

### When Mr. Pirzada Came to Dine

Short Story by Jhumpa Lahiri

### Interview with Jhumpa Lahiri

Transcript of NewsHour with Jim Lehrer

### Refugee Aid Society Web Site

VIDEO TRAILER



KEYWORD: HML10-452

# When do world **CONFLICTS** affect us?

#### COMMON CORE

**RL 1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL 2** Determine a theme of a text and analyze how it emerges and is refined by specific details.

**RL 3** Analyze how complex characters develop the theme.

How do you respond when you learn about a conflict in a distant part of the world? For some, the matter is quickly forgotten in the rush to take care of everyday concerns. For others, however, a faraway conflict can become intensely personal. In the following selection, you will read about how a young girl tries to ease the worries of a man whose loved ones live in a war-torn country.

#### What's the Connection?

Conflicts can affect people both near the conflict and on the other side of the world. In the short story you're about to read, you'll see how a conflict in Pakistan affects a young girl in the United States. Then you'll read an expository selection and examine a visual that both address the same issue.

SECTION  
2

LOCAL NEWS

## Conflict in Middle East drives up oil prices

WASHINGTON—Sources confirmed



## ● TEXT ANALYSIS: THEME AND CHARACTER

Sometimes, a story's **theme**, or central idea, is stated directly or is obvious after a first reading. More often, a theme must be pieced together after careful study. One way to discover a theme is to analyze the thoughts, words, and actions of a story's **main character**. As you read the selection, ask yourself the following questions about Lilia, the main character:

- How does she react to other characters?
- What conflicts does she experience?
- How does she change over time?

## ● READING SKILL: DRAW CONCLUSIONS

Remember that when you **draw conclusions**, you gather pieces of information—from your reading and from what you already know—to make judgments. Use the following strategies to help you draw conclusions about how the political events in Pakistan affect the story's characters:

- Note how the characters behave before and after the outbreak of violence in Pakistan.
- Identify any changes in the characters' habits.

As you read, use a chart like this one to take notes.

Details About Characters	My Thoughts
At first, Lilia and her family share relaxed meals with Mr. Pirzada.	Lilia and her family are thoughtful to include Mr. Pirzada in their meals.

## ▲ VOCABULARY IN CONTEXT

Jhumpa Lahiri uses the boldfaced words in her story of internal and external conflicts. Try to figure out the meaning of each boldfaced word from the context. Then in your *Reader/Writer Notebook*, write down the meaning of each word.

1. measure to **ascertain** clothing size
2. restrict an individual's **autonomy**
3. meet a **compatriot** overseas
4. celebrate a nation's **sovereignty**
5. dress **impeccably** for the occasion
6. the **imperceptible** actions of a magician
7. **assail** an enemy in battle
8. **concede** victory to an opponent

## Jhumpa Lahiri

born 1967

### Fighting to Fit In

Born in London, Jhumpa Lahiri (jōōm'pə lə-hē'rē) grew up in Rhode Island, the daughter of Indian educators. As a student she often felt displaced. She recalls, "I didn't belong. I looked different and felt like an outsider." Lahiri's self-confidence improved when she began to write fiction. "I started writing ten page 'novels' during recess," she explains. "[It] allowed me to observe and make sense of things without having to participate."

### Pulitzer Prize Sensation

As an adult, Lahiri continued to write stories based on her own struggles as an immigrant child. In 2000, she received the prestigious Pulitzer Prize for *The Interpreter of Maladies*, her debut work of fiction. The short story collection, which includes "When Mr. Pirzada Came to Dine," depicts individuals trying hard to succeed in their adopted homeland—the United States.

## BACKGROUND TO THE STORY

### A Nation Divided

The story takes place in 1971, the year in which civil war erupted in Pakistan. At the time, Pakistan had two distinct parts, West Pakistan and East Pakistan, which were divided by more than a thousand miles of Indian soil. Major linguistic, cultural, and economic differences also separated the two sections. West Pakistan was home to many different ethnic groups. East Pakistan, on the other hand, had a more homogeneous population. East Pakistanis were resentful of the political power wielded by West Pakistanis. From this civil war came a new nation, Bangladesh.



Author  
Online



Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML10-453



Complete the activities in your **Reader/Writer Notebook**.

WHEN

# Mr. Pirzada Came to Dine

Jhumpa Lahiri

In the autumn of 1971 a man used to come to our house, bearing confections in his pocket and hopes of **ascertaining** the life or death of his family. His name was Mr. Pirzada,<sup>1</sup> and he came from Dacca,<sup>2</sup> now the capital of Bangladesh, but then a part of Pakistan. That year Pakistan was engaged in civil war. The eastern frontier, where Dacca was located, was fighting for **autonomy** from the ruling regime in the west. In March, Dacca had been invaded, torched, and shelled by the Pakistani army. . . . By the end of the summer, three hundred thousand people were said to have died. In Dacca Mr. Pirzada had a three-story home, a lectureship in botany<sup>3</sup> at the university, a wife  
10 of twenty years, and seven daughters between the ages of six and sixteen whose names all began with the letter A. “Their mother’s idea,” he explained one day, producing from his wallet a black-and-white picture of seven girls at a picnic, their braids tied with ribbons, sitting cross-legged in a row, eating chicken curry off of banana leaves. “How am I to distinguish? Ayesha, Amira, Amina, Aziza, you see the difficulty.”

Each week Mr. Pirzada wrote letters to his wife, and sent comic books to each of his seven daughters, but the postal system, along with most everything else in Dacca, had collapsed, and he had not heard a word of them in over six months. Mr. Pirzada, meanwhile, was in America for the year, for he had  
20 been awarded a grant from the government of Pakistan to study the foliage of New England. In spring and summer he had gathered data in Vermont and Maine, and in autumn he moved to a university north of Boston, where we lived, to write a short book about his discoveries. The grant was a great honor, but when converted into dollars it was not generous. As a result, Mr. Pirzada lived in a room in a graduate dormitory, and did not own a proper stove or a television set. And so he came to our house to eat dinner and watch the evening news. **A**

**ascertain** (ăs'ər-tān') *v.*  
to discover with certainty

**autonomy** (ô-tŏn'ə-mē) *n.*  
freedom; independence

## Analyze Visuals ▶

In what way does the photograph help establish the **setting**?

### **A** DRAW CONCLUSIONS

What details in lines 8–27 tell how Mr. Pirzada’s life in New England is different from his life in Dacca?

1. **Pirzada:** (pēr-ză'də).

2. **Dacca:** (dăk'ə).

3. **botany** (bŏt'n-ē): the science or study of plants.



At first I knew nothing of the reason for his visits. I was ten years old, and was not surprised that my parents, who were from India, and had a number  
30 of Indian acquaintances at the university, should ask Mr. Pirzada to share our meals. It was a small campus, with narrow brick walkways and white pillared buildings, located on the fringes of what seemed to be an even smaller town. The supermarket did not carry mustard oil, doctors did not make house calls, neighbors never dropped by without an invitation, and of these things, every so often, my parents complained. In search of **compatriots**, they used to trail their fingers, at the start of each new semester, through the columns of the university directory, circling surnames familiar to their part of the world. It was in this manner that they discovered Mr. Pirzada, and phoned him, and invited him to our home.

40 I have no memory of his first visit, or of his second or his third, but by the end of September I had grown so accustomed to Mr. Pirzada's presence in our living room that one evening as I was dropping ice cubes into the water pitcher, I asked my mother to hand me a fourth glass from a cupboard still out of my reach. She was busy at the stove, presiding over a skillet of fried spinach with radishes, and could not hear me because of the drone of the exhaust fan and the fierce scrapes of her spatula. I turned to my father, who was leaning against the refrigerator, eating spiced cashews from a cupped fist. **B**

"What is it, Lilia?"

"A glass for the Indian man."

50 "Mr. Pirzada won't be coming today. More importantly, Mr. Pirzada is no longer considered Indian," my father announced, brushing salt from the cashews out of his trim black beard. "Not since Partition.<sup>4</sup> Our country was divided. 1947."

When I said I thought that was the date of India's independence from Britain, my father said, "That too. One moment we were free and then we were sliced up," he explained, drawing an X with his finger on the countertop, "like a pie. Hindus here, Muslims there. Dacca no longer belongs to us." He told me that during Partition Hindus and Muslims had set fire to each other's homes. For many, the idea of eating in the other's company was still unthinkable.

60 It made no sense to me. Mr. Pirzada and my parents spoke the same language, laughed at the same jokes, looked more or less the same. They ate pickled mangoes with their meals, ate rice every night for supper with their hands. Like my parents, Mr. Pirzada took off his shoes before entering a room, chewed fennel seeds after meals as a digestive, drank no alcohol, for dessert dipped austere biscuits<sup>5</sup> into successive cups of tea. Nevertheless my father insisted that I understand the difference, and he led me to a map of the world taped to the wall over his desk. He seemed concerned that Mr. Pirzada might take offense if I accidentally referred to him as an Indian, though I could not really imagine Mr. Pirzada being offended by much of anything. "Mr. Pirzada

**compatriot**

(kəm-pā'trē-ət) *n.*

a person from one's own country

**B DRAW CONCLUSIONS**

Which details in lines 40–47 suggest that Mr. Pirzada is a welcome guest in Lilia's home?

4. **Partition:** the division in 1947 of the Indian subcontinent into two independent countries, India and Pakistan, after British withdrawal.

5. **biscuits:** a British term for cookies or crackers.

70 is Bengali, but he is a Muslim,” my father informed me. “Therefore he lives in East Pakistan, not India.” His finger trailed across the Atlantic, through Europe, the Mediterranean, the Middle East, and finally to the sprawling orange diamond that my mother once told me resembled a woman wearing a sari<sup>6</sup> with her left arm extended. Various cities had been circled with lines drawn between them to indicate my parents’ travels, and the place of their birth, Calcutta, was signified by a small silver star. I had been there only once and had no memory of the trip. “As you see, Lilia, it is a different country, a different color,” my father said. Pakistan was yellow, not orange. I noticed that there were two distinct parts to it, one much larger than the other, separated  
80 by an expanse of Indian territory; it was as if California and Connecticut constituted a nation apart from the U.S.

My father rapped his knuckles on top of my head. “You are, of course, aware of the current situation? Aware of East Pakistan’s fight for **sovereignty**?”

I nodded, unaware of the situation. **C**

We returned to the kitchen, where my mother was draining a pot of boiled rice into a colander. My father opened up the can on the counter and eyed me sharply over the frames of his glasses as he ate some more cashews. “What exactly do they teach you at school? Do you study history? Geography?”

“Lilia has plenty to learn at school,” my mother said. “We live here now,  
90 she was born here.” She seemed genuinely proud of the fact, as if it were a reflection of my character. In her estimation, I knew, I was assured a safe life, an easy life, a fine education, every opportunity. I would never have to eat rationed food, or obey curfews, or watch riots from my rooftop, or hide neighbors in water tanks to prevent them from being shot, as she and my father had. “Imagine having to place her in a decent school. Imagine her having to read during power failures by the light of kerosene lamps. Imagine the pressures, the tutors, the constant exams.” She ran a hand through her hair, bobbed to a suitable length for her part-time job as a bank teller. “How can you possibly expect her to know about Partition? Put those nuts away.”

100 “But what does she learn about the world?” My father rattled the cashew can in his hand. “What is she learning?”

We learned American history, of course, and American geography. That year, and every year, it seemed, we began by studying the Revolutionary War. We were taken in school buses on field trips to visit Plymouth Rock,<sup>7</sup> and to walk the Freedom Trail, and to climb to the top of the Bunker Hill Monument.<sup>8</sup> We made dioramas out of colored construction paper depicting George Washington crossing the choppy waters of the Delaware River, and

### sovereignty

(sōv'ər-ĭn-tē) *n.*

complete independence and self-governance

### **C** THEME AND CHARACTER

Reread lines 50–84. In this passage, Lilia’s father shares information about India and Pakistan. Does she understand the conflict between these two nations? Explain.

6. **sari** (sā'rē): a garment worn mostly by women of Pakistan and India, consisting of a length of fabric with one end wrapped around the waist to form a skirt and the other draped over the shoulder or covering the head.

7. **Plymouth Rock**: a boulder in Plymouth, Massachusetts, said to be the site where the Pilgrims disembarked from the *Mayflower*.

8. **Freedom Trail . . . Bunker Hill Monument**: historic sites in Boston, which commemorate critical events in the American struggle for independence from Great Britain.

we made puppets of King George wearing white tights and a black bow in his hair. During tests we were given blank maps of the thirteen colonies, and asked  
110 to fill in names, dates, capitals. I could do it with my eyes closed. **D**

**T**he next evening Mr. Pirzada arrived, as usual, at six o'clock. Though they were no longer strangers, upon first greeting each other, he and my father maintained the habit of shaking hands.

"Come in, sir. Lilia, Mr. Pirzada's coat, please."

He stepped into the foyer, **impeccably** suited and scarved, with a silk tie knotted at his collar. Each evening he appeared in ensembles of plums, olives, and chocolate browns. He was a compact man, and though his feet were perpetually splayed, and his belly slightly wide, he nevertheless maintained an efficient posture, as if balancing in either hand two suitcases of equal  
120 weight. His ears were insulated by tufts of graying hair that seemed to block out the unpleasant traffic of life. He had thickly lashed eyes shaded with a trace of camphor,<sup>9</sup> a generous mustache that turned up playfully at the ends, and a mole shaped like a flattened raisin in the very center of his left cheek. **E**  
On his head he wore a black fez<sup>10</sup> made from the wool of Persian lambs, secured by bobby pins, without which I was never to see him. Though my father always offered to fetch him in our car, Mr. Pirzada preferred to walk from his dormitory to our neighborhood, a distance of about twenty minutes on foot, studying trees and shrubs on his way, and when he entered our house his knuckles were pink with the effects of the crisp autumn air.

130 "Another refugee, I am afraid, on Indian territory."

"They are estimating nine million at the last count," my father said.

Mr. Pirzada handed me his coat, for it was my job to hang it on the rack at the bottom of the stairs. It was made of finely checkered gray-and-blue wool, with a striped lining and horn buttons, and carried in its weave the faint smell of limes. There were no recognizable tags inside, only a hand-stitched label with the phrase "Z. Sayeed, Suitors" embroidered on it in cursive with glossy black thread. On certain days a birch or maple leaf was tucked into a pocket. He unlaced his shoes and lined them against the baseboard; a golden paste clung to the toes and heels, the result of walking through our damp, unraked  
140 lawn. Relieved of his trappings, he grazed my throat with his short, restless fingers, the way a person feels for solidity behind a wall before driving in a nail. Then he followed my father to the living room, where the television was tuned to the local news. As soon as they were seated my mother appeared from the kitchen with a plate of mincemeat kebabs with coriander chutney.<sup>11</sup> Mr. Pirzada popped one into his mouth.

## **D** THEME AND CHARACTER

Which details in lines 102–110 suggest that Lilia is dissatisfied with her history class?

**impeccably** (ĩm-pĕk'ə-blĕ)  
adv. perfectly, flawlessly

## **E** GRAMMAR AND STYLE

Reread lines 117–123. Lahiri's use of the adverbs *perpetually*, *slightly*, *thickly*, and *playfully* helps to create a vivid image of Mr. Pirzada.

9. **camphor** (kăm'fər): a fragrant compound from an Asian evergreen tree, used in skin-care products.

10. **fez** (fĕz): a man's felt hat in the shape of a flat-topped cone, worn mainly in the eastern Mediterranean region.

11. **mincemeat kebabs** (kə-bŏbz') . . . **chutney** (chŭt'nĕ): an Indian or Pakistani dish consisting of pieces of spiced meat that have been placed on skewers and roasted, with an accompanying relish made of fruits, spices, and herbs.



“One can only hope,” he said, reaching for another, “that Dacca’s refugees are as heartily fed. Which reminds me.” He reached into his suit pocket and gave me a small plastic egg filled with cinnamon hearts. “For the lady of the house,” he said with an almost **imperceptible** splay-footed bow.

150 “Really, Mr. Pirzada,” my mother protested. “Night after night. You spoil her.”

“I only spoil children who are incapable of spoiling.” **F**

It was an awkward moment for me, one which I awaited in part with dread, in part with delight. I was charmed by the presence of Mr. Pirzada’s rotund elegance, and flattered by the faint theatricality of his attentions, yet unsettled by the superb ease of his gestures, which made me feel, for an instant, like a stranger in my own home. It had become our ritual, and for several weeks, before we grew more comfortable with one another, it was the only time he spoke to me directly. I had no response, offered no comment, betrayed no  
160 visible reaction to the steady stream of honey-filled lozenges, the raspberry truffles, the slender rolls of sour pastilles. I could not even thank him, for once, when I did, for an especially spectacular peppermint lollipop wrapped in a spray of purple cellophane, he had demanded, “What is this thank-you? The lady at the bank thanks me, the cashier at the shop thanks me, the librarian thanks me when I return an overdue book, the overseas operator thanks me as she tries to connect me to Dacca and fails. If I am buried in this country I will be thanked, no doubt, at my funeral.”

It was inappropriate, in my opinion, to consume the candy Mr. Pirzada gave me in a casual manner. I coveted each evening’s treasure as I would a jewel, or  
170 a coin from a buried kingdom, and I would place it in a small keepsake box

**imperceptible**

(ĭm'pər-sĕp'tə-bel) *adj.*  
impossible or difficult to notice

**F DRAW CONCLUSIONS**

What do Mr. Pirzada’s words and actions reveal about his feelings for the people of Dacca?



made of carved sandalwood beside my bed, in which, long ago in India, my father's mother used to store the ground areca nuts<sup>12</sup> she ate after her morning bath. It was my only memento of a grandmother I had never known, and until Mr. Pirzada came to our lives I could find nothing to put inside it. Every so often before brushing my teeth and laying out my clothes for school the next day, I opened the lid of the box and ate one of his treats. **G**

That night, like every night, we did not eat at the dining table, because it did not provide an unobstructed view of the television set. Instead we huddled around the coffee table, without conversing, our plates perched on the edges of  
180 our knees. From the kitchen my mother brought forth the succession of dishes: lentils<sup>13</sup> with fried onions, green beans with coconut, fish cooked with raisins in a yogurt sauce. I followed with the water glasses, and the plate of lemon wedges, and the chili peppers, purchased on monthly trips to Chinatown and stored by the pound in the freezer, which they liked to snap open and crush into their food.

Before eating Mr. Pirzada always did a curious thing. He took out a plain silver watch without a band, which he kept in his breast pocket, held it briefly to one of his tufted ears, and wound it with three swift flicks of his thumb and

### **G** THEME AND CHARACTER

Consider the way Lilia cares for the gifts she receives from Mr. Pirzada. Why are they special to her?

12. **areca** (ə-rē'kə) **nuts**: seeds of the betel palm, chewed as a stimulant.

13. **lentils**: cooked seeds of a beanlike plant native to southwest Asia, a staple in Indian and Pakistani cuisine.



forefinger. Unlike the watch on his wrist, the pocket watch, he had explained  
 190 to me, was set to the local time in Dacca, eleven hours ahead. For the duration  
 of the meal the watch rested on his folded napkin on the coffee table. He never  
 seemed to consult it.

Now that I had learned Mr. Pirzada was not an Indian, I began to study him  
 with extra care, to try to figure out what made him different. I decided that the  
 pocket watch was one of those things. When I saw it that night, as he wound it  
 and arranged it on the coffee table, an uneasiness possessed me; life, I realized,  
 was being lived in Dacca first. I imagined Mr. Pirzada's daughters rising from  
 sleep, tying ribbons in their hair, anticipating breakfast, preparing for school.  
 Our meals, our actions, were only a shadow of what had already happened  
 200 there, a lagging ghost of where Mr. Pirzada really belonged. **H**

At six-thirty, which was when the national news began, my father raised the  
 volume and adjusted the antennas. Usually I occupied myself with a book, but  
 that night my father insisted that I pay attention. On the screen I saw tanks  
 rolling through dusty streets, and fallen buildings, and forests of unfamiliar  
 trees into which East Pakistani refugees had fled, seeking safety over the Indian  
 border. I saw boats with fan-shaped sails floating on wide coffee-colored rivers,  
 a barricaded university, newspaper offices burnt to the ground. I turned to  
 look at Mr. Pirzada; the images flashed in miniature across his eyes. As he  
 watched he had an immovable expression on his face, composed but alert, as  
 210 if someone were giving him directions to an unknown destination.

During the commercial my mother went to the kitchen to get more rice,  
 and my father and Mr. Pirzada deplored the policies of a general named  
 Yahyah Khan. They discussed intrigues I did not know, a catastrophe I could  
 not comprehend. "See, children your age, what they do to survive," my father  
 said as he served me another piece of fish. But I could no longer eat. I could  
 only steal glances at Mr. Pirzada, sitting beside me in his olive green jacket,  
 calmly creating a well in his rice to make room for a second helping of lentils.  
 He was not my notion of a man burdened by such grave concerns. I wondered  
 if the reason he was always so smartly dressed was in preparation to endure  
 220 with dignity whatever news **assailed** him, perhaps even to attend a funeral at  
 a moment's notice. I wondered, too, what would happen if suddenly his seven  
 daughters were to appear on television, smiling and waving and blowing kisses  
 to Mr. Pirzada from a balcony. I imagined how relieved he would be. But this  
 never happened.

That night when I placed the plastic egg filled with cinnamon hearts in the  
 box beside my bed, I did not feel the ceremonious satisfaction I normally did.  
 I tried not to think about Mr. Pirzada, in his lime-scented overcoat, connected  
 to the unruly, sweltering world we had viewed a few hours ago in our bright,  
 carpeted living room. And yet for several moments that was all I could  
 230 think about. My stomach tightened as I worried whether his wife and seven  
 daughters were now members of the drifting, clamoring crowd that had flashed  
 at intervals on the screen. In an effort to banish the image I looked around my

### **H** THEME AND CHARACTER

Reread lines 186–200.  
 What insight about Mr.  
 Pirzada does Lilia gain  
 from seeing him tend to  
 his pocket watch?

**assail** (ə-sāil') v. to attack  
 or deliver a blow



room, at the yellow canopied bed with matching flounced curtains, at framed class pictures mounted on white and violet papered walls, at the penciled inscriptions by the closet door where my father had recorded my height on each of my birthdays. But the more I tried to distract myself, the more I began to convince myself that Mr. Pirzada's family was in all likelihood dead. Eventually I took a square of white chocolate out of the box, and unwrapped it, and then I did something I had never done before. I put the chocolate  
240 in my mouth, letting it soften until the last possible moment, and then as I chewed it slowly, I prayed that Mr. Pirzada's family was safe and sound. I had never prayed for anything before, had never been taught or told to, but I decided, given the circumstances, that it was something I should do. That night when I went to the bathroom I only pretended to brush my teeth, for I feared that I would somehow rinse the prayer out as well. I wet the brush and rearranged the tube of paste to prevent my parents from asking any questions, and fell asleep with sugar on my tongue. ❶

**N**o one at school talked about the war followed so faithfully in my living room. We continued to study the American Revolution, and learned  
250 about the injustices of taxation without representation, and memorized passages from the Declaration of Independence. During recess the boys would divide in two groups, chasing each other wildly around the swings and seesaws, Redcoats against the colonies. In the classroom our teacher, Mrs. Kenyon, pointed frequently to a map that emerged like a movie screen from the top

### ❶ THEME AND CHARACTER

Reread lines 201–247.

Think about the **internal conflict** Lilia experiences. How has her interest in Pakistan changed since the beginning of the story? Explain who or what has prompted this change.

of the chalkboard, charting the route of the *Mayflower*, or showing us the location of the Liberty Bell. Each week two members of the class gave a report on a particular aspect of the Revolution, and so one day I was sent to the school library with my friend Dora to learn about the surrender at Yorktown. Mrs. Kenyon handed us a slip of paper with the names of three books to look up in the card catalogue. We found them right away, and sat down at a low round table to read and take notes. But I could not concentrate. I returned to the blond-wood shelves, to a section I had noticed labeled “Asia.” I saw books about China, India, Indonesia, Korea. Eventually I found a book titled *Pakistan: A Land and Its People*. I sat on a footstool and opened the book. The laminated jacket crackled in my grip. I began turning the pages, filled with photos of rivers and rice fields and men in military uniforms. There was a chapter about Dacca, and I began to read about its rainfall, and its jute<sup>14</sup> production. I was studying a population chart when Dora appeared in the aisle. **J**

“What are you doing back here? Mrs. Kenyon’s in the library. She came to check up on us.”

I slammed the book shut, too loudly. Mrs. Kenyon emerged, the aroma of her perfume filling up the tiny aisle, and lifted the book by the tip of its spine as if it were a hair clinging to my sweater. She glanced at the cover, then at me.

“Is this book a part of your report, Lilia?”

“No, Mrs. Kenyon.”

“Then I see no reason to consult it,” she said, replacing it in the slim gap on the shelf. “Do you?” **K**

**A**s weeks passed it grew more and more rare to see any footage from Dacca on the news. The report came after the first set of commercials, sometimes the second. The press had been censored, removed, restricted, rerouted. Some days, many days, only a death toll was announced, prefaced by a reiteration of the general situation. . . . More villages set ablaze. In spite of it all, night after night, my parents and Mr. Pirzada enjoyed long, leisurely meals. After the television was shut off, and the dishes washed and dried, they joked, and told stories, and dipped biscuits in their tea. When they tired of discussing political matters they discussed, instead, the progress of Mr. Pirzada’s book about the deciduous trees<sup>15</sup> of New England, and my father’s nomination for tenure, and the peculiar eating habits of my mother’s American coworkers at the bank. Eventually I was sent upstairs to do my homework, but through the carpet I heard them as they drank more tea, and listened to cassettes of Kishore Kumar, and played Scrabble on the coffee table, laughing and arguing long into the night about the spellings of English words. I wanted to join them, wanted, above all, to console Mr. Pirzada somehow. But apart from eating a piece of candy for the sake of his family and praying for their safety, there was nothing I could do. They played Scrabble until the eleven

### **J** ALLUSION

An **allusion** is a reference to a well-known character, event, or place from literature or history. Reread lines 248–258. What allusions appear in these lines? How do they help illustrate the situation facing Mr. Pirzada’s family?

### **K** DRAW CONCLUSIONS

How has the conflict in Pakistan affected the lives of Lilia’s classmates and her history teacher, Mrs. Kenyon? Explain.

14. **jute**: the fiber from an Asian plant, used for sacking and cording.

15. **deciduous** (də-sĭj’ōō-əs) **trees**: trees that shed or lose leaves at the end of the growing season.

o'clock news, and then, sometime around midnight, Mr. Pirzada walked back to his dormitory. For this reason I never saw him leave, but each night as I drifted off to sleep I would hear them, anticipating the birth of a nation on the other side of the world. **L**

300 **O**ne day in October Mr. Pirzada asked upon arrival, "What are these large orange vegetables on people's doorsteps? A type of squash?"

"Pumpkins," my mother replied. "Lilia, remind me to pick one up at the supermarket."

"And the purpose? It indicates what?"

"You make a jack-o'-lantern," I said, grinning ferociously. "Like this. To scare people away."

"I see," Mr. Pirzada said, grinning back. "Very useful."

The next day my mother bought a ten-pound pumpkin, fat and round, and placed it on the dining table. Before supper, while my father and Mr. Pirzada  
310 were watching the local news, she told me to decorate it with markers, but I wanted to carve it properly like others I had noticed in the neighborhood.

"Yes, let's carve it," Mr. Pirzada agreed, and rose from the sofa. "Hang the news tonight." Asking no questions, he walked into the kitchen, opened a drawer, and returned, bearing a long serrated knife. He glanced at me for approval. "Shall I?"

I nodded. For the first time we all gathered around the dining table, my mother, my father, Mr. Pirzada, and I. While the television aired unattended we covered the tabletop with newspapers. Mr. Pirzada draped his jacket over the chair behind him, removed a pair of opal cuff links, and rolled up the  
320 starched sleeves of his shirt.

"First go around the top, like this," I instructed, demonstrating with my index finger.

He made an initial incision and drew the knife around. When he had come full circle he lifted the cap by the stem; it loosened effortlessly, and Mr. Pirzada leaned over the pumpkin for a moment to inspect and inhale its contents. My mother gave him a long metal spoon with which he gutted the interior until the last bits of string and seeds were gone. My father, meanwhile, separated the seeds from the pulp and set them out to dry on a cookie sheet, so that we could roast them later on. I drew two triangles against the ridged surface for  
330 the eyes, which Mr. Pirzada dutifully carved, and crescents for eyebrows, and another triangle for the nose. The mouth was all that remained, and the teeth posed a challenge. I hesitated.

"Smile or frown?" I asked.

"You choose," Mr. Pirzada said.

As a compromise I drew a kind of grimace, straight across, neither mournful nor friendly. Mr. Pirzada began carving, without the least bit of intimidation, as if he had been carving jack-o'-lanterns his whole life. He had nearly finished

## **L** DRAW CONCLUSIONS

How does the scarcity of news from Dacca affect Lilia's parents and Mr. Pirzada?

## Language Coach

**Homophones** Many words sound alike but have different spellings. The word *aired* (line 317) is a homophone of *erred* ("made a mistake"). *Aired* can mean "put out in fresh air" or "broadcasted (over radio or television)." Which meaning fits here? How can you tell?

when the national news began. The reporter mentioned Dacca, and we all turned to listen: An Indian official announced that unless the world helped  
 340 to relieve the burden of East Pakistani refugees, India would have to go to war against Pakistan. The reporter's face dripped with sweat as he relayed the information. He did not wear a tie or jacket, dressed instead as if he himself were about to take part in the battle. He shielded his scorched face as he hollered things to the cameraman. The knife slipped from Mr. Pirzada's hand and made a gash dipping toward the base of the pumpkin. **M**

"Please forgive me." He raised a hand to one side of his face, as if someone had slapped him there. "I am—it is terrible. I will buy another. We will try again."

"Not at all, not at all," my father said. He took the knife from Mr. Pirzada, and carved around the gash, evening it out, dispensing altogether with the  
 350 teeth I had drawn. What resulted was a disproportionately large hole the size of a lemon, so that our jack-o'-lantern wore an expression of placid astonishment, the eyebrows no longer fierce, floating in frozen surprise above a vacant, geometric gaze.

**F**or Halloween I was a witch. Dora, my trick-or-treating partner, was a witch too. We wore black capes fashioned from dyed pillowcases and conical hats with wide cardboard brims. We shaded our faces green with a broken eye shadow that belonged to Dora's mother, and my mother gave us two burlap sacks that had once contained basmati rice, for collecting candy. That year our parents decided that we were old enough to roam the neighborhood  
 360 unattended. Our plan was to walk from my house to Dora's, from where I

**M DRAW CONCLUSIONS**

How does Mr. Pirzada react to the latest news report from Dacca?



was to call to say I had arrived safely, and then Dora's mother would drive me home. My father equipped us with flashlights, and I had to wear my watch and synchronize it with his. We were to return no later than nine o'clock.

When Mr. Pirzada arrived that evening he presented me with a box of chocolate-covered mints.

"In here," I told him, and opened up the burlap sack. "Trick or treat!"

"I understand that you don't really need my contribution this evening," he said, depositing the box. He gazed at my green face, and the hat secured by a string under my chin. Gingerly he lifted the hem of the cape, under which I  
370 was wearing a sweater and zipped fleece jacket. "Will you be warm enough?"

I nodded, causing the hat to tip to one side.

He set it right. "Perhaps it is best to stand still."

The bottom of our staircase was lined with baskets of miniature candy, and when Mr. Pirzada removed his shoes he did not place them there as he normally did, but inside the closet instead. He began to unbutton his coat, and I waited to take it from him, but Dora called me from the bathroom to say that she needed my help drawing a mole on her chin. When we were finally ready my mother took a picture of us in front of the fireplace, and then I opened the front door to leave. Mr. Pirzada and my father, who had not gone  
380 into the living room yet, hovered in the foyer. Outside it was already dark. The air smelled of wet leaves, and our carved jack-o'-lantern flickered impressively against the shrubbery by the door. In the distance came the sounds of scampering feet, and the howls of the older boys who wore no costume at all other than a rubber mask, and the rustling apparel of the youngest children, some so young that they were carried from door to door in the arms of their parents.

"Don't go into any of the houses you don't know," my father warned.

Mr. Pirzada knit his brows together. "Is there any danger?"

"No, no," my mother assured him. "All the children will be out. It's a  
390 tradition."

"Perhaps I should accompany them?" Mr. Pirzada suggested. He looked suddenly tired and small, standing there in his splayed, stockinged feet, and his eyes contained a panic I had never seen before. In spite of the cold I began to sweat inside my pillowcase.

"Really, Mr. Pirzada," my mother said, "Lilia will be perfectly safe with her friend."

"But if it rains? If they lose their way?"

"Don't worry," I said. It was the first time I had uttered those words to Mr. Pirzada, two simple words I had tried but failed to tell him for weeks, had said  
400 only in my prayers. It shamed me now that I had said them for my own sake.

He placed one of his stocky fingers on my cheek, then pressed it to the back of his own hand, leaving a faint green smear. "If the lady insists," he **conceded**, and offered a small bow.

**concede** (kən-sēd') v. to admit or acknowledge, often reluctantly

We left, stumbling slightly in our black pointy thrift-store shoes, and when we turned at the end of the driveway to wave good-bye, Mr. Pirzada was standing in the frame of the doorway, a short figure between my parents, waving back.

“Why did that man want to come with us?” Dora asked.

410 “His daughters are missing.” As soon as I said it, I wished I had not. I felt that my saying it made it true, that Mr. Pirzada’s daughters really were missing, and that he would never see them again.

“You mean they were kidnapped?” Dora continued. “From a park or something?”

“I didn’t mean they were missing. I meant, he misses them. They live in a different country, and he hasn’t seen them in a while, that’s all.” **N**

We went from house to house, walking along pathways and pressing doorbells. Some people had switched off all their lights for effect, or strung rubber bats in their windows. At the McIntyres’ a coffin was placed in front of the door, and Mr. McIntyre rose from it in silence, his face covered with  
420 chalk, and deposited a fistful of candy corns into our sacks. Several people told me that they had never seen an Indian witch before. Others performed the transaction without comment. As we paved our way with the parallel beams of our flashlights we saw eggs cracked in the middle of the road, and cars covered with shaving cream, and toilet paper garlanding the branches of trees. By the time we reached Dora’s house our hands were chapped from carrying our bulging burlap bags, and our feet were sore and swollen. Her mother gave us bandages for our blisters and served us warm cider and caramel popcorn. She reminded me to call my parents to tell them I had arrived safely and when I did I could hear the television in the background. My mother did not seem  
430 particularly relieved to hear from me. When I replaced the phone on the receiver it occurred to me that the television wasn’t on at Dora’s house at all. Her father was lying on the couch, reading a magazine, with a glass of wine on the coffee table, and there was saxophone music playing on the stereo.

After Dora and I had sorted through our plunder, and counted and sampled and traded until we were satisfied, her mother drove me back to my house. I thanked her for the ride, and she waited in the driveway until I made it to the door. In the glare of her headlights I saw that our pumpkin had been shattered, its thick shell strewn in chunks across the grass. I felt the sting of tears in my eyes, and a sudden pain in my throat, as if it had been stuffed with the sharp  
440 tiny pebbles that crunched with each step under my aching feet. I opened the door, expecting the three of them to be standing in the foyer, waiting to receive me, and to grieve for our ruined pumpkin, but there was no one. In the living room Mr. Pirzada, my father, and mother were sitting side by side on the sofa. The television was turned off, and Mr. Pirzada had his head in his hands.

What they heard that evening, and for many evenings after that, was that India and Pakistan were drawing closer and closer to war. Troops from

**N** **THEME AND CHARACTER**

Reread lines 388–415. According to Lilia, why is Mr. Pirzada protective of her? Explain how she, in turn, is protective of Mr. Pirzada.







both sides lined the border, and Dacca was insisting on nothing short of independence. The war was soon to be waged on East Pakistani soil. The United States was siding with West Pakistan, the Soviet Union with India and  
450 what was soon to be Bangladesh. War was declared officially on December 4, and twelve days later, the Pakistani army, weakened by having to fight three thousand miles from their source of supplies, surrendered in Dacca. All of these facts I know only now, for they are available to me in any history book, in any library. But then it remained, for the most part, a remote mystery with haphazard clues. What I remember during those twelve days of the war was that my father no longer asked me to watch the news with them, and that Mr. Pirzada stopped bringing me candy, and that my mother refused to serve anything other than boiled eggs with rice for dinner. I remember some nights helping my mother spread a sheet and blankets on the couch so that Mr.  
460 Pirzada could sleep there, and high-pitched voices hollering in the middle of the night when my parents called our relatives in Calcutta to learn more details about the situation. Most of all I remember the three of them operating during that time as if they were a single person, sharing a single meal, a single body, a single silence, and a single fear. ◻

#### ◻ DRAW CONCLUSIONS

Note the way Lilia's family and Mr. Pirzada behave during the 12 days of war compared with their earlier shared experiences. How has Pakistan's civil war affected them?

**I**n January, Mr. Pirzada flew back to his three-story home in Dacca, to discover what was left of it. We did not see much of him in those final weeks of the year; he was busy finishing his manuscript, and we went to Philadelphia to spend Christmas with friends of my parents. Just as I have

no memory of his first visit, I have no memory of his last. My father drove him  
 470 to the airport one afternoon while I was at school. For a long time we did not  
 hear from him. Our evenings went on as usual, with dinners in front of the  
 news. The only difference was that Mr. Pirzada and his extra watch were not  
 there to accompany us. According to reports Dacca was repairing itself slowly,  
 with a newly formed parliamentary government. The new leader, Sheikh  
 Mujib Rahman, recently released from prison, asked countries for building  
 materials to replace more than one million houses that had been destroyed  
 in the war. Countless refugees returned from India, greeted, we learned, by  
 unemployment and the threat of famine. Every now and then I studied the  
 map above my father's desk and pictured Mr. Pirzada on that small patch of  
 480 yellow, perspiring heavily, I imagined, in one of his suits, searching for his  
 family. Of course, the map was outdated by then.

Finally, several months later, we received a card from Mr. Pirzada  
 commemorating the Muslim New Year,<sup>16</sup> along with a short letter. He was  
 reunited, he wrote, with his wife and children. All were well, having survived  
 the events of the past year at an estate belonging to his wife's grandparents  
 in the mountains of Shillong. His seven daughters were a bit taller, he wrote,  
 but otherwise they were the same, and he still could not keep their names in  
 order. At the end of the letter he thanked us for our hospitality, adding that  
 although he now understood the meaning of the words "thank you" they  
 490 still were not adequate to express his gratitude. To celebrate the good news  
 my mother prepared a special dinner that evening, and when we sat down  
 to eat at the coffee table we toasted our water glasses, but I did not feel like  
 celebrating. Though I had not seen him for months, it was only then that I felt  
 Mr. Pirzada's absence. It was only then, raising my water glass in his name, that  
 I knew what it meant to miss someone who was so many miles and hours away,  
 just as he had missed his wife and daughters for so many months. He had no  
 reason to return to us, and my parents predicted, correctly, that we would never  
 see him again. Since January, each night before bed, I had continued to eat, for  
 the sake of Mr. Pirzada's family, a piece of candy I had saved from Halloween.  
 500 That night there was no need to. Eventually, I threw them away.  

**P THEME AND CHARACTER**

Why does Lilia throw away her remaining candies?

16. **Muslim New Year:** an important Islamic holiday and observance that marks the Prophet Muhammad's emigration from Mecca to Medina, a turning point in Islamic history.

### Interview

You have just read a short story by Jhumpa Lahiri about conflicts faced by immigrants. Now, you'll read an interview that examines the sources of her inspiration.



## NewsHour

FROM A NEWSHOUR WITH JIM LEHRER TRANSCRIPT

### JHUMPA LAHIRI, PULITZER PRIZE WINNER

**Elizabeth Farnsworth:** Tell us about the title of [your] book. It's an unusual title, "Interpreter of Maladies." Where does it come from?

**Jhumpa Lahiri:** The title is . . . Well, it's the title of one of the stories in the book. And the phrase itself was something I thought of before I even wrote that story. I thought of it one day after I ran into someone I knew. I asked him what he was doing with himself, and he told me he was working as an interpreter in a doctor's office in Brookline, Massachusetts, where I was living at the time, and he was translating for a doctor who had a number of Russian patients. And he was fluent in English and Russian. And on my way home, after running into him, I thought of this . . . I just heard this phrase in my head. And I liked the way it sounded, but I wasn't quite sure what it meant, but I wrote it down. I just wrote down the phrase itself. And for years, I sort of would try to write a story that somehow fit the title. And I don't think it happened for maybe another four years that I actually thought of a story, the plot of a story that corresponded to that phrase.

**EF:** It occurred to me that you're kind of an interpreter of maladies yourself in these stories.

**JL:** I guess that's what has . . . That's the way it's turned out, yeah. But I didn't know . . . At the time, I wasn't aware of it.

**EF:** There's longing and loss in these stories, the longing and loss that often comes with the life of an immigrant. Is this your longing and loss, do you think, as the child of immigrants, or is this more the longing and loss of your parents' generation coming through?

**JL:** Both. I think that, in part, it's a reflection of what I observed my parents experiencing and their friends, their circle of fellow Indian immigrant friends. It's also, in part, drawn from my own experiences and a sense of . . . I always say that I feel that I've inherited a sense of that loss from my parents because it was so palpable all the time while I was growing up, the sense of what my parents had sacrificed in moving to the United States, and in so many ways, and yet at the same time, remaining here and building a life here and all that that entailed.

**EF:** One of the stories that raises these issues is called "When Mr. Pirzada Came to Dine." It begins like this: "In the autumn of 1971 a man used to come to our house bearing confections in his pocket and hopes of ascertaining the life or death of his family." I love that beginning. Tell us a little bit about the story. . . .

**JL:** Sure. This story is based on a gentleman who . . . used to come to my parents' house in 1971 from Bangladesh. He was at the University of Rhode Island. And I was four, four years old, at the time, and so I actually don't have any memories of this gentleman. But I've heard . . . I heard through my parents what his predicament was. And when I learned about his situation, which was that he was in the United States during the Pakistani civil war and his family was back in Dacca, I just sort of . . . I was so overwhelmed by this information that I wrote this story based on that . . . Based on that experience in my parents' life.

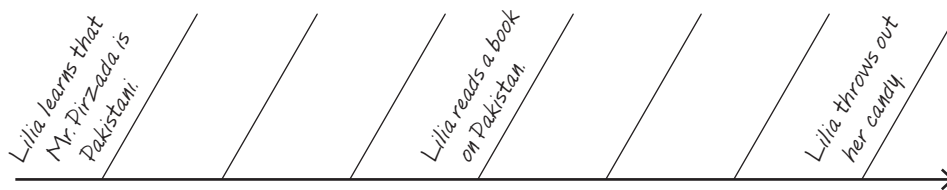
© MacNeil-Lehrer Productions. Reprinted by permission.

## Comprehension

- 1. Recall** Why does Mr. Pirzada begin coming to Lilia's house?
- 2. Recall** How does Lilia react to the gifts Mr. Pirzada brings?
- 3. Clarify** Why does Lilia's father want her to learn about Indian and Pakistani history?

## Text Analysis

- 4. Analyze Character** Lilia becomes more concerned about Pakistan and its civil unrest as she becomes better acquainted with Mr. Pirzada. Show Lilia's growing cultural awareness by completing a timeline like the one shown. Fill in each blank with an appropriate story detail.



- 5. Examine Character Relationship** Lilia states that Mr. Pirzada is protective of her because he misses his own daughters. How is the relationship between Lilia and Mr. Pirzada like that of a father and a daughter?
- 6. Interpret Theme and Character** What theme do you think Lahiri is trying to communicate through the experiences of Lilia? Cite evidence in your answer.
- 7. Draw Conclusions** Review the chart you created. Explain which characters are most affected by the conflict in Pakistan. Why do you think the conflict becomes a personal matter for some, but not for all, of the characters?
- 8. Evaluate** Reread lines 482–500. Does the outcome of the story seem believable? Why or why not? In your response, explain how well the story resolves Lilia's inner conflict.
- 9. Compare Literary Works** Reread the interview with Lahiri on page 470. What details in the interview enhance your understanding of the characters and events depicted in "When Mr. Pirzada Came to Dine"? Explain your response.

## Text Criticism

- 10. Author's Style** Lahiri is admired for her penetrating insights into human behavior. Find examples of such insights in the story and discuss how they add to the story's impact.

### When do world **CONFLICTS** affect us?

What can make a far-away conflict become personal to you?

### COMMON CORE

**RL 1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.  
**RL 2** Determine a theme of a text and analyze how it emerges and is refined by specific details.  
**RL 3** Analyze how complex characters develop the theme.

# Vocabulary in Context

## ▲ VOCABULARY PRACTICE

Identify the word that is not related in meaning to the other words in the set. If necessary, use a dictionary to check the definitions of words.

1. doubt, ascertain, discover, realize
2. freedom, autonomy, independence, restriction
3. stranger, foreigner, compatriot, outsider
4. sovereignty, dependence, neediness, reliance
5. messily, sloppily, carelessly, impeccably
6. obvious, imperceptible, tangible, distinct
7. greet, assail, welcome, embrace
8. admit, allow, concede, correct

### WORD LIST

ascertain  
assail  
autonomy  
compatriot  
concede  
impeccably  
imperceptible  
sovereignty

## ACADEMIC VOCABULARY IN SPEAKING

- alter
- layer
- symbol
- theme
- unify

Each of the events in the story adds another **layer** of meaning. Choose one event and tell how it connects to one of the key story **themes**. Use at least one Academic Vocabulary word in your response.

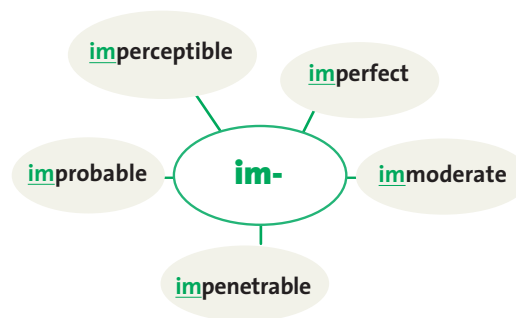
### COMMON CORE

**L.4c** Consult general reference materials to determine or clarify a word's meaning or etymology.

## VOCABULARY STRATEGY: THE PREFIX *im-*

The vocabulary word *imperceptible* contains the Latin prefix *im-*. This prefix often means “not” and is used in many English words. To understand the meanings of words that begin with *im-*, use context clues and your knowledge of the prefix.

**PRACTICE** Write the word from the word web that best completes each sentence. Use context clues to help you or, if necessary, consult a dictionary.



1. You seem to spend an \_\_\_\_\_ amount of time with your friend Janey.
2. An \_\_\_\_\_ shirt may have one sleeve that is longer than the other.
3. The \_\_\_\_\_ fortress resisted attackers for decades.
4. Your explanation seems highly \_\_\_\_\_. What really happened?
5. The wings of a hummingbird flutter so fast as to be almost \_\_\_\_\_.

Interactive Vocabulary **THINK** central  
Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML10-472

## Language

### ◆ GRAMMAR AND STYLE: Add Descriptive Details

Review the **Grammar and Style** note on page 458. There, Lahiri uses **adverbs** to effectively convey details about her character’s physical appearance. Here are two other examples of how Lahiri uses adverbs to reveal personal qualities of Lilia and Mr. Pirzada:

*“You make a jack-o’-lantern,” I said, grinning **ferociously**. “Like this. To scare people away.” (lines 305–306)*

*I could only steal glances at Mr. Pirzada, sitting beside me in his olive green jacket, **calmly** creating a well in his rice to make room for a second helping of lentils. (lines 215–217)*

Notice how the revisions in blue improve the descriptive power of this first draft through the addition of adverbs. Use similar methods to revise your responses to the prompt below.

#### STUDENT MODEL

“The Interlopers” seems to take place in the early twentieth century, in central Europe. The two main characters **violently** hate each other. However, **dramatically** everything changes when the two are caught in the same fate.

### READING-WRITING CONNECTION



Broaden your understanding of “When Mr. Pirzada Came to Dine” by responding to this prompt. Then use the **revising tip** to improve your writing.

#### WRITING PROMPT

##### Extended Constructed Response: Comparison and Contrast

The stories in this unit are from different time periods, but they share a similar theme about conflict: “After a time, hatred becomes pointless.” Compare and contrast the ways each story expresses these theme. Using examples from the stories, write a **three-to-five-paragraph response**.

#### REVISING TIP

Review your response. Did you use adverbs to convey details? If not, revise your answer to include adverbs in your descriptions.

#### COMMON CORE

**L3** Apply knowledge of language to make effective choices for meaning or style. **W2** Write explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective analysis of content.

Interactive Revision **THINK central**

Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML10-473

## Web Site

Images can help you understand the effects of conflicts. The image below is from an aid society's Web site. Consider how the words, images, and graphics work together, and answer the questions below.

### COMMON CORE

**RI 7** Analyze various accounts of a subject told in different mediums, determining which details are emphasized in each account.

**Refugee Aid Society**

Every year, thousands of people around the world lose their homes and livelihoods through war and natural disasters. Others lose or are separated from their family members. Learn how to help.

Women and children fleeing a conflict find shelter in a refugee camp.

Learn about the effects of world conflicts.

Learn how people have been affected by natural disasters.

**DONATE or VOLUNTEER now!**

Internet

### 1. INTERPRET

Examine the Refugee Aid Society's graphic in the upper left corner of the Web page. What impression does this graphic give you about this society and its goals?

### 2. ANALYZE

What is the purpose of including the photograph of the refugees? What does the photograph reveal about the refugees' situation?

## Assessment Practice: Short Constructed Response

### LITERARY TEXT: “WHEN MR. PIRZADA CAME TO DINE”

Assessments often expect you to analyze the literary elements authors include in their written works. Practice analyzing a symbol by answering the **short constructed response question** below.

In “When Mr. Pirzada Came to Dine,” what does the candy that Lilia eats each night and eventually throws away represent? Support your answer with evidence from the story.

#### ◀ STRATEGIES IN ACTION

1. Reread the text closely before deciding on your answer.
2. Note the significance of the candy to Lilia and to the events of the story.
3. Make sure your answer can be supported by evidence in the story.

### NONFICTION TEXT: “JHUMPA LAHIRI, PULITZER PRIZE WINNER”

When responding to assessment questions, you are expected to go beyond the text to form thoughtful judgments. Practice this skill by answering the **short constructed response question** below.

After reading the interview, what insight might a reader gain about Jhumpa Lahiri’s writings? Support your answer with evidence from the selection.

#### ◀ STRATEGIES IN ACTION

1. Reread the interview, paying attention to how the details relate to Lahiri’s works.
2. Remember the evidence from the text can be in the form of a **direct quotation**, a **paraphrase**, or a **specific synopsis**.
3. Include the evidence you find in your answer.

### COMPARING LITERARY AND NONFICTION TEXTS

You are likely to answer assessment questions that ask you to compare literary and nonfiction works. Practice this valuable skill by applying the following **short constructed response question** to “When Mr. Pirzada Came to Dine” and “Jhumpa Lahiri, Pulitzer Prize Winner.”

How do the details portrayed in Jhumpa Lahiri’s interview mirror the events in her short story “When Mr. Pirzada Came to Dine”? Support your answer with evidence from both selections.

#### ◀ STRATEGIES IN ACTION

1. State generally how the two works share similarities.
2. Review the details that appear in the interview. Then skim the short story, looking for similar details. Use these examples as evidence to support your general statement.