

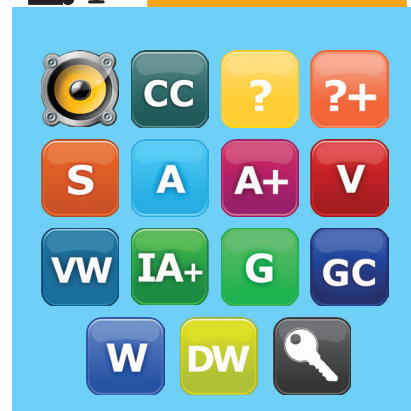
# 1. The Shoemaker

## Learning Outcomes

- ▶ read the text and understand the setting, the background and the context
- ▶ understand the formation of compound words
- ▶ learn the use of tenses
- ▶ understand the difference between pronunciation of words that function as verbs as well as nouns
- ▶ learn to write a formal letter



### Digital Desk



### Warm-up



Imagine meeting a close family member after a long time. What would you do? How would you feel?  
What would you do if he/she does not recognise you?




Before the French Revolution, France was experiencing a serious economic failure; there was a dearth of food. The common man struggled because poor harvests and improper transportation systems made food very expensive. The upper class did not have to worry as they had a stable living. The rich stayed wealthy but a majority of the French population was starving.

Although the French Revolution took place later, the common man had started becoming desperate and restless and the suffering and anger eventually led the French peasantry to revolt.



### Cross-curricular Connection

Read a story about an imprisoned shoemaker.

 Good day!’ said **Monsieur** Defarge, looking down at the white head that bent low over the shoemaking.

It was raised for a moment, and a very faint voice responded to the greeting, as if it were at a distance,

‘Good day!’

‘You are still hard at work, I see?’

After a long silence, the head was lifted for another moment, and the voice replied, ‘Yes, I am working.’ The faintness of the voice was pitiable and dreadful. It was not the faintness of physical weakness, though **confinement** and hard fare no doubt had their part in it. It was the faintness of solitude and disuse.

‘I want,’ said Defarge, who had not removed his gaze from the shoemaker, ‘to let in a little more light here. You can bear a little more?’

The half-opened door was opened a little further. A broad ray of light fell into the **garret**, and showed the workman with an unfurnished shoe upon his lap, pausing in his labour. His few common tools and various scraps of leather were at his feet and on his bench. He had a white beard, **raggedly** cut, but not very long, a hollow face, and exceedingly bright eyes. His yellow rags of shirt lay open at the throat, and showed his body to be **withered** and worn. He, and his old **canvas frock**, loose stockings and all his poor **tatters** of clothes, had, in a long **seclusion** from direct light and air, faded down to such a dull uniformity of parchment-yellow, that it would have been hard to say which was which.

The shoemaker never looked at the figure before him, without first looking down on this side of himself, then on that, as if he had lost the habit of associating place with sound; he never spoke, without first wandering in this manner, and forgetting to speak.

**Monsieur:** a title or form of address used to address a French-speaking man

**confinement:** the state of being forced to stay in a closed space or prison

**garret:** top floor or attic room

**raggedly:** worn out

**withered:** wrinkled

**canvas frock:** clothing of coarse material

**tatters:** a torn piece of clothing

**seclusion:** being private and away from people



Mr Lorry came silently forward, leaving Lucie, the shoemaker's daughter, by the door. When he had stood, for a minute or two, by the side of Defarge, the shoemaker looked up. He showed no surprise at seeing another figure.

'You have a visitor, you see,' said Monsieur Defarge.

'What did you say?'

'Here is a visitor.'

The shoemaker looked up as before, but without removing a hand from his work.

'Come!' said Defarge. 'Here is monsieur, who knows a well-made shoe when he sees one. Show him that shoe you are working on. Take it, monsieur.'

Mr Lorry took it in his hand.

'Tell monsieur what kind of shoe it is and the maker's name.'

There was a longer pause than usual, before the shoemaker replied,



'I forgot what it was you asked me. What did you say?'

'I said, couldn't you describe the kind of shoe, for monsieur's information?'

'It is a lady's shoe. It is a young lady's walking shoe. It is in the present mode. I never saw the mode. I have had a pattern in my hand.' He glanced at the shoe with some little passing touch of pride.

'And the maker's name?' said Defarge.

Now that he had no work to hold, he laid the knuckles of the right hand in the hollow of the left, and then the knuckles of the left hand in the hollow of the right, and then passed a





hand across his bearded chin, and so on in regular changes, without a moment's intermission. The task of recalling him from the **vagrancy** into which he always sank when he had spoken, was like recalling some very weak person from a **swoon**, or endeavouring, in the hope of some disclosure, to stay the spirit of a fast-dying man.

'Did you ask me for my name?'

'Assuredly I did.'

'One Hundred and Five, North Tower.'

'Is that all?'

'One Hundred and Five, North Tower.'

With a weary sound that was not a sigh, nor a groan, he bent to work again, until the silence was again broken.

His **haggard** eyes turned to Defarge as if he would have transferred the question to him, but as no help came from that quarter, they turned back on the questioner when they had sought the ground.

'I am not a shoemaker by trade? No, I was not a shoemaker by trade. I...I learnt it here. I taught myself. I asked leave to—'

He **lapsed** away again for minutes. His eyes came back slowly, at last, to the face from which they had wandered; when they rested on it, he started, and resumed, in the manner of a sleeper that moment awake, **reverting** to a subject of last night.

'I asked leave to teach myself, and I got it with much difficulty after a long while, and I have made shoes ever since.'

As he held out his hand for the shoe that had been taken from him, Mr Lorry said, still looking steadfastly in his face, 'Monsieur Manette, do you remember nothing of me?'

The shoe dropped to the ground, and he sat looking fixedly at the questioner.

'Monsieur Manette,' Mr Lorry laid his hand upon Defarge's arm, 'do you remember nothing of this man? Look at him. Look at me. Is there no old banker, no old business, no old servant, no old time, rising in your mind, Monsieur Manette?'

**vagrancy:** homelessness

**swoon:** faint

**haggard:** exhausted and unwell, especially from fatigue, worry, or suffering

**lapsed:** no longer valid

**reverting:** going back



As the shoemaker sat looking fixedly, by turns, at Mr Lorry and at Defarge, some long **obliterated** marks of an actively intent intelligence in the middle of the forehead, gradually forced themselves through the black mist that had fallen on him. They were **overclouded** again, they were fainter, they were gone, but they had been there. And so exactly was the expression repeated on the fair young face of her who had crept along the wall to a point where she could see him, and where she now stood looking at him, with hands which at first had been only raised in frightened compassion, if not even to keep him off and shut out the sight of him, but which were now extending towards him, trembling with eagerness to hold his face, and love it back to life and hope—so exactly was the expression repeated on her face.

Darkness had fallen on him in its place. He looked at the two, less and less attentively, and his eyes in gloomy **abstraction** sought the ground and looked about him in the old way. Finally, with a deep long sigh, he resumed his work.

‘Have you recognised him, monsieur?’ asked Defarge in a whisper.

‘Yes, for a moment. At first, I thought its quite hopeless, but I have unquestionably seen, for a single moment, the face that I once knew so well.

Hush! Let us draw further back. Hush!’

She had moved from the wall of the garret, very near to the bench on which he sat. There was something awful in his unconsciousness of the figure that could have put out its hand and touched him as he stooped over his labour.

It happened, at length, that he had the occasion to change the instrument in his hand, for his shoemaker’s knife. It lay on that side of him, which was not the side on which she stood. He had taken it up, and was stooping to work again, when his eyes caught the skirt of her dress. He raised them, and saw her face. The two spectators started forward, but she stayed them with a motion of her hand. She had no fear of his striking at her with the knife, though they had.

He stared at her with a fearful look, and after a while his lips began to form some words, though no sound proceeded from them. By degrees, in the pauses of his quick and laboured breathing, he was heard to say,

‘What is this?’

**obliterated:** destroyed

**overclouded:** dark or gloomy

**abstraction:** state of being lost in thought



With tears streaming down her face, she put her two hands to her lips, and kissed them to him.

‘You are not the **gaoler’s** daughter?’

She sighed ‘No.’

‘Who are you?’

Not yet trusting the tones of her voice, she sat down on the bench beside him. He **recoiled**, but she laid her hand upon his arm. A strange thrill struck him when she did so, and visibly passed over his frame. He laid the knife down softly, as he sat staring at her. Advancing his hand little by little, he took it up and looked at it.



In the midst of the action he went astray, and, with another deep sigh, fell to work at his shoemaking.

*Abridged extract from A Tale of Two Cities by Charles Dickens*



### About the Author

Charles Dickens (1812–1870) was born in England. His father was imprisoned when Charles was twelve, and he had to work at that tender age. He experienced the pain of poverty and this helped him become the voice of the poor and working class. Some of his popular books are *David Copperfield*, *Oliver Twist*, *A Christmas Carol* and *A Tale of Two Cities*.



## Comprehension

### A. Answer these questions.

1. What was the shoemaker doing when Defarge entered the room?
2. How did the shoemaker react to more light in the room? Why do you think he reacted the way he did?

**gaoler:** chief jailer

**recoiled:** moved body quickly away from somebody/something



3. When asked for his name he says, 'One Hundred and Five, North Tower'. What do you gather from this reply?
4. What do you think was the reason for the old man to lapse into forgetfulness so often?
5. Who was the young lady? How did the shoemaker react when he saw her?

**B. Answer these questions with reference to the context.**

1. 'Monsieur Manette, do you remember nothing of me?'
  - a. Who is the speaker?
  - b. Who is Monsieur Manette?
  - c. Why does Manette drop the shoe?
2. 'Yes, for a moment. At first I thought its quite hopeless, but I have unquestionably seen, for a single moment, the face that I once knew so well. Hush! Let us draw further back. Hush!'
  - a. Who says these words?
  - b. Why does he think it was hopeless?
  - c. Whose face does he recognise?

**C. Think and answer.**

1. There is an element of surprise for the shoemaker at the end. How does the narrator build this surprise? Is it sudden? Explain in detail.
2. What can you say about the character of Manette and his daughter?
3. Manette's time in prison robbed him not just of time but also of his ability to re-enter the world. Discuss in class, the various rehabilitation methods to bring people, who have served in prison, into the mainstream.



## Word Wonder

Read these sentences.

- ▶ The children are sitting in the **living room**.
- ▶ The **bookstore** remains closed on Mondays.

The words highlighted in the above sentences are formed by the combination of two unique words.

When two or more words are put together to form a new word with a new meaning, the new word formed is called a **compound word**.

It can function as different parts of speech, which can dictate what form the compound takes on. Some of them are single words and some are two words joined by a hyphen.



Look at the table given below.

|                    |                     |                   |
|--------------------|---------------------|-------------------|
| noun + verb        | book + mark         | bookmark          |
| noun + gerund      | time + consuming    | time-consuming    |
| gerund + noun      | learning + material | learning material |
| noun + noun        | crime + novel       | crime novel       |
| noun + adjective   | picture + perfect   | picture perfect   |
| preposition + noun | by + line           | byline            |

Compound words have three categories.

1. **Closed compound words:** They are formed when two unique words are joined together. They don't have a space between them.

For example,

▶ firework                      ▶ skateboard                      ▶ firefly

2. **Open compound words:** They have a space between the words, but when they are read together a new meaning is formed.

For example,

▶ ice cream                      ▶ real estate                      ▶ canvas frock

3. **Hyphenated compound words:** They are connected by a hyphen. To avoid confusion, modifying compounds are often hyphenated, especially when they precede a noun.

For example,

▶ long-term solution    ▶ well-respected teacher    ▶ protein-rich diet

Remember, we never hyphenate compounds that are formed with '-ly' adverbs, even when they precede the nouns they modify.

For example,

▶ a fully developed plan    ▶ heavily fortified troops

Hyphenated compound words are most commonly used when the words being joined together are combined to form an adjective.

**A. Make two sets of compound words with the words given below and make sentences with them in your notebook. Use hyphens where needed.**

- |         |          |          |
|---------|----------|----------|
| 1. hand | 2. back  | 3. under |
| 4. bus  | 5. after | 6. pop   |





B. Look at the word grid given below. Find all the ten compound words given in the grid.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| K | U | T | Y | T | H | G | I | N | T | R | O | G | R | P |
| C | T | W | L | Z | B | A | C | K | D | R | O | P | U | X |
| W | N | Q | P | A | S | S | P | O | R | T | M | S | M | D |
| C | M | A | H | H | Y | S | F | O | B | S | S | T | Z | E |
| K | H | E | W | E | C | W | G | C | Y | E | L | A | O | S |
| R | Z | N | M | R | B | U | U | D | N | T | Z | O | M | K |
| S | N | I | G | R | D | F | C | T | Y | B | Y | B | G | R |
| N | D | L | I | P | A | C | I | X | C | A | U | E | M | Q |
| F | L | D | L | O | C | W | I | D | V | C | U | S | N | M |
| B | F | A | A | O | E | M | E | Y | V | K | F | U | G | C |
| B | U | E | M | Y | M | P | G | K | B | Q | B | O | I | U |
| D | G | D | E | B | C | L | M | E | U | L | V | H | C | G |
| G | E | V | K | U | Q | B | M | N | Q | L | D | U | I | Q |
| L | G | R | A | T | T | L | E | S | N | A | K | E | U | N |
| A | C | F | H | Y | A | L | O | N | G | S | I | D | E | L |

## Learn About Language

Fill in the blanks with the correct forms of verbs.

- When I \_\_\_\_\_ (reach) Sunny's house, he \_\_\_\_\_ (leave) already. Though I \_\_\_\_\_ (reach) there at the appointed time, yet he \_\_\_\_\_ (leave). Thus I \_\_\_\_\_ (come) back disappointed.
- Yesterday, I \_\_\_\_\_ (try) to take notes while the teacher \_\_\_\_\_ (explain) a topic to the class. Since she \_\_\_\_\_ (not speak) loudly, it \_\_\_\_\_ (be) difficult to hear what she was saying.
- Riya \_\_\_\_\_ (sit) in the train at this time tomorrow. We \_\_\_\_\_ (go) to see her off. She \_\_\_\_\_ (stay) with us for almost a month. She \_\_\_\_\_ (promise) that she \_\_\_\_\_ (visit) us again next year.



4. I \_\_\_\_\_ (**look**) forward to going to England next year. I \_\_\_\_\_ (**plan**) to stay there for a few years. I \_\_\_\_\_ (**come**) back and \_\_\_\_\_ (**serve**) my country.
5. They \_\_\_\_\_ (**broadcast**) the match live when the rain \_\_\_\_\_ (**stop**) the game.

## Language Lab

Read these words aloud stressing on the highlighted syllable.

| Noun     | Verb     | Noun    | Verb    |
|----------|----------|---------|---------|
| CONduct  | conDUCT  | CONtest | conTEST |
| DEcrease | deCREASE | IMPact  | imPACT  |
| REfund   | reFUND   | SUBject | subJECT |

Did you notice the difference between the pronunciation of the words? Even though they have the same spelling, their pronunciation is different.

When the word is used as a noun, the stress is on the first syllable. However, when the same word is used as a verb, the stress is on the second syllable.

**A. Write five words that function both as nouns and verbs. Get into groups and make sentences with them and read them out aloud in class. Remember to stress on the correct syllable. Let the other groups guess if it is a noun or a verb.**



**B. Listen to the audio and mark these sentences as true (T) or false (F).**

- The two friends were happy to see each other.
- The thin friend had his wife and daughter along with him.
- The fat man's wife gave music lessons.
- The fat man has now become the privy councillor.
- The fat man was disappointed at his friend's behaviour on learning about his status.


**C. Work in pairs and enact a role-play where the two of you are old friends and have met after five years.**



## Composition

Letters are an important means of communication, both for official and personal purposes. We write letters to describe an event, to provide information, to make a request or turn it down. Through letters, we convey emotions or share ideas or events. Letters are of two types—**formal** and **informal**.

Formal letters are written to institutions or officials.

Formal letters are of eight types.

1. Letter to the editor
2. Letter of complaint
3. Application to the principal
4. Letter of inquiry
5. Letter of acceptance
6. Letter of refusal
7. Letter of request
8. Business letter

**A. Imagine there is a marketplace near your school. Many hawkers sit on the pavement to sell their wares. This causes a lot of problem to the pedestrian students, who walk to the school. Write a letter to the editor of a newspaper highlighting the issue and requesting the authorities to prohibit sellers from selling their wares on the footpath. Imagine and add more details to make the letter convincing.**



**B. Write a letter to a famous personality asking him/her to inaugurate the new school auditorium, giving him/her details of the venue, place and time.**



## Activity

**Manette refers to himself by a number. If people did not have any names and wore only number plates which gave a clue about their traits, what would your number plate look like?**



**Design one for yourself and ask your classmates to guess what your number plate represents.**



**Further Reading:** *After Twenty Years* by William Sydney Porter

