

Biyani's Think Tank

Concept based notes

English

BA-II

Ms Meenakshi

Deptt. of Arts
Biyani Girls College, Jaipur

GURUKPO
Get instant Access to Your Study Related Queries...



Biyani's
Group of Girls' Colleges

Published by :

Think Tanks
Biyani Group of Colleges

Concept & Copyright :

□ **Biyani Shikshan Samiti**

Sector-3, Vidhyadhar Nagar,

Jaipur-302 023 (Rajasthan)

Ph : 0141-2338371, 2338591-95 □ Fax : 0141-2338007

E-mail : acad@biyanicolleges.org

Website :www.gurukpo.com; www.biyanicolleges.org

Edition : 2015

While every effort is taken to avoid errors or omissions in this Publication, any mistake or omission that may have crept in is not intentional. It may be taken note of that neither the publisher nor the author will be responsible for any damage or loss of any kind arising to anyone in any manner on account of such errors and omissions.

Leaser Type Setted by :

Biyani College Printing Department

Preface

I am glad to present this book, especially designed to serve the needs of the students. The book has been written keeping in mind the general weakness in understanding the fundamental concepts of the topics. The book is self-explanatory and adopts the “Teach Yourself” style. It is based on question-answer pattern. The language of book is quite easy and understandable based on scientific approach.

Any further improvement in the contents of the book by making corrections, omission and inclusion is keen to be achieved based on suggestions from the readers for which the author shall be obliged.

I acknowledge special thanks to Mr. Rajeev Biyani, *Chairman* & Dr. Sanjay Biyani, *Director (Acad.)* Biyani Group of Colleges, who are the backbones and main concept provider and also have been constant source of motivation throughout this endeavour. They played an active role in coordinating the various stages of this endeavour and spearheaded the publishing work.

I look forward to receiving valuable suggestions from professors of various educational institutions, other faculty members and students for improvement of the quality of the book. The reader may feel free to send in their comments and suggestions to the under mentioned address.

Author

Syllabus

Section A

The following poems from *Strings of Gold Part II* ed. Jasbir Jain (Macmillan)

Thomas Gray : *Elegy Written in a Country Churchyard.*

William Blake : *London*

William Wordsworth:

1) *The World is Too Much with Us*

2) *The Solitary Reaper*

S.T. Coleridge : *Christabel- Part I*

George Gordon Byron : *There is a pleasure in the Pathless Woods.*

P.B. Shelley : *Ode to the West Wind*

John Keats : *To Autumn*

Section B

The following poems from *Ten Twentieth Century Poets* ed. R.

Parthasarathy (OUP):

Kamala Das

(1) *My Grandmother's House*

(2) *A Hot Noon in Malabar*

Arun Kolatkar

(1) *An Old Woman*

(2) *The Bus*

(3) *Chaitanya*

Nissim Ezekiel

(1) *Enterprise*

(2) *Night of the Scorpion*

A.K. Ramanujan :

(1) *Of Mothers, Among Other Things*

(2) *Obituary*

(3) *A River*

Section C

Ibsen : *A doll's House*

Chandalika : *Tagore's Play*

Section A

Q1: Discuss Gandhi's ideology in detail in your own words.

Ans Gandhi's philosophy and his ideologies of satya (truth) and ahimsa (non-violence) were influenced by the Bhagavad Gita and Hindu beliefs, the Jain religion and the pacifist Christian teachings of Leo Tolstoy. The concept of 'ahimsa' (non-violence) has a long history in Indian religious thought and has had many revivals in Hindu, Buddhist and Jain contexts. Gandhi explains his philosophy and way of life in his autobiography 'The Story of my Experiments with Truth'.

The twin cardinal principles of Gandhi's thought are truth and nonviolence. It should be remembered that the English word "truth" is an imperfect translation of the Sanskrit, "satya", and "nonviolence", an even more imperfect translation of "ahimsa". Derived from "sat" - "that which exists" - "satya" contains a dimension of meaning not usually associated by English speakers with the word "truth". There are other variations, too, which we need not go into here. For Gandhi, truth is the relative truth of truthfulness in word and deed, and the absolute truth - the Ultimate Reality. This ultimate truth is God (as God is also Truth) and morality - the moral laws and code - its basis. Ahimsa, far from meaning mere peacefulness or the absence of overt violence, is understood by Gandhi to denote active love - the pole opposite of violence, or "himsa", in every sense. The ultimate station Gandhi assigns nonviolence stems from two main points. First, if according to the Divine Reality all life is one, then all violence committed towards another is violence towards oneself, towards the collective, whole self, and thus "self"-destructive and counter to the universal law of life, which is love. Second, Gandhi believed that ahimsa is the most powerful force in existence. Had him been superior to ahimsa, humankind would long ago have succeeded in destroying itself. The human race certainly could not have progressed as far as it has, even if universal justice remains far off the horizon. From both viewpoints, nonviolence or love is regarded as the highest law of humankind.

Q2: How did Gandhi advocated the concept of internationalism?

Ans Gandhi's theory of Trusteeship, which according to the Mahatma can be the alternative to the violence-based institution like the State, clearly reflects the perception of internationalism. He as one of the great anarchists is in favor of abolishing the institution of the State step-by-step. In place of the State he stresses upon the establishment of a worldly order based on equality. It is in fact a step beyond internationalism. In it whole humanity without any discrimination and territorial limit comes together and becomes

identical. Therefore, Mahatma Gandhi's views cannot be taken slightly, doesn't matter if the institution of the State as desired by him cannot be abolished immediately or within a time fixed for the purpose. His views are worth giving a thought, doesn't matter if his desire for a worldly order seems to be utopian to many. In this regard Gandhi during his stay in South Africa had set an example of collective living in the 'Tolstoy Form'. In it people belonging to different religious-communities, sects and castes stayed together. They worked together and ate together. It was a successful experiment of Gandhi. Therefore, his ideas, in spite of seeming utopian or impractical and fully imbibed with morality and ethics, are the subject of minutely analysis as they are important and significant for the establishment of internationalism. Eighty-five years ago, in 1924, Mahatma Gandhi had said, "The world desires today not absolutely independent States warring one against another, but a federation of friendly interdependent States. The consummation of that event may be far off. I want to make no ground claim for our country. But I see nothing grand or impossible about our expressing our readiness for universal interdependence rather than independence." This statement of the Mahatma adds to the concept of internationalism. It makes its range to be large.

MCQ

- 1) **According to Gandhi ji political freedom could be won by:**
 - a) **non-violent methods**
 - b) deep political understanding
 - c) Keeping ones opinion loudly.

- 2) **Which it is attitude made Gandhi ji feel that other religions are also to be regarded as valid as his own?**
 - a) **Love**
 - b) Affection
 - c) Gratitude

- 3) **The greatest contribution of Gandhi is**
 - a) it is possible for us to incarnate the great ideals of truth and love
 - b) **non- violence**
 - c) freedom

Q.3 Discuss the writing style of Radhakrishnan with the help of the essay “A bookish Topic”.

Ans Critics often classify Narayan as arising out of the tradition of oral storytelling. Reviewers note his gift for wry, subtle humor, which he uses to expose the foibles of being human. Narayan at his best, is a consummate teller of timeless tales, a meticulous recorder of the ironies of human life, an acute observer of the possibilities of the ordinary. Narayan's comedy is the focus of many reviews, and it is commonly held that his is a gentle humor. Hilary Mantel says, "At the heart of Narayan's achievement is this: he respects his characters, respects their created natures. This is why he can make jokes about them and stay friends with them." Critics also point out his ability to give individual stories arising out of a unique cultural experience, universal significance. Reviewers assert that the creation of the fictional Malgudi helps Narayan portray the flavor of Indian life without worrying about the specifics of a real city. In the essay “A Bookish Topic”, he narrates the mentality of such people who accumulate books to pretend that they have good taste for reading but lacks in maintaining the dignity of returning the borrowed books. His expressions and narration in the essay are so simple that the emphatically influences the reader and they can correlate with it very easily.

Q.4 Write a synopsis on “A Bookish Topic” by R.K.Narayan.

Ans A Bookish Topic by R.K.Narayan is a well-structured humorous work. In this essay Narayan very emphatically narrates his experience with such a person who borrowed one of Narayan's books from him for reading. Narayan very enthusiastically handed over him his book but later kept on waiting for him to return the same. After an adequate level of patience Narayan one day approached him and asked for his book and to his surprise what he found was that the person on whom he trusted with his book has forgotten about it completely and puts an excuse that he didn't forgot his book and once he reads will return. After many days again the writer approached him and was surprised with another excuse that he had given his brother-in-law the book for reading and is not aware where he had kept the book. On this the writer gets furious and tells himself actually such people don't deserve any book and he recalls himself of a man who had the greatest library and he was so particular for his books that whenever he lends somebody a book, he keeps a record in the leisure about it and whoso ever returns after the expected date or loses it is charged with a fine. That man never spared anybody for it not even his own son-in-law. The writer believes in future he will not lend anybody his book and will never get in such a situation where he loses his book and faces the mindless attitude of careless people, who actually don't possess traits of a reader but pretends that they are good reader.

MCQ

- 1) To whom the writer can never forgive?**
 - a) One who borrowed money from him and didn't returned
 - b) One who robbed him
 - c) One who borrowed a book and then didn't returned**

- 2) To whom the book was passed on by the book pirate?**
 - a) To his neighbor
 - b) To his wife
 - c) To his brother-in-law**

- 3) How the man with a big library maintains his books?**
 - a) By cleaning the racks daily
 - b) By taking notes from lenders on ledger and charging them fine if they return late**
 - c) By replacing old books by new arrivals

- 4) Why one should not lend his books to others?**
 - a) Because they will learn
 - b) They will become wiser
 - c) They don't return books back**

- 5) How many copies a publisher do provide after publication to the author?**
 - a) Four
 - b) Two
 - c) Six**

Q.5 How "Making Writing Simple" is actually depicting the writing skills of Priestley? Write a short note on "Making Writing Simple".

Ans "Making Writing Simple" by Priestley is a medium by which he had very effectively presented the opinions of those writers who believe that simple writing is totally vague and ineffective. And those who are making things clear and simple for their readers are fools. According to them the writing should make the readers toil and sweat. The content should be filled with mysteries and the reader should not be able to find out the purpose of writer in any way while reading. They believe any writer whose work is easily understood by the reader is of no value. They are against mass communication approach and so try to keep coded language while writing and believed that writing that was hard to understand was like a password to their secret society But Priestley believes that it's a virtue for him to have this efficiency in writing simple which he has mastered after a lot

of hard work. Priestley supports those writers who actually write for their readers and not to satisfy their self with their tedious works.

MCQ

- 1) **What according to writer was virtue and for other writer was a fault?**
 - a) Writing
 - b) Writing simple**
 - c) Writing in complicated manner

- 2) **Writing that was hard to understand was like a -----to their secret society.**
 - a) Key
 - b) Password**
 - c) Necessity

- 3) **Who is a good writer according to the other writers?**
 - a) One who can use pompous language
 - b) One who can write in a simple language
 - c) one who made his readers toil and sweat**

- 4) **What was writers wring style?**
 - a) Simple and lucid language**
 - b) Complicated and tedious plots
 - c) Pretend to be subtle and profound

- 5) **The writer was supposed to pay a birthday tribute to -----**
 - a) C. G. Jung**
 - b) Sigmund Freud
 - c) Skinner

Q.6 Critically analyze the work of Jonathan Swift in “On Style”.

Ans Swift was emphatically a writer of prose. It is true that he indulged at times in the composition of verse as in his Poems to Stella, his Legion Club and the Pindaric Odes, but this was his strange work. The remark made to him by Dryden in reference to the

Odes, "Cousin Swift, you will never be a poet," would apply equally well to all his poetic productions. -He was even more - distinctively a prose author than Addison himself -and his fame must rest solely upon what he did in this department.

First in order and rated by many critics as the ablest of his productions is, THE TALE OF A TUB. This was probably written as early as 1692, but not published till 1704. In this pamphlet the author uses allegory as the medium of expression and places before his readers the three prominent ecclesiastical orders of his day, Anglican, Presbyterian, and Papal. Under the image of three sons of a deceased father tampering with the will which) had been left them, he takes occasion to hold up to ridicule these conflicting seals. In a milder but an equally effective vein, he holds up to derision the heresies of the English Dissenters, taking occasion when decisions must be made, to make them in accordance with the acknowledged claims of the Established Church. Equally sarcastic are what he calls The Digressions from the Tale. In these, he defines the true and the false critic; treats of instruction and diversion: and gives a digression in praise of digressions. In all these discussions i, his weapon is irony and he wields it with pronounced effect. The literary success of the work was unbounded. As to the general moral effect ^produced, relative to the pending questions of ecclesiasticism, we find the very church it was designed to favor regarded it as conducive to levity and looseness in practical religion. This is the fact despite the author's assertion - "If any one opinion can fairly be deduced from the book contrary to religion and morality, I will forfeit my life."

Q.7 What according to Swift are the chief qualities of a proper style?

Ans Swift identifies clarity, directness, and freshness of expression as the chief qualities of a "proper" style:

And truly, as they say a man is known by his company, so it should seem that a man's company may be known by his means of expressing himself, either in public assemblies or private conversations.

Always think of your audience, Swift advises, and don't baffle them with "obscure terms" and "hard words." Lawyers, surgeons, clergy, and especially academics should avoid using jargon when communicating with outsiders. "I know not how it comes to pass," he says, "that professors in most arts and sciences are generally the worst qualified to explain their meaning to those who are not of their tribe."

But keeping it simple--putting "proper words in proper places"--is a lot harder than it sounds. As Sir Walter Scott once said, "Swift's style seems so simple that one would think any child might write as he does, and yet if we try we find to our despair that it is impossible".

Q.8 Illustrate the idea conveyed by Virginia Woolf in the essay "How one should Read a Book". Also give glimpses of Woolf's life's influence on her writings.

Ans In "How One Should Read a Book" Virginia Woolf talks about how she views reading a book as a personal experience for everyone. She views reading as a thing of liberty and freedom, where you can escape and not be bothered by what everyone else thinks. I think Woolf's feelings about reading influenced her writing: she wrote whatever she wanted and never censored her thoughts. She also wants to change the way we see certain literature: we see fiction as mere amusement and poetry as false. She describes poetry and biography extensively and uses examples from other writers. This reading is teaching us, what Woolf thinks, is the proper way to read a book. But she believes that even if we read something a hundred times we will never be able to truly criticize or understand it, because literature is so deep and profound.

In the first paragraph Woolf says, "the only advice indeed, that one person can give another about reading is to take no advice, to follow your own instincts, to use your own reason, to come to your own conclusions." I think she is trying to say that no one views and imagines a book the same way. We don't even imagine a book the way the writer intended us to. So maybe in a way we are also the writers since we come up with our own conclusions. It's like when a book becomes a movie: the director shows the way that he viewed the book; he may even change certain events and characters for the movie. The writer may argue against this but they can do nothing about it, since the director has made it his own. She also argues that one cannot truly say that one book is better than another. "Romeo and Juliet" may be viewed as one of the greatest books of all time, but to whom? We all see it a certain way and Shakespeare certainly isn't around to discuss it with us.

It is also ironic when the Woolf is saying that we shouldn't be told how to read a book since it takes away our freedom, but later on she is telling us how we should read a book. She tells us not to dictate the author but to try and become him. I think she is trying to say that we shouldn't say, "Why would the character do that? I would've made them do so and so." We should respect the author's choice and try to understand why they wrote that. She also thinks that takes away from us truly enjoying the novel. She thinks that when we read we are in a different world, and when we read we shouldn't let things from our current world influence the way we are seeing the book. It also seems like Woolf is questioning the intelligence of the readers. She seems to believe that one must be an intellectual and college-educated person in order to fully appreciate a book. I don't agree with her, if a five-year old can read, they can enjoy and appreciate a book. Maybe even more so than an adult, since their imagination is less limited.

The end of the essay shows how much Virginia Woolf loved and valued reading. She looks at it as a kind of holy thing that will get you into Heaven. She thinks that the people with books under their arms will get into Heaven, before the lawyers and the statesmen. She thinks that we not only read for pleasure but because it is a good thing to do. Woolf is right, I don't think she's right about reading getting us into Heaven, but about it being a good thing to do. Reading strengthens and influences the mind.

Q.9 Explain what Virginia Woolf means in "How Should One Read a Book?" when she says: "There is always a demon in us who whispers 'I hate, I love,' and we cannot silence him."

Ans The excerpt is taken from the latter portion of the Virginia Woolf essay, "How Should One Read a Book?" With a faulty logical premise as its basis, that being that literary judgment (i.e., literary criticism) and literary taste are contradictory and mutually exclusive approaches to reading [see top quotation], this essay makes the case for reading literary works--whether prose or poetry, fiction or fact--from the mind and perspective of the author, as far as is possible.

Do not dictate to your authority to become him. Be his fellow-worker and accomplice.

In this essay, Woolf enumerates ways in which personal taste, preference and experience affect reading and take precedence over the rules of critical judgment, rules determined by "authorities." This might mean moral authorities (e.g., clergy) or literary authorities (e.g., critics; "Coleridge and Dryden and Johnson"). Woolf stresses the opposite of rules for reading. She stresses that the "sanctuary" of the library must be free of external influence; must not be bound by rules of how, what, and why one reads:

"destroy the spirit of freedom which is the breath of those sanctuaries."

Woolf is elaborating upon her thesis that rule-free reading begins with identifying with--sympathizing with--the author. In this quote, she acknowledges the counter argument that--even if you do identify and sympathize with the author and have an open mind ("if you open your mind as widely as possible ...")--there remains a part of the human brain that judges and evaluates and chooses to understand based upon personal experience rather than upon identification with the author. In other words, the counter argument says, where we should embrace the world presented by an author, we judge that world and say yea or nay to it, loving what we read or hating what we read. Woolf ascribes this to human nature: "we cannot sympathise wholly or immerse ourselves wholly ... we learn through feeling; we cannot suppress our own idiosyncrasy without impoverishing it":

We may stress the value of sympathy; we may try to sink our identity as we read. But we know that we cannot sympathise wholly or immerse ourselves wholly; there is always a demon in us who whispers, "I hate, I love", and we cannot silence him.

Woolf offers a possible solution to the asserted dichotomy between taste and rules by suggesting we "train" our taste (i.e., preferences) and develop some control over our taste, rather than be moved by sheer energy of sentimentality. Thus our taste might eventually lead us to see deeper qualities and extended relationships between books (which, ironically, is a definitive part of literary criticism, thus seemingly a flaw in her argument): "as time goes on perhaps we can train our taste; perhaps we can make it submit to some control. ... Thus, with our taste to guide us, we shall venture beyond the particular book in search of qualities that group books together..."

MCQ

- 1) **What is the only advice that can be given by one person to another about reading?**
 - a) **To take no advice**
 - b) To take an advice
 - c) To think and then advice

- 2) **Why to read a novel is a difficult and complex art?**
 - a) **One must be capable not only of great fineness of perception, but of great boldness of imagination and power to utilize the strength bestowed by the ultimate artist, the God.**
 - b) Good physical health and sound mind.
 - c) Because it contains difficult vocabulary.

- 3) **What is another aim of reading a book other than throwing light on literature and to become familiar with famous people?**
 - a) To satisfy the taste of reading
 - b) To learn more
 - c) **To refresh and exercise our own creative powers**

- 4) **“Reading is a solitary pursuit but in which we are never alone”. Is the statement correct or not?**
 - a) **Yes**
 - b) No

- 5) **Woolf reminds us that there is always a devil within us that whispers, -----**
 - a) “read,read,read”
 - b) “read and criticize”
 - c) **“love this”, “hate that”**

SHORT STORIES

Q10 Give the character description of the king in "The Three Questions"

Ans The king is a ruler. He is a conscientious yet ambitious. He has determined that if he knows the answers to the three questions,

"...he would never fail in anything he might undertake." (paragraph 1)

These three questions become extremely important to him. When the wise men of the kingdom all give him different answers, he thought about the answers they had given him and disagreed with them. He was intelligent and open-minded. He continued his search, so you could say he was persistent.

He decides to visit an old hermit in the mountains who would only interact with the common folk. He was open-minded enough to believe that this man, who was poor and lived alone, might have the answers to his three questions. He also was not too proud to dress as a simple man, discarding his bodyguards, to visit the old man.

When he reaches the old man, he noticed that the old man was frail and breathed heavily while he was spading his garden. He, again, was not too proud to take the spade and start digging in the garden. He also was kind in trying to help the man.

He showed that he was caring when the man came out of the woods with the wound in his stomach.

"...the King again and again removed the bandage soaked with warm blood, and washed and rebandaged the wound." (paragraph 20)

When the man asked for water, he fetched it himself.

However, there is another side of the man that Tolstoy does not really let us know. The man he had helped, the man with the wound in his stomach, was the king's sworn enemy because

"....you executed his brother and seized his property." (paragraph 23)

The reader does not know the reason for these actions and can only judge the King on what he is doing at the present. Again, he shows his compassionate side and a sense of righteousness. He says he would

".....send his own physician to attend him and promised to restore his property."

By doing the three actions that he did: helping the old man spades his garden, attending to the wound of his enemy, and making peace with his enemy, he learned the answer to his three questions.

Q.11 Do you agree with the three answers given by the hermit to the king? Justify your opinion.

Ans The first answer tells us that the most important time is now, and that it's the only time over which we've got power. I agree with it in some measure. The present is what we all live in, it's the state we are in, the person we represent altogether with our ideas, beliefs, feelings and suppositions. The author writes that the present is the only time over which we've got power because our present is the result of our past. But the future will be the result of our present. Consequently it means we have power over future, too, because it's the result of our present!

The second answer is that the most important person is whoever you are with now. Of course, the person you are with represents a great story and a bunch of ideas and things, but what if you are with the wrong person now? Well, maybe you don't realize it, but such a thing may come to pass. You cannot be sure. It depends on the situation you are in, the circumstances surrounding you.

And the final answer says that the most important thing to do is do good to the person you are with. It's one of the most important things to do! We're all part of this big world that is changing day by day, and if we cease helping and giving hand to each other, everything will fall apart.

We can observe and consider the questions and the answers inside ourselves and I know that each of us will express different ideas and thoughts upon them. Everything depends on the worldview, culture, religion and other fundamental things. But in spite of these things, there are some common, universal, moral values that humans should have. And I think the 3 answers include and embrace some of those values.

MCQ

- 1) **The three question that the King wanted to know the real answers for were :**
 - a) What is life about, what was the most important thing to do, where is god,
 - b) what was the right time for every action, who were the most necessary people and how he might know what was the most important thing to do**
 - c) What he should learn, what is the right time for every action, who were the necessary people.

- 2) To whom the king visited when he was not satisfied with the diverse answers?
 - a) The knight
 - b) The hermit**
 - c) The old priest

- 3) Which time is important?
 - a) Morning
 - b) Evening
 - c) Night
 - d) Now.

- 4) Why Now is the most important time
 - a) because it is the only time we have any power to act**
 - b) because it won't be repeated
 - c) because later we won't get chance

- 5) Why the most necessary person is the person you are with at a particular moment?
 - a) because that person is very rich and beautiful
 - b) no one knows what will happen in the future and whether we will meet anyone else
 - c) no other person we will meet will be like that person.

Q12 Discuss the character of WANG LUNG in detail with reference from phases in his life.

Ans This simple, hard-working Chinese farmer is the central figure in *The Good Earth*. This is his story, and it is told largely through his eyes. Some readers feel that he is not just a Chinese peasant but a universal one, an example of people who have tilled the earth throughout the ages.

We may not agree with the description of Wang Lung as the universal farmer, if this seems to make him no more than a symbol. To be sure, people have lived and toiled

like Wang in many lands, whether in Asia or Africa, Europe of the Middle Ages or colonial America. Many, in fact, still do. But you can also say that Wang Lung is not just a representative peasant but an individual human being who is warm, believable, and sympathetic. As a human he also has his flaws.

Some critics point out that Wang is quick to anger and often acts on impulse. He cares too much about public opinion and what people will think of him, so he often gives in to situations too easily. Many times his wife O-lan provides him with strength and decisiveness. One example of his softness during a critical situation is his inability to kill the ox that has shared his hours of toil, even though his children are starving.

But Wang's tender heart also has a positive side. He can be as tender with people as he is with animals. He cannot bear to sell his daughter during the famine, although Chinese fathers have followed such a custom for centuries. He is reluctant to give the weeping slave girl, Pear Blossom, to his brutal soldier cousin who terrifies her. His affection for his honest neighbor Ching is so deep that he is ready to bury the man in the family plot and is stopped only by his sons' outraged protests.

It was evident from the story that Wang's greatest failure is his treatment of his wife O-lan. Wang himself realizes this on occasion, and he is ashamed. Yet Wang has genuine moments of tenderness toward O-lan. When he brings her home for the first time, he takes her heavy box and carries it himself, an unusual act for a Chinese husband. After their wedding night he is anxious to know whether she is as pleased with him as he is with her. And several times, when she shows herself to be wise as well as strong and capable, he takes pride in her and congratulates himself on having such a woman, although it never occurs to him to tell her so.

In taking O-lan for granted, Wang may exhibit a common human flaw. But isn't his treatment of his wife also related to the inferior status of women in Chinese tradition? Wang acquires a wife in the first place not by his own choice but by his father's. Her most important function is to bear him sons. The taking of a concubine or second wife for pleasure was an accepted practice. Is he obliged to love O-lan or be loyal to her? There's no simple explanation of this relationship, and readers differ in their opinions about it.

Other traditions govern Wang Lung's behavior. One you will find to be significant is the ancient rule of respect for elders and relatives. Besides causing his concern for the community's favorable opinion, this rule obliges Wang to accept his uncle and the uncle's family even though they are freeloaders who take all they can from him.

Wang has his own strict ideas of right and wrong. When he and his family become refugees in the southern city, he refuses to beg. Instead he pulls a riksha, a two-wheeled cart, even though he takes in less money at this gruelling work than O-lan and the children with their begging. When his second son steals a piece of meat, Wang plucks it out of the stew, throws it on the ground, and later beats the boy in punishment.

Wang is human, so it's not surprising to find him inconsistent. Given the chance and pressed by poverty, he extorts money from the frightened rich man by threatening the man's life, and he accepts the jewels that O-lan has stolen in the same raid. But he feels no guilt about this illicit wealth because he uses it to save his land and buy more. The land is his anchor, and away from it he loses direction.

We feel there is another inconsistency in the simple farmer-his weakness for female beauty. Although he knows that bound feet, traditional objects of beauty, would be of no value to a poor farmer, he is disappointed that O-lan has big feet. (Women with bound feet-kept small and reshaped by binding at a young age-find it very painful to walk long distances or to carry heavy loads.) He also notes her plain face with some distaste. This longing for feminine beauty makes Wang a too-willing victim of the practiced wiles of Lotus Flower. Yet again, we may want to ask how much of this is Wang's personal failure and how much that of his culture.

As he grows older, Wang longs for peace in his house. But his sons argue, his daughters-in-law bicker, and he finds peace only on his land. His passion for the land overrides all other emotions. The land is his livelihood, his security, and the source from which he draws spiritual refreshment. In the face of starvation he will not sell a single field. The last words we hear from him as an old man are his appeal to his sons, "If you will sell the land, it is the end."

Q.13 What is the main theme of the story?

Ans The main theme of *The Good Earth* is announced in its title: it is the good earth itself. The story follows Wang Lung's climb from poverty to riches, from toiling peasant to wealthy landowner. But all along the way-like signposts on a road-you may read messages pointing to the deeper meaning of the story, the life-sustaining bond of human beings with the land. Wang always returns to this.

Wang receives his livelihood and spiritual rejuvenation from the land. He experiences harmony with O-lan working beside him. His sole source of stability is in the land, and this is why he always transforms any material gain into land. You see the decline of the

House of Hwang as it becomes separated from the land, and the same seems to hold for Wang when he is apart from his land.

What does one can make of the turn in the story by which Wang Lung's fortunes rise-not from the fruit of the earth but from the money and jewels he and O-lan have stolen? Is it possible that the author means that labor and the good earth are not enough? That the poor farmer couldn't survive without a stroke of good fortune or the opportunity to take something from the rich? Or, perhaps this money is the evil seed of the Wang family's eventual disintegration. Frequently in the book, silver and land are presented as opposing values, as when O-lan takes silver for the furniture but won't sell the land before leaving for the south.

Q.14 Was the status of women better in the story or deteriorated?

Ans Pearl Buck uses the inferior status of women in traditional China with great emotional impact. The casual way in which a fellow refugee talks of strangling a girl child at birth or selling her as a slave is in itself a shock. Wang Lung and O-lan deal with both these alternatives. A crucial event in their marital relationship occurs when O-lan, submitting as she must to her husband's authority, hands over her two small pearls. Although women's roles varied, all were subservient. As a peasant wife a woman worked both in the house and in the fields. She could be a household slave, like Cuckoo. She could be a prostitute serving any man's pleasure in a tea house, like Lotus Flower, or a concubine serving only her master's pleasure, again like Lotus when she assumes this role in Wang's house. Finally, she could be an upper-class wife like the eldest son's wife in the Great House, with servants to wait on her and do the housework. Rich or poor, if she is a wife, her principal function is to bear sons.

Another aspect of Chinese life that seemed designed to make women suffer was the practice of altering the feet of girls so they could barely walk. The Chinese custom of foot-binding was meant to please men esthetically and to enhance a man's status by showing he was wealthy enough for his wife or concubine not to work. You might compare bound feet with the "wasp" waists that were fashionable for Western women in the nineteenth century. Those waists, which a man could encircle with his two hands, were achieved only by tight corseting that forced the internal organs out of place and often caused injury. Tight corseting was not as crippling as foot-binding but it had the same purpose-to please men.

MCQ

- 1) **Who was Wang Lung?**
 - a) **A farmer**
 - b) A lawyer
 - c) A knight

- 2) **At the end what did Wang's youngest son became?**
 - a) **a high-ranking officer in the south**
 - b) a farmer
 - c) a steward

- 3) **From where Wang's father got a girl for him to marry?**
 - a) From the market
 - b) From the village
 - c) **from the great House of Hwang**

- 4) **How Wang's family was able to survive as he refused to beg?**
 - a) They all labored
 - b) Wang increased his labor shifts
 - c) **the begging of O-lan and the children**

- 5) **Do Wang know how to read and write?**
 - a) Yes
 - b) **No**

Q.15 Write a review for "Under the Banyan Tree" by Narayan in your own words.

Ans Under the Banyan Tree by R.K. Narayan is a short but deep meaning story, which prominently focuses on a creative man's nightmare.

Be it a writer, a painter, or a film maker, I think his worst fear is that one day he would lose his magical touch, he would no longer be able to compose stories, paint serene views or create superhit movies. Call it a writer's block, or simply the engine running out of steam, this fear is definitely lodged in every imaginative heart. And, Narayan, in his quintessential simple style, gave a new meaning to this fear.

As Tagore said, a poet can compose only as much as God allows him to do. So, does Narayan portray the story of Nambi, a-town-called-malgudi-r-k-narayan As

Tagore said, a poet can compose only as much as God allows him to do. So, does Narayan portray the story of Nambi, a temple priest who lived in Somal, a small village in mempihills. He used to tell long stories under the banyan tree on moon lit nights. Every fortnight or so, when he is ready to tell a new story, he would light a lamp under the tree to give a signal to villagers to assemble and hear his story.

All his life, Nambi has been following this routine. In fact, storytelling is his only occupation and passion. But one day, he could not remember the next phase of his story. Tried as he might, his memory failed him. He could not utter a single word. As expected, Nambi was left flabbergasted. After this initial failure, he attempted to recreate his magic again and again. But, each time, he failed miserably.

Why did this happen? Did age finally caught up with him or Goddess took away his ability? As Narayan leaves the question hanging in mid air, the story ends without a definite conclusion.

But, nevertheless, Under the Banyan Tree comes across as a reflection of Narayan's fear of his own air fizzling out. May be he also felt old like Nambi or at least was apprehensive of following suit.

Well, just not an expression of deepest fears, the story also abounds in creativity. As Nambi narrates fancy tales, I got the feeling of listening to a story within story. Another gem that lay scattered in Town of Malgudi!

Q.16 Write the Style and Technique used by Narayan in "Under the Banyan Tree".

Ans In keeping with the chronological movement of the story's plot, Narayan uses a simple and straightforward narrative style, without his habitual use of intermittent irony. The only ironic twist comes at the story's end when Nambi's greatest story turns out to be his vow of absolute silence for the rest of his life. Because the story is steeped in Hindu ethos and sensibility, it contains several references to Indian epics, history, myth, and legend.

Narayan's choice of the omniscient author-narrator vantage is controlled by the demands of plot and character. Because Narayan admires the timeless beauty of the

traditional art of oral storytelling, as is clearly evident from the tales in his *Gods, Demons, and Others* (1964), his use of an omniscient narrator is necessary to show Nambi in an admirable rather than an ironic light. Consequently, he maintains an enthusiastic, exalted, and sympathetic tone through most of the narration.

Narayan has created the story's setting like a picture in perspective. He provides the physical as well as the spiritual background against which the narrative action takes place. In the opening paragraph, with a few deft strokes of the pen, he paints a dreary picture of the village, with its narrow, twisted lanes, sprawling cottages, unclean sources of water, poor sanitary conditions, and puddles of stagnant water in every house drain, breeding all kinds of diseases. However, the story transcends this physical setting to reveal the true spirit of the village people, who lead a life of pristine innocence, uncorrupted by the influence of urban civilization. The village community consists of simple, caring, and open-hearted people who admire and support the storyteller.

As the story unfolds, the physical setting recedes into the background, and the focus shifts to the spiritual setting, which serves the development of character, theme, and action. The secluded temple, situated at the edge of the forest, and the sprawling banyan tree in the front of the temple provide the most natural and serene environment for Nambi's contemplation and creativeness. Serving as the fountainhead of Nambi's divine inspiration, this setting becomes the focal point of the story.

MCQ

1) Who was Nambi?

- a) A villager
- b) The old story-teller**
- c) An old man

2) Was Nambi illiterate?

- a) Yes**
- b) No

3) Why the villagers completely enchanted by his stories

- a) Because he tells fairy tales
- b) Because he was a saint
- c) **because listening stories is the only recreation in the hard and drab lives of the villagers**

4) **How many days do Nambi takes to narrate a story?**

- a) 1 day
- b) 2 days
- c) **10 days**

5) **Why did villagers believe that Nambi do miracles?**

- a) As he performs different magic tricks
- b) **As he never repeats his stories, every time he narrates a new one**
- c) As he vanishes and disguises vey often

Q.17 Discuss "That Pagli" by D.R.Sharma in your own words.

Ans The story "That Pagali" is having a cow as its protagonist. In this story the writer has taken the background of a village in Punjab. There is a cow named 'Pagali' due to her wild nature. She is very stubborn and loves her freedom. For the owner she is a difficult to handle and tackle cattle. But apart from her bewilderment she is productive for the owner as she delivers maximum milk. She often prefers to move for grazing at night and that also on Subedar's farms. Although his owners also possess a wide field area for grazing but she love to do the same on Subedar's farm. Subedar after retirement joins his family back in village and soon got to know that Pagali was the one who spoiled his crops. Subedar tried all means to depreciate Pagali's visit on his fields but failed. One day he decides to teach Pagli a lesson and so he repeatedly spiked her leaving her flesh terribly wounded. Soon Pagali's wounds started healing but the wounds on her heart never healed. She became totally calm and motionless which was totally contrary to her nature. On the other hand Subedar also all of a sudden fall ill as if Pagali's wounds cursed his health. After a prolonged illness Subedar died. Along with him he took away the lively, rebellious and energetic Pagali and left a calm and motionless one who now doesn't deliver adequate milk also.

Q.18 How the name "Pagali" does is suitable for the cow?

Ans The word 'Pagali' is a Hindi word which means 'mad' or 'insane'. In the story the protagonist the cow is a rebellious animal. She prefers to do whatever she wants and

likes. She can never be held back by anyone. Despite the fact that she was rebellious she was an adorable creature and everybody admires her. She was a loveable and attractive creature. She loves adventure and was fearless. She loves her calf and was responsible enough for him. She was a true lively and enthusiastic creature. Her owners because of her fearlessness called her 'Pagali'. They named her so out of affection. That proves that she was not insane but a carefree creature.

MCQ

Who was Pagali?

- A village girl
- A cat
- A cow

When did Pagli moves for grazing?

- At night
- In the morning
- At the afternoon

Why Subedar spiked Pagali?

- As she was very stern
- She spoiled his crop
- She wounded him

Subedar died due to -----

- Long illness
- Wounds
- Accident

Did Pagli improved after Subedar's death?

- Yes
- No

Q.19 Elaborate the sentence Variety in Alice Walker's 'Am I Blue?'

Ans Alice Walker's essay "Am I Blue?" is a powerful mediation on the effects of slavery and the nature of freedom. In the opening paragraphs, Walker introduces the central

emblem of the essay, a horse named Blue. Walker relies on a variety of sentence structures including participial phrases, adjective clauses, appositives and adverb clauses. In "Am I Blue" it is a story of a horse and in then story there is a house of many windows, low, wide, nearly floor to ceiling in the living room, which faced the meadow, and it was from one of these that I first saw our closest neighbor, a large white horse, cropping grass, flipping its mane, and ambling about--not over the entire meadow, which stretched well out of sight of the house, but over the five or so fenced-in acres that were next to the twenty-odd that we had rented. I soon learned that the horse, whose name was Blue, belonged to a man who lived in another town, but was boarded by our neighbors next door. Occasionally, one of the children, usually a stocky teen-ager, but sometimes a much younger girl or boy, could be seen riding Blue. They would appear in the meadow, climb up on his back, ride furiously for ten or fifteen minutes, then get off, slap Blue on the flanks, and not be seen again for a month or more.

Q20 Write the Rhetorical Analysis of Alice Walker's "Am I blue"

Ans In the essay, "Am I Blue?" by Alice Walker, Walker discusses the emotions that animals have and the similarities that those emotions have to human emotions. In this way, Walker is comparing her emotions, as a human, to the emotions of a horse (Blue). Walker uses imagery to portray this comparison.

When speaking of the horse, Walker uses phrasing that illuminates the human characteristics of Blue. Walker claims that "Blue was lonely. Blue was horribly lonely and bored", which are emotions that one would expect only a human to have. One of the arguments Walker makes throughout the piece is that man only associates emotion as capable for humans, because as a society, we consider the ability to feel emotions is restricted to only humans. Furthermore, our society, or at least the society of the slavery period, believes that human emotions are restricted to those that are white, basically those who are human in the eyes of the dominant white male. Therefore, as Walker points out, the Indians and the slaves are "like animals", so they are not capable of having such emotions. When in reality, the 'animals' that are discussed in this piece are most likely more capable of displaying these emotions than the dominant white male is.

Walker shows the transition of Blue's emotions as paralleled to the transitions of human emotions through the finding of love and a companion. When the family gets a brown horse for Blue to mate with, Blue becomes attached to this horse, as he shows his feelings of happiness and "this is itness" through the expression in his eyes.

However, Blue becomes sad and disconnected from his happiness when they take the brown horse away. The feelings of sadness and disappointment are not only portrayed through Blue's expression in his eyes, but also through his actions as "He managed to half-crunch one[apple]. The rest he let fall to the ground." The disappointment and "hatred" seen in Blue's eyes emphasizes the lack of understanding humans have for the emotions and feelings that animals are capable of, therefore they end up disregarding

these feelings because humans need to do what is best for them. Walker also parallels the idea of humans disregarding the feelings of animals for human selfishness through the use of animals for food. She discusses how we do not consider the impact that the methods of production have on the animals (basically, we disregard animal rights). So she ends the piece by claiming that she was “eating misery”, which again shows the emotions that animals have that are so nonchalantly disregarded.

Q.21 In your own words write a reaction note on “Am I Blue”.

Ans Human beings have always prided themselves with being the most intelligent species of animals on Earth. While no one that people know of is saying otherwise, even we humans cannot deny that other species of animals have higher intelligence than what we give them credit for. Animals are very social, interactive creatures, and if you look closely, they have characteristics and personalities much like our own.

'Am I Blue?' is about a horse named Blue. The author describes Blue by comparing him to human beings and human experiences. At the start, the author talks about feeding apples to Blue. She says that oftentimes, Blue just waits by the apple tree until someone comes, then he snorts or whines as if to say 'I want an apple'. However, like any human being, Blue gets very lonely and bored whenever no one is around. He is the only horse being kept in the area. The author then reflects on how animals are 'completed creations'. This means that their personalities are constant despite changes in their appearance and their environment. They are who they are since the day they were born. Blue, being a social animal, can only look forward to people feeding him apples, and that makes him very lonely and bored.

One day, Blue gets a companion, a brown horse. The author notices that Blue is happier with his new friend and he does not frequent the apple tree as much as he used to. People often behave like Blue did too. When something or someone new comes into our lives, we often try to spend time learning more about that person to break the monotony of daily life. However, we are told that life has its ups and downs. For Blue, his down came when his companion was taken away after they had mated and she had conceived. The author compares Blue's look of pain and despair to the slaves whose family members have been taken away from them. The looks in Blue's eyes are strikingly human.

This essay then dwells on how nothing is ever as it seems. The animals, like Blue, represent images and ideas for us. For example, a white horse in the meadows gives us an image of freedom, but we never know the real condition or state that animal is in. The author provides more examples but the point is that people always talk about equality, freedom and justice for everyone. Unfortunately, we seem to have forgotten that idealism can, and should, also apply to animals.

MCQ

1. Blue was a
Girl
Boy
Horse
Goat
2. Blue likes apples as
The grass has dried up due to summer
They were delicious
They were easy to eat
3. How does Blue confirm its desire to have apples?
By stamping its feet on the ground
By jumping
By nodding
4. What was the color of second horse?
Black
White
Brown
5. Blue was sad because
All the apples have been finished
He partner was taken away
He has to return to his master
The author was leaving the house

SECTION B

Q:1 Discuss the Conflict between Tradition and Modernity in Rama Mehta's 'Inside the Haveli'.

Ans: In her novel *Inside the Haveli*, Rama Mehta acknowledges modern thoughts valuing traditional roots. It not only displays the helplessness of the protagonist but also expresses the injection of modernization in the haveli, making the advanced thoughts more durable to the traditional foundation and peace. The novel depicts how Geeta, a city bred girl of Bombay, well to do and educated has to marry a young man of Udaipur and live in a tradition bound haveli. She has to struggle much to carve out her own identity in the male dominated world. The elimination of Geeta's victimhood at the end makes her more adoptable to the design of the haveli as her efforts were showing colors of a new beginning which she has. Thus, the victory and fulfillment of Geeta too lies in the fact, that she liberates herself from the strangulating traditions, and she embarks triumphantly on her flight towards emancipation in spite of being caged in the Haveli. As an amalgamation of tradition and modernity, Geeta is definitely a role model for thousands of women who are caught in the complexity of dilemma of traditions and modernity even today.

Q2 Explain the silence and adjustment in Rama Mehta's novel "Inside the Haveli".

Ans: *Inside the Haveli* is a sensitive piece of realistic fiction, even an authentic sociological study, and it is written with a naturalness and poise that are disarming and effective at once. The evocation of scene, character and especially of atmosphere is almost uncanny. The balance between repose and movement is well sustained, there is romance but no cheap sex, there is tension but no violence, and there is a feeling for the values and verities (Iyengar 753).

The scene on the global platform is much changed now. Women are now being allowed to take part in education. Unlike the education of men, however, it was never intended to give females full academic education. The aim was to enable them to fulfill their traditional roles better, not to change those roles (Forbes 54). These women are not only double marginalized by the colonizers and by Indian men but also by the other societal rules prevalent in that time. Boehmer claims that: Colonized women were, as it is called, doubly or triply marginalized. That is to say, they were disadvantaged on the grounds not only of gender but also of race, social class, and, in some cases, religion and caste (Boehmer 224).

There is a twin theme of silence and adjustment in Rama Mehta's novel *Inside the Haveli*. The novel set at the backdrop of Rajput Dynasty in Rajasthan. It has been analyzed in the novel that women condemn the patriarchal norms but none is ready to initiate for the revolt. The novel beautifully delineates an urban educated and vivacious girl; Geeta's strangulation - like suffocation in a traditional rule - lover aristocratic family where purdah is must to observe for the ladies. Geeta's life becomes a confinement for her during the day when she is not allowed to see her husband. The paper assesses Geeta's persistent struggle to liberate her from this oppressive and conventional atmosphere. She transgresses man made rules and emerges as a new Indian woman by starting literacy campaign in that man dominated haveli. It is an orientation of emancipation by Geeta how she manages to carve out her own identity in that ostensibly stifling environment in which she is flung to. She does not stop until she gets back on an even keel.

Q.3 Discuss how the modern girl Geeta was stuck in traditional ways?

Ans Geeta, the protagonist is a girl born and brought up in Bombay. She had studied in co-educational college and had an exposure to metropolitan life. She comes to Udaipur as the nineteen-year-old bride of Ajay Singh, a professor of science. Ajay's ancestors were the ministers of the Ranas of Udaipur and their haveli, JeevanNiwas, was one of the biggest and the most prestigious havelis of Udaipur. It is an immense cultural shock for a spontaneous, vivacious and educated girl like Geeta to adjust and adapt to the stringent and traditional ways of the haveli, wherein women kept purdah.

The moment she lands in Udaipur, she is chastised for being bare faced and made to realize that she is an outsider even by the maids of the haveli who had come singing to the railway station to receive the new bride:

"One of them came forward, pulled her sari over her face and exclaimed in horror, 'Where do you come from that you show your face to the world?' (P.17)

Geeta finds herself suddenly enclosed and engaged in a huge haveli where she is all the time surrounded by women. From a nuclear and educated family she has come to find a horde of maids, their children and women from other havelis who keep visiting one another on the slightest pretext in addition to her mother- in -law and grandmother- in -law. MalashriLal opines:

"(M)arriage brought Geeta from the outer world of modernity to the enclosures of the threshold." (88)

Q.4 What were the factors that made Geeta's adjustment to the new environment survivable?

Ans Geeta feels subdued and lonely in the haveli. Even the maids try to indoctrinate her in the ways and traditions of the three hundred year old house. Her movements are diffident and clumsy in the beginning. Moreover, she is a matter of curiosity for the women of other havelis as well. On the very first day the women had declared:

" . . . She will never adjust. She is not one of us." (P.29)

While her mother-in-law, on the other hand, wanted to show them that "even an educated girl can be moulded." (P.30) It was her mother-in-law's considerate and sympathetic attitude towards her, and the love and care of her husband that facilitate her adjustment to her new environment.

Gradually, she learns and comes to respect some of the traditions, yet her occasional outbursts are clearly indicative of the fact that she is not prepared to surrender her individuality completely. On being reminded by Dhapu, her personal maid, to restrain herself in showing affection towards her newborn daughter Vijay publicly, she bursts out:

"Stop lecturing me, I am fed up with all the pretence that goes on here' . . .I hate all this meaningless fuss! Don't tell me what I should do with my own child!" (P.32)

MCQ

1) Where Geeta was born?

- a) New Delhi
- b) Bombay**
- c) Bangalore
- d) Udaipur

2) Geeta was _____ years old when she got married:

- a) 19**
- b) 22

c) 27

3) To which family does Geeta's husband Ajay belonged?

- a) To traditional business family
- b) Royal elites
- c) **the ministers of the Ranas of Udaipur**

4) What was the name of Ajay's family Haveli?

- a) GulabMeahal
- b) **JeevanNiwas,**
- c) Udaipur Niwas

5) What was the name of Geeta's personal maid?

- a) Jaya
- b) Daya
- c) Maya
- d) **Dhapu**

Q.5 Discuss religious symbolism in The Old Man and the Sea. To what effect does Hemingway employ such images?

Ans Christian symbolism, especially images that refer to the crucifixion of Christ, is present throughout The Old Man and the Sea. During the old man's battle with the marlin, his palms are cut by his fishing cable. Given Santiago's suffering and willingness to sacrifice his life, the wounds are suggestive of Christ's stigmata, and Hemingway goes on to portray the old man as a Christ-like martyr. As soon as the sharks arrive, Santiago makes a noise one would make "feeling the nail go through his hands and into the wood." And the old man's struggle up the hill to his village with his mast across his shoulders is evocative of Christ's march toward Calvary. Even the position in which Santiago collapses on his bed—he lies face down with his arms out straight and the palms of his hands up—brings to mind the image of Christ on the cross. Hemingway employs these images in order to link Santiago to Christ, who exemplified transcendence by turning loss into gain, defeat into triumph, and even death into life.

Q.6 What is the role of the sea in *The Old Man and the Sea*?

Ans The rich waters of the Gulf Stream provide a revolving cast of bit players—birds and beasts—that the old man observes and greets. Through Santiago's interactions with these figures, his character emerges. In fact, Santiago is so connected to these waters, which he thinks of good-humoredly as a sometimes fickle lover, that the sea acts almost like a lens through which the reader views his character. Santiago's interaction with the weary warbler, for instance, shows not only his kindness but also, as he thinks about the hawks that will inevitably hunt the tiny bird, a philosophy that dominates and structures his life. His strength, resolve, and pride are measured in terms of how far out into the gulf he sails. The sea also provides glimpses of the depth of Santiago's knowledge: in his comments about the wind, the current, and the friction of the water reside an entire lifetime of experience, skill, and dedication. When, at the end of the novella, Manolin states that he still has much to learn from the old man, it seems an expression of the obvious.

Q.7 Why the story is titled as "*The Old Man and the sea*" and why not the young boy?

Ans The old man is, for better or worse, defined by his age. He's old, and the narrator details everything that he does (we're being vague so you'll actually read your book) without ever letting us forget his age. Then there's also the sea part. Note that it's "*The Old Man and the Sea*," not "*The Old Man and the Boy*" or just "*The Old Man*." This lets us know that the old man is in isolation from people, but is not really alone. There's even this one line – "no man was ever alone on the sea."

Q.8 Discuss the Old Man's Struggle.

Ans: Yes, we know, everyone's wondering why the old man spends three days with a fishing line stretched tight across his back, bleeding from three places and eating raw, unsalted and nauseating fish bait. It's a good question. The easy answer is that the old man hasn't caught a fish in eighty-four days and he's pretty much going to starve to death if he doesn't catch something soon. But we don't really see starvation as much of a threat. The old man doesn't eat much anyway, and Manolin's got his back. So there are far, far bigger things at stake here.

But, you say, what could possibly be bigger than the basic human need to eat? Plenty. Let's start with pride, or the need to prove oneself. The old man used to be *El Campeon* – the "Shaft" of the fishing community. And now he's just an old man that young guys laugh at. That's not a chip on your shoulder – that's an entire bag of Doritos you're carrying up there. The old man has to prove that he's still got what it takes.

MCQ

Old Man and the Sea

Q1. To whom is the old man addressing, "I'll stay with you until I am dead"?

- a) **Fish**
- b) Boy
- c) Shark
- d) Fishing pole
- e) Boat

Q2. With whom is the old man comparing himself: ""It's too steady. You shouldn't be that tired after a windless night"?

- a) Fish
- b) Shark
- c) Boy
- d) **Birds**
- e) Boat

Q3. With whom is the old man comparing himself: "His father was a fisherman. But would the bone spur hurt him too much"?

- a) Fish
- b) Birds
- c) **DiMaggio**
- d) Christ
- e) Shark

Q4. Who said, "I could go with you again. We've made some money."?

Old man

- a) **Boy**

- b) Birds
- c) Fish
- d) Shark

Q5. What sport does the old man tell the boy to play?

- a) Soccer
- b) Football
- c) Golf
- d) Tennis
- e) **Baseball**

GURUKPO
Get Instant Access to Your Study Related Queries...

SECTION C

NOTE MAKING

How to make notes

- Read the passage carefully.
- **Heading**
What is the main idea of the passage? Frame a heading based on the central idea and write it in the middle of the page.
- **Subheadings**
How has the main idea been presented and developed? Are there two or three subordinate/associated ideas? You can frame subheadings based on these.
- **Points**
Are there further details or points of the subtitles that you wish to keep in these notes? Indent, i.e., suitably space and number.

All subheadings should be written at a uniform distance from the margin.

- **Indenting**
All points should also maintain the same distance away from the margin.

Note: Do not write full sentences. And use abbreviations wherever necessary. Read below for more help on abbreviations.

Help with abbreviations

1. Use standard abbreviations and symbols as far as possible:
 - a. **Capitalized first letters of words**
e.g. U.P., U.S.A., U.K., U.S.S.R., etc.
 - b. **Common abbreviations**
Sc. (for science), Mr., Mrs., Dr., Govt., etc
 - c. **Common symbols**
e.g., : \, ∴, +ve, -ve, ® (leading to), ↑ (rising), ↓ (falling), =, etc.
 - d. **Measurements and Figures**
e.g., : 100', 100", 100 kg, 1000 mm, 100ml, etc.

Making your own abbreviations:

- Keep the main sounds of the word. For example, edn. (education), prog. (programme)

- a. Retain the suffix so that later when you are going over the notes you may recall the full form of the word —e.g., ed'nal (educational), prog've (progressive).

Caution

- . **Do not** get over-enthusiastic about abbreviations. **You should not** abbreviate every word. One abbreviation in point is enough.
 - a. As a general rule, the heading should not be abbreviated. You may use abbreviations in subheadings.

Read the passage given below and then answer the question that follow:

The small village of Somnathpur contains an extraordinary temple, built around 1268 A.D. by the Hoyasalas of Karnataka - one of the most prolific temple-builders. Belur and Helebid are among their better-known works. While these suffered during the invasion of the 14th century, the Somnathpur temple stands more or less intact in near-original condition. This small temple captivates with the beauty and vitality of its detailed sculpture, covering almost every inch of the walls, pillars, and even ceilings. It has three shikharas and stands on a star-shaped, raised platform with 24 edges. The outer walls have a profusion of detailed carvings: the entire surface run over by a carved plaques of stone. There were vertical panels covered by exquisite figures of gods and goddesses, with many incarnations being depicted. There were nymphs too, some carrying an ear of maize, a symbol of plenty and prosperity. The elaborate ornamentation, very characteristic of Hoyasala sculptures was a remarkable feature. On closer loop - and it is worth it - the series of friezes on the outer walls revealed intricately carved caparisoned elephants, charging horsemen, stylized flowers, warriors, musicians, crocodiles, and swans.

The temple was actually commissioned by Soma Dandanayaka or Somnath (he named the village after himself), the minister of the Hoyasala king, Narasimha The Third. The temple was built to house three versions of Krishna. The inner center of the temple was kalyanamandapa. Leading from here were three corridors, each ending in a shrine, one for each kind of Krishna - Venugopala, Janardana and PrasannaKeshava, though only two remain in their original form. In the darkness of the sanctum sanctorium, I tried to discern the different images. The temple's sculptural perfection is amazing and it includes the doors of the temple and the three elegantly carved towers.

Make notes of the passage in the earlier page using an acceptable format including abbreviations with suitable titles.

SOMANTH TEMPLE**A. Location & Origin**

1. Small village of Somnathpur
2. Commissioned by Soma Dandanayaka or Somnath - minister of Hoyasala king, Narsimha, 3rd

B. Original condition

1. 3 corridors ending in 3 shrines with 3 versions of Krishna - Venugopal, Janardana & Prasanna Keshava.
2. Kalyanamandapa - in the inner centre of temple.

C. Structural details & sculptural perfection**1. Structure**

- i. Has 3 shikharas
- ii. Stands on a star-shaped raised platform with 24 edges
- iii. Vertical panels covered by exquisite figs of gods & goddesses with many incarnations depicted
- iv. Nymphs - some with an ear of maize (symbol of plenty & prosperity)

2. Sculptural perfection

- i. Every inch of wall - carved with caparisoned elephants, charging horsemen, stylised fls., warriors, musicians, crocodiles & swans.

KEY

figs - figures

perfectn - perfection

chargeng - charging

fls. - flowers

SUMMARY WRITING

Example: The summary is for the paragraph given above in note making:

The temple of Somnath, built in 1268 A.D. is situated in a small village called Somnathpur. It was commissioned by Soma Dandanayaka, Minister of Hoyasala King. It has three corridors housing three incarnations of Lord Krishna. The inner centre of temple has a KalyanaMandapa. The temple has three Shikharas standing on a star shaped platform. The vertical panels are embedded with exquisite figures of deities and of nymphs depicting prosperity. The temple is an example of structural perfection with every inch of it covered by carvings of warriors, musicians and elephants.

DIALOUGE WRITING

A dialogue is a literary technique in which writers employ two or more characters to be engaged in conversation with each other. In literature, it is a conversational passage or a spoken or written exchange of conversation in a group or between two persons directed towards a particular subject. The use of dialogues can be seen back in classical literature, especially in Plato's *Republic*. Several other philosophers also used this technique for rhetorical and argumentative purposes. Generally, it makes a literary work enjoyable and lively.

There are two types of dialogues in literature:

- Inner Dialogue – In inner dialogue, the characters speak to themselves and reveal their personalities. To use inner dialogue, writers employ literary techniques like stream of consciousness or dramatic monologue. We often find such dialogues in the works of James Joyce, Virginia Wolf and William Faulkner.
- Outer Dialogue – It is a simple conversation between two characters used in almost all types of fictional works.

Example : “Now he is here,” I exclaimed. “For Heaven’s sake, hurry down! Do be quick; and stay among the trees till he is fairly in.”

I must go, Cathy,” said Heathcliff, seeking to extricate himself from his companion’s arms. I won’t stray five yards from your window...

“For one hour,” he pleaded earnestly.

“Not for one minute,” she replied.

“I must—Linton will be up immediately,” persisted the intruder.”

Read the dialogues and choose the most appropriate options to complete the dialogues.

1. Doctor: Take this medicine for a week and you'll start to feel better.

Patient: -----

Doctor: Are you sure? It's the best on the market.

Patient: Yes I am. Can you please prescribe another one?

A) What shall i do if unexpected side effects arise?

B) What is the ideal dosage for my weight?

C) No, it's too early to prescribe another medicine.

D) But I've used it before and it did not help at all.

E) It looks as if the illness has already been cured.

2. Jake: How did you like the movie you saw last night?

Karen: I can't say it was the best I've ever seen.

Jake: -----

Karen: Certainly not. Do not waste your time.

A) Did you go alone or with a friend from work?

B) Hadn't you read the reviews before you went to see it?

C) What do you mean by saying it depends?

D) I knew I could always count on you.

E) Then you wouldn't recommend it, would you?

3. Father: What? You crashed the car again?

Son: -----

Father: I'm sure it wasn't. This is the third accident you have had this year.

Son: You're very angry now, dad. We had better talk about this later on.

A) I do apologize. I promise it won't happen again.

B) Was the car in good condition?

C) But it wasn't my fault. You've got to believe me.

D) Was it worth the money and time you had wasted?

E) Why do you ask? Don't you know it's too late now?

4. Chuck: -----

Sue: Why do you think so?

Chuck: Whenever we meet, she pretends not to see me.

Sue: I don't think it's because she hasn't got over her anger. She's having a bad time at work nowadays.

- A) **It seems that Martha is still angry with me.**
- B) Martha will never make a good manager.
- C) I have never seen a smarter woman than Martha.
- D) One thing that I especially like about Martha is her sincerity.
- E) Martha has finally managed to get over her resentment.

5. Tom: -----

Mary: Are you kidding? We are in June.

Tom: So what? What's wrong with June?

Mary: The right time to trim your roses is the beginning of winter, when they lose their flowers.

- A) Are you going to plant those roses in your garden in June or July?
- B) **Can you help me prune the roses in the garden at the weekend?**
- C) I didn't know your brother knew so much about gardening.
- D) Have you got any idea what the right time is to shorten rose plants?
- E) Are we supposed to do anything special to keep the roses fresh?

Good Luck!!!

