Friend's mother : According to the POCSO Act, 2012 no child has to go to the Police Station to report abuse. The parents/caregivers go to the police station and file an FIR. By the way, the police have to register the FIR, otherwise they can be punished. The police meet the child wherever he/she feels comfortable and talk to the child in the presence of the caregivers.
- Fatima : Thank you Khala for offering your help. I feel much better after talking to you about this. You can talk to my mother.



## Listening

**Listen to a compering and answer the questions.**

1. What is the compering about?
2. What did the Sultan give Baghmathi as a token of his love?
3. How did Hyderabad get its name?

## Antony's Speech

This speech is an extract from the play, 'Julius Caesar' written by William Shakespeare. Julius Caesar was a Roman emperor with great political power. He was killed in a conspiracy led by Brutus. Antony, a great friend of Julius Caesar gave a rousing speech to the public on this occasion keeping the dead body before the public.

He begins his speech by saying: "Friends, Romans, countrymen, lend me your ears..."



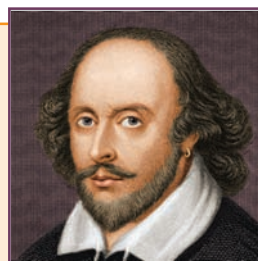
Friends, Romans, countrymen, lend me your ears;  
I come to bury Caesar, not to praise him.  
The evil that men do lives after them;  
The good is oft interred with their bones;

So let it be with Caesar. The noble Brutus  
Hath told you Caesar was ambitious:  
If it were so, it was a grievous fault,  
And grievously hath Caesar answer'd it.  
Here, under leave of Brutus and the rest--  
For Brutus is an honourable man;  
So are they all, all honourable men--  
Come I to speak in Caesar's funeral.  
He was my friend, faithful and just to me:  
But Brutus says he was ambitious;  
And Brutus is an honourable man.  
He hath brought many captives home to Rome  
Whose ransoms did the general coffers fill:  
Did this in Caesar seem ambitious?  
When that the poor have cried, Caesar hath wept:  
Ambition should be made of sterner stuff:  
Yet Brutus says he was ambitious;  
And Brutus is an honourable man.  
You all did see that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse: was this ambition?  
Yet Brutus says he was ambitious;  
And, sure, he is an honourable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once, not without cause:  
What cause withholds you then, to mourn for him?  
O judgment! thou art fled to brutish beasts,  
And men have lost their reason. Bear with me;  
My heart is in the coffin there with Caesar,  
And I must pause till it comes back to me.

- *William Shakespeare*

## About the poet

**William Shakespeare** (1564 – 1616) was an English poet and playwright, widely regarded as the greatest writer and dramatist in the English language. He is often called England's national poet and the "*Bard of Avon*". His surviving works, including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language and are performed more often than those of any other playwright.



## Glossary

|                                  |   |   |
|----------------------------------|---|---|
| oft ( <i>adv</i> )               | : | often   |
| interred ( <i>v</i> )            | : | buried  |
| hath ( <i>v</i> )                | : | has   |
| grievous ( <i>adj</i> )          | : | very severe or serious  |
| answer'd ( <i>v</i> )            | : | paid for something (to be punished for doing something bad)   |
| under leave of ( <i>phr</i> )    | : | with the permission of  |
| captives ( <i>n</i> )            | : | persons who have been taken prisoners or confined             |
| ransom ( <i>n</i> )              | : | a sum of money demanded or paid for the release of a prisoner |
| general coffers ( <i>n.phr</i> ) | : | national treasury   |
| sterner ( <i>adj</i> )           | : | cruel or unkind   |
| the Lupercal ( <i>n</i> )        | : | the Lupercal feast day (a festival)                           |
| withhold ( <i>v</i> )            | : | suppress or restrain (an emotion or reaction)                 |
| mourn ( <i>v</i> )               | : | feel deep sorrow following someone's death                    |
| thou ( <i>pron</i> )             | : | you   |
| art fled ( <i>v</i> )            | : | have run away   |
| brutish ( <i>adj</i> )           | : | cruel or like an animal ( Notice the pun upon Brutus's name.) |
| coffin ( <i>n</i> )              | : | a long, narrow box in which a dead body is buried or cremated |
| pause ( <i>v</i> )               | : | make a brief stop   |

### I. Answer the following questions:

1. What elements in Antony's speech do you think make him succeed?
2. What is Mark Antony's message?



# Mahatma Gandhi – Pushed out of Train

[FIRST CLASS COACH. SOUTH AFRICAN RAILWAYS. INTERIOR. NIGHT.]

*Featuring the young Indian; it is the young Gandhi – a full head of hair, a somewhat sensuous face, only the eyes help us to identify him.... He is lost in his book and there is a slight smile on his face as though what he reads intrigues and surprises him. He grins suddenly at some insight, then looks out of the window, weighing the idea. As he does a European passes the compartment and stops dead on seeing an Indian face in the First Class section. The porter glances at the European nervously.*



*Gandhi pivots to the porter, holding his place in the book, missing the European, who has moved on down the corridor; altogether. We see the cover of the book: *The Kingdom of God is Within You*, by Leo Tolstoy.*

- Gandhi** : Tell me – do you think about hell?
- Porter** : (stares at him blankly) “Hell!”
- Gandhi** : (the eternal, earnest sophomore): No – neither do I. But ... (he points abruptly to the book) but this man is a Christian and he has written –
- Porter** : Excuse me, baas, but how long have you been in South Africa?
- Gandhi** : (puzzled) A – week.
- Porter** : Well, I don’t know how you got a ticket for –
- He looks up suddenly then turns back quickly to his work. Gandhi glances at the door to see what has frightened him so.*
- The European and the conductor push open the door and stride in.*

- Conductor** : Here – coolie, just what are you doing in this car?  
*Gandhi is incredulous that he is being addressed in such a manner.*
- Gandhi** : Why – I – have a ticket. A First Class ticket.
- Conductor** : How did you get hold of it?
- Gandhi** : I sent for it in the post. I'm an attorney, and I didn't have time to...  
*He's taken out the ticket but there is a bit of bluster in his attitude and it is cut off by a cold rebuff from the European.*
- European** : There are no coloured attorneys in South Africa. Go and sit where you belong.  
*He gestures to the back of the train. Gandhi is nonplussed and beginning to feel a little less sure of himself. The porter, wanting to avoid trouble, reaches for Gandhi's suitcases.*
- Porter** : I'll take your luggage back.
- Gandhi** : No, no – just a moment, please.  
*He reaches into his waistcoat and produces a card which he presents to the conductor.*
- Gandhi** : You see, Mohandas K. Gandhi, Attorney at Law. I am going to Pretoria to conduct a case for an Indian trading firm.
- European** : Didn't you hear me? There are no coloured attorneys in South Africa!  
*Gandhi is still puzzled by his belligerence, but is beginning to react to it, this time with a touch of irony.*
- Gandhi** : Sir, I was called to the bar in London and enrolled in the High Court of Chancery – I am therefore an attorney, and since I am – in your eyes – coloured – I think we can deduce that there is at least one coloured attorney in South Africa.  
*The porter stares – amazed!*
- European** : Smart bloody kaffir – throw him out!  
*He turns and walks out of the compartment.*
- Conductor** : You move your damn Sammy carcass back to third class or I'll have you thrown off at the next station.
- Gandhi** : (*anger, a touch of panic*): I always go First Class! I have travelled all over England and I've never...

MARITZBURG STATION. EXTERIOR. NIGHT.

*Gandhi's luggage is thrown onto the station platform. A blast of steam from the engine.*

*A policeman and the conductor are pulling Gandhi from the First Class car. Gandhi is clinging to the safety rails by the door, a briefcase clutched firmly in one hand. The European cracks on Gandhi's hands with his fist, breaking Gandhi's grip and the policeman and conductor push him across the platform. It is ugly and demeaning.*

*Disgustedly, Gandhi rights himself on the platform, picking up his briefcase, his face a mixture of rage, humiliation, impotence. The conductor hurls Gandhi's book at his feet as the train starts to move.*

*(excerpt from the screenplay 'Gandhi'. )*

**-Richard Briley**

### About the author

**Richard Briley** (b. 25 August 1925) was educated at the University of Michigan. As an American writer he is best known for screenplays of biopics. He won the Academy Award for the Best Original Screenplay at the 1982 Oscars for Gandhi. Briley also won the Academy Award for the Best Original Screenplay and the Golden Globe Award for the Best Screenplay - Motion Picture.



### Glossary

|                            |   |  |
|----------------------------|---|--|
| baas ( <i>n</i> )          | : | South African term for <i>boss</i>           |
| incredulous ( <i>adj</i> ) | : | unbelieving                                  |
| attorney ( <i>n</i> )      | : | lawyer                                       |
| bluster ( <i>n</i> )       | : | protest                                      |
| rebuff ( <i>n</i> )        | : | rejection                                    |
| non-plussed ( <i>adj</i> ) | : | puzzled                                      |
| belligerence ( <i>n</i> )  | : | violent behaviour                            |
| kaffir ( <i>n</i> )        | : | an insulting term used for any black African |

### I. Answer the following questions.

1. Why was Gandhi puzzled when he heard that there were no coloured attorneys in South Africa?

2. How did the conductor address Gandhi?
3. The Porter who was talking to Gandhi suddenly stopped talking without completing his sentence. What was he frightened of? If he had not seen the conductor, what would he have said?
4. Why was Gandhi thrown out of the train?
5. If you were in Gandhi's place, how would you react?
6. Find out from '*The Autobiography of Mahatma Gandhi*' or from the internet, what did Gandhi do when he was thrown off the train?



## Project Work

Collect one drama / play and list out the characters, their costumes, stage design, positioning of the characters and the props used for reinforcement. Then get into groups and create stage setting for the screen-play, which you may like to perform on the Republic Day.



## Self Assessment

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

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

| Indicators   | Yes | Somewhat | No |
|--|-----|----------|----|
| I read and understood the text:  |     |          |    |
| A. The Trial   |     |          |    |
| B. Antony's Speech   |     |          |    |
| C. Mahatma Gandhi - Pushed out of Train  |     |          |    |
| I was able to answer the tasks given under 'Vocabulary'.   |     |          |    |
| I was able to understand and identify the elements of verb and tense in 'If clause' and completed the exercises given under 'Grammar'. |     |          |    |
| I was able to write a character sketch and an invitation given under 'Writing'.  |     |          |    |
| I listened to and understood the compering and answered the questions given under 'Listening'.   |     |          |    |
| I was able to list out the accusations made against Joan given under 'Study Skills'.   |     |          |    |
| I was able to perform a play given under 'Project Work'.   |     |          |    |