



1. a) Answer the following questions in about 250 words. 10
 Sketch the character of Gabriel Oak.
- OR**
- Discuss the novel 'Far from the Madding Crowd' by Thomas Hardy as a pastoral elegy and tragic paly.
- b) Answer the following questions in about 250 words. 10
 Discuss the development of novel.
- OR**
- Describe the origin and structure of short story.
2. a) Answer the following questions in about 100 words. 10
 i) Briefly sketch the character of Sergeant Troy.
- OR**
- Relate the circumstances leading to Gabriel's union with Bathsheba.
- ii) Describe the sheep shearing scene.
- OR**
- Describe a note on the love affair between Sergeant Troy and Fanny Robins.
- b) Answer the following questions in about 100 words each. 10
 i) What are the elements in style?
- OR**
- What are the factors that influence style?
- ii) Write a note on the novel of the Eighteenth Century.
- OR**
- Why the short stories are very popular in the present time?
3. a) Answer the following questions in a sentence or two **any five**. 10
 i) What happened at the toll gate? What did Oak do?
 ii) Who was penny ways?
 iii) What valentine present did Bathsheba send to Boldwood?
 iv) Who was Liddy Smallbury?
 v) What made Bathsheba write the letter to Boldwood?
 vi) What news received about Fanny Robin?
 vii) Why did Troy return to England?
 viii) Who killed Francis Troy?
- b) Read the following passage and answer the questions that follow in two or three sentence each. 10

'Now, what I want is, Facts. Teach these boys and girls nothing but facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon facts: Nothing else will ever be of any service to them.

This is the principle on which I bring up my own children and this is the principle on which I bring up these children. Stick to Facts, Sir!

The scene was a plain, bare, monotonous vault of a schoolroom, and the speaker's square fore finger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for his base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth which was wide, thin and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse room for a hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders – nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was – all helped the emphasis.

"In this life, we want nothing but Facts, Sir, nothing but Facts!"

The speaker, and the schoolmaster and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full of the brim.

Questions :

- i) Which point is emphasized by the speaker in the initial part of the essay?
- ii) Describe in your own words, the look of the speaker.
- iii) Write in short, the speaker's manner of speaking.
- iv) What do you understand about the language of the passage?
- v) Identify the tone of the language used in the last paragraph of the passage.

OR

There are two things to do. Strip off at once all the ideal drapery from nationality, from nations, peoples, states, empires, and even from internationalism and Leagues of Nations. Leagues of Nations should be just flatly and simply committees where representatives of the various business houses, so-called Nations, meet and consult. Consultations, board-meetings of the state business men: no more. Representatives of Peoples—who can represent me? – I am myself. I don't intend anybody to represent me.

You, you Cabinet Minister—What are you? You are the archgrocer, the super-hotel-manager, the foreman over the ships and railways. What else are you? You are the supertradesman, same paunch, same integrating manner, same everything. Governments, what are they? Just board-meetings of big businessmen. Very useful, too—very thankful we are that somebody will look after this business. But Ideal! An Ideal Government? What nonsense. We might as well talk of an Ideal Cook's Tourist Agency, or an Ideal Achilles serre cleaners and Dyers. Even the ideal ford of America is only an ideal average motor-car. His employees are not spontaneous, nonchalant human beings, à la Whitman. They are just well-tested, well-oiled sections of the ford automobile.

Politics – what are they? Just another, extra-large, commercial wrangle over buying and selling – nothing else. Very good to have the wrangle. Let us have the buying and selling well done. But ideal! Politics ideal! Political idealists! What rank gewgaw and nonsense. We have just enough sense not to talk of Ideal Selfridges or ideal Krupp's or Ideal Heidsiecks. Then let us have enough sense to drop the ideal of England or Europe or anywhere else. Let us be men and women, and keep our house in order. But let us pose no longer as houses, or as England, or as housemaids, or democrats.

Pull the ideal drapery off Governments, States, Nations, and Inter-nations. Show them for what they are: big business concerns for manufacturing and retailing standard goods. Put up a statue of a Average Man. Something like those abominable statues of men in woollen underwear which surmount a shop at the corner of Oxford Street, and Tottenham Court Road. Let your statue be grotesque: in fact, borrow those ignominious statues of men in pants and vests: the fan one for Germany, the thin one for England, the middling one for France, the gaunt one for America. Point to these statues, which guard the entrance to the House of Commons, to the chamber, to the senate, to the Reichstag – and let every Prime Minister and President know the quick of his own ignominy. Let every bursting politician see himself in his commercial pants. Let every senatorial idealist and savior of mankind be reminded that his office depends on the quality of the underwear he supplies to the state. Let every fiery and rhetorical Deputy remember that he is only held together by his patent suspenders.

And, then, when the people of the world have finally got over the state of giddy idealising of governments, nations, inter-nations, politics, democracies, empires, and so forth: When they really understand that their collective activities are only cook- housemaid to their sheer individual activities; when they at last calmly accept a business concern for what it is; then, at last, we may actually see free men in the streets.

Questions :

- i) What is the concept of Leagues of Nations according to the author?
- ii) What are the views of the author about himself?
- iii) How the ford automobile employees are described in the passage?
- iv) Author's treatment to the passage is personal. Give some examples of language / vocabulary to prove it.
- v) Point out the tone of the author about commercial touch.

4. a) Answer **any five** of the following questions in a sentence or two.

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- i) Give the definition of Novel according to Meredith?
- ii) What are the main elements of Novel?
- iii) Who was the writer of 'Canterbury Tales'?
- iv) What elements is the style made of?
- v) What is meant by 'Personality in style'?
- vi) Which writer give the stress on a "Final impression in the short story?"
- vii) When, according to Arnold, does grand style arise?
- viii) Name any two novels written by Thomas Hardy.

b) Explain the following literary terms **any five**.

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- i) Gothic Novel.
- ii) Narrative
- iii) Stream of Consciousness
- iv) Plot
- v) Picaresque Novel
- vi) Sentimentalism
- vii) Stock Response
- viii) Decorum

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