

Bachelor of Arts (B.A.-II) Fourth Semester
BA24B-1 - English Literature

P. Pages : 3

Time : Three Hours



GUG/W/18/178

Max. Marks : 80

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1. a) Answer **any one** of the following questions in about 250 words. **10**
- i) Sketch the character of Bathsheba Everdene.
- ii) Bring out the tragic elements in the novel, 'Far from the Madding Crowd'.
- b) Answer **any one** of the following questions in about 250 words. **10**
- i) Discuss the development of novel through different centuries.
- OR**
- Discuss the element, and types of style.
2. a) Answer **any two** of the following questions in about 100 words each. **10**
- i) Write an account of the circumstances that led to Troy's estrangement from Bathsheba.
- ii) Briefly sketch the character of Boldwood.
- iii) Write a note on the element of chance or accident in this novel.
- iv) Give a brief account of Troy's death and how did his death affect the course of Bathsheba's life?
- b) Answer **any two** of the following questions in about 100 words each. **10**
- i) How did novel develop in Nineteenth Century?
- ii) Discuss the structure of short story.
- iii) Write a note on Grand Style.
3. a) Answer **any five** of the following questions in a sentence or two each. **10**
- i) What accounted for the unconscious state in which Gabriel Oak was found?
- ii) Describe the malthouse highlighting in salient features.
- iii) Why did Troy require twenty pounds?
- iv) What was Fanny's mistake?
- v) What was Troy's reaction when he entered and saw the coffin?

vi) Name the two rustic characters in the novel. 'Far from the Madding Crowd'.

vii) What happened at the toll-gate? What did Oak do?

b) Read the following passage and answer the questions that follow **any one**.

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Now, to be properly enjoyed, a walking tour should be gone upon alone. If you go in a company, or even in pairs, it is no longer a walking tour in anything but name; it is something else and more in the nature of a picnic. A walking tour should be gone upon alone, because freedom is of the essence; because you should be able to stop and go on, and follow this way or that, as the freak takes you; and because you must have your own pace, and neither trot alongside a champion walker, nor mince in time with a girl. And then you must be open to all impressions and let your thoughts take colour from what you see. You should be as a pipe for any wind to play upon. "I cannot see the wit", says Hazlitt, "of walking and talking at the same time. When I am in the country I wish to vegetate, like the country"- which is the gist of all that can be said upon the matter. There should be no cackle of voices at your elbow, to jar on the meditative silence of the morning. And so long as a man is reasoning he cannot surrender himself to that fine intoxication that comes of much motion in the open air, that begins in a sort of dazzle and sluggishness of the brain, and ends in a peace that passes comprehension.

During the first day or so of any tour there are moments of bitterness. When the traveller feels more than coldly towards his knapsack, when he is half in a mind to throw it bodily over the hedge, and, like Christian on a similar occasion, "give three leaps and go on singing". And yet it soon acquires a property of easiness. It becomes magnetic; the spirit of the journey enters into it.

Questions:

- i) Why, according to the passage, a walking tour should be under taken alone?
- ii) "You should be as a pipe for any wind to play upon". What does the author mean by this remark?
- iii) Is there any literary reference in the remark "Like Christian give three leaps and go on singing"?
- iv) What does a man feel impulsively on the first day of undertaking a walking tour?
- v) What is the central idea of the above passage?

OR

I do not care for the posturing women. But she struck me. I had to stop and look at her. The legs were well apart, the right foot boldly advanced, the left trailing with studied casualness. Head well back, a faint smile, eyes half closed with boredom or pleasure. She was a beautiful woman. I saw her most days sometimes two or three times. I begun to take notice of the clothes she wore. She was a fashionable woman, naturally. In a sense it was her job. But she had none of the sexless, mincing stiffness of those barely animated clothes hangers. No, she was another class of being. She did not exist merely to present a style. She was above that, Her clothes were peripheral to her beauty. She would have looked good dressed in old paper bags she disdained her clothes. Her beauty show through Inode clothes.... and yet they were beautiful clothes. It was autumn. She were capes of deep russet

brown, or harth trousers of burnt ochre. It was spring. She wore skirts of Passion fruit gingham and white calcilo shirts.

Questions:

- i) Describe the posture of the woman?
- ii) What do you think if the job of the woman described?
- iii) What does the writer say about the beauty of the woman?
- iv) What sort of dress did the woman wear in autumn?
- v) What sort of dress did the woman wear in spring?

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

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- i) Which are the historical novelists in Nineteenth Century?
- ii) Give the definition of novel according to F. Marion Crawford.
- iii) Name any three short-story writers.
- iv) Which Psychological writer affected the technique of the novel?
- v) Which writer gives the stress on a 'Final Impression' in the short story?
- vi) Name any two novels written by George Eliot?
- vii) Define the term Personality in style.
- viii) Briefly describe the structure of short story.

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

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

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