

Class XII - ISC BOARD

English Paper – 2

Question Paper Solutions

Date: 01-03-2018

LITERATURE IN ENGLISH

(Prescribed Textbooks)

(Maximum Marks: 100)

(Time allowed: Three hours)

*(Candidates are allowed additional 15 minutes for **only** reading the paper.
They must NOT start writing during this time.)*

*Answer **one** question from Section A and **four** questions from Section B.*

*In Section B choose questions on atleast **three** textbooks which may include **EITHER**
Shakespeare 's Much Ado about Nothing **OR** Bernard Shaw's Arms and the Man.*

Note: You are required to select questions on one play only.

***EITHER** Much Ado about Nothing **OR** Arms and the Man in Sections A and B.*

The intended marks for questions or parts of questions are given in brackets []

SECTION – A

(Answer one question)

MUCH ADO ABOUT NOTHING -Shakespeare

Question 1

Choose two of the passages (a) to (c) and answer briefly the questions that follow:

- (a) Benedick : I can see yet without spectacles, and I see no such matter. There's her cousin, an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?

Claudio : I would scarce trust myself though I had sworn the contrary, if I Hero would be my wife.

(i) Whom is Benedick referring to in the above lines? [1]

Ans. Benedick is referring to Hero who was Claudio's lover in above lines.

(ii) Benedick says: 'I see no such matter.' What does he mean by it? [2]

Ans. Benedick through these lines means to say that he can still see without glasses and he don't find what Claudio said was correct.

(iii) Explain the lines: [1 ½]

"There's her cousin, an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December".

Ans. The above lines means that Benedick was trying to say Claudio that if her cousin Beatrice didn't had such a hasty temper she would be more beautiful than Hero & that it would be like comparing May to December.

(iv) What does the comparison of Beatrice with May suggest about Benedick? [2]

Ans. The comparison of Beatrice with May suggests about Benedick that he rails against marriage & expresses special disdain for Beatrice but still comment on her beauty & compares her temper with the hotness of May month.

(v) What does Claudio mean by 'sworn the contrary'? [1 ½]

Ans. Claudio mean by 'sworn the contrary' that even if he had sworn never to marry.

(vi) Give the meaning of the following words as they are used in the context of the passage:

possessed; fury; intent

Ans. possessed - taken over

fury - anger
intent - decided

(b) Don John : Come, let us to the banquet

[Exeunt all but Claudio]

Claudio : Thus answer I in name of Benedick,
But hear these ill news with the ears of
Claudio. 'Tis certain so; the prince woos for
himself. Friendship is constant in all other
things
Save in the office and affairs of love.
Therefore all hearts in love use their own tongues.
Let every eye negotiate for itself,
And trust no agent; for beauty is a witch
Against whose charms faith melteth into
blood.
This is an accident of hourly proof,
Which I mistrusted not. Farewell, therefore, Hero.
[Enter Benedick]

Benedick : Count Claudio?

Claudio : Yea, the same.

(i) Where are the speakers? Describe Claudio's state of mind. [1]

Ans. The speakers are in the banquet. Claudio earlier was against marriage but later after seeing Hero his mind changed. He announced that he takes his oath back if Hero will have him.

(ii) What has Don John just revealed to Claudio? [2]

Ans. Don John reveals that he actually feels quite hurt by society's treatment. He tries to carry out some kind of mischief, when he learns that Claudio is husband -to - be, he became inflamed with anger and desires even more to enact rain on the marriage by saying wrong things about Hero to Claudio.

(iii) Explain the lines: [1½]

"Therefore all hearts in love use their own tongues.

Let every eye negotiate for it'self,

And trust no agent;"

Ans. The above lines means that love has its own language & every heart that is in love uses its own language to communicate with each other. People who love each other will find all the possible ways to be together & they won't trust anybody else.

(iv) How does Don John succeed in conveying his thoughts to Claudio? [2]
What is his intention in doing so?

Ans. Don John had evil mind existing against Claudio as he had defeated him in the war which ended just before the onset of the play. He thought doing mischief to take his revenge from Claudio and decided to rain the marriage of Claudio & Hero. Later, his emotions shifted from carrying out mere mischief to intending pure malice.

(v) Why is 'beauty' said to be a 'witch'? Which aspect of Claudio [2]
is seen here?

Ans. Claudio said 'beauty' to be a 'witch' because beauty can inspire even faithful friends to obey their passion over their duty to their friends.

(vi) Give the meanings of the following words as they are used in [1 ½]
the context of the passage:

ill; save; office;

Ans. ill - bad
save - keep safe
office - position

(c) Don John : Fie, fie, they are
Not to be nam'd my lord, not to be spoke of,
There is not chastity enough in language
Without offence to utter them. Thus, pretty lady,
I am sorry for thy much misgovernment.

Claudio : O Hero! What a Hero hadst thou been
If half thy outward graces had been
plac'd
About thy thoughts and counsels of thy
heart!

But fare thee well, most foul, most fair;
farewell
Thou pure impiety and impious purity
For thee I'll lock up all the gates of love,
And on my eyelids shall conjecture hang
To turn all beauty into thoughts of harm,
And never shall it more be gracious.

(i) Where are the speakers? What leads Claudio to speak in this manner? [1]

Ans. The speakers are in the banquet discussing. The information revealed by Don John made Claudio speak in this manner.

(ii) What are the charges levelled against Hero by Don Pedro? [2]

Ans. Don Pedro claimed that Hero was disloyal to Claudio. She was cheating on him and did all sinful acts.

(iii) Explain the lines: [1 ½]

"What a I lero hadst thou been
If half thy outward graces had been plac'd
About thy thoughts and counsels of thy heart!"

Ans. The above lines means that Hero would have equaled the mythical Hero if only half of her outward beauty matched her inner beauty, thoughts & desires.

(iv) What are the immediate reactions of Leonato and Hero to Claudio's words? [2]

Ans. Leonato cries out in despair, asking for a dagger with which to commit suicide. The overwhelmed Hero sinks to the ground, unconscious after listening Claudio's words.

(v) What impressions do we form about Leonato in this scene? [2]

Ans. Leonato is at the center of events from beginning to end. He lets himself be guided rather easily by the ideas & opinions of others. He earlier agreed & said let Hero marry Don Pedro if he proposes. Later, said let her marry Claudio. When Hero was

charged with all allegations by Don Pedro, he believed it. He may have greater faith in his own daughter & less respect for so called nobles.

(vi) Give the meanings of the following words as they are used in the context of the passage: [1 ½]

misgovernment; impiety; conjecture

Ans. misgovernment - mis behavior
impiety - state of being impious or lack of respect
conjecture - opinion or judgment

ARMS AND THE MAN - *George Bernard Shaw*

Question 2

Choose **two** of the passages (a) to (c) and answer briefly the questions that follow:

(a) Raina : Come away from the window (*She takes him firmly back to the middle of the room. The moment she releases him he turns mechanically towards the window again. She seizes him and turns him back, exclaiming*) Please! (*He becomes motionless, like a hypnotized rabbit, his fatigue gaining fast on him. She releases him, and addresses him patronizingly*). Now listen. You must trust to our hospitality. You do not yet know in whose house you are. I am a Petkoff.

The Man : A pet what?

Raina : [*rather indignantly*] I mean that I belong to the family of the Petkoffs, the richest and best known in our country.

The Man : Oh yes, of course. I beg your pardon. The Petkoffs, to be sure. How stupid of me!

Raina : You know you never heard of them until this moment. How can you stoop to pretend!

The Man : Forgive me. I'm too tired to think; and the change of subject was too much for me. Dont scold me.

(i) Why did the man keep turning to the window? [1]

Ans. The man kept turning to the window as there was young lady, on the balcony intensely conscious of the romantic beauty and also there was peak of Balkan which was wonderful, white & beautiful.

(ii) Which examples of the social superiority of the Petkoffs does Raina give the man? [2]

Ans. Raina describes the opera is the hospitality of a nobleman is sacred & inviolable and also about the social superiority of Petkoffs & said that they were the richest & best known in the country and

(iii) Which opera does Raina mention? With whom does she compare herself? What does this tell you about her? [2]

Ans. Raina mentioned that she belongs to the family of the Petkoffs, who were the richest & best known in the country. This shows that she was proud to be a part of this family & had a feeling of being superior.

(iv) In Raina's opinion, what should the man have done instead of threatening her? [2]

Ans. In Raina's opinion, the man should have trusted their hospitality & discuss things with all of them instead of threatening her or hurt any woman under any circumstances.

(v) What does the man tell Raina about his father? Why does he do so? [2]

Ans. The man tells Raina that his father was a hospitable man himself & he owns six hotels in Switzerland as he wanted to divert her mind & may wanted to call her mother.

(vi) What does the man do at the end of the scene? [1]

Ans. The man towards the end of the scene falls asleep after kissing Raina's hand despite of Raina asking him to be awake and didn't wake up even after trying several times.

(b) Sergius : Louka! (*she stops and looks defiantly at him*)

A gentleman has no right to hurt a woman under any circumstances. *[with profound humility, uncovering his head]* beg your pardon.

Louka : That sort of apology may satisfy a lady. Of what use is it to a servant?

Sergius : *[rudely crossed in his chivalry, throws it off with a bitter laugh, and says slightingly]* Oh! You wish to be paid for the hurt? *[He puts on his shako, and takes some money from his pocket].*

Louka : *[her eyes filling with tears in spite of herself]* No: I want my hurt made well.

Sergius : *[sobered by her tone]* I low?

(i) Why does Sergius ask Louka's pardon? [1]

Ans. Sergius asked for Louka's pardon as he hurt her.

(ii) Why had he hurt her? [2]

Ans. Sergius hurt Louka as she was gossiping about his mistress and he wanted to know from her who was his rival.

(iii) Why does Louka remind Sergius that she is a servant? [2]

Ans. Louka reminds Sergius that she is a servant because he had hurt her as he gripped her tight & bruised her arms.

(iv) Why do Louka's eyes fill with tears? [2]

Ans. Louka's eyes were filled with tears as Sergius had hurt her in her arms & she wanted him to apologize more than he did.

(v) How does Louka want her hurt made well? [2]

Ans. Louka wanted Sergius to kiss her bruised arms where he had hurt her or else she won't accept the apology

(vi) How does Sergius react to the suggestion [1]

Ans. Sergius was surprised with her suggestions & refused it.

(c) Raina : *[timidly]* Nine thousand hotels?

Bluntschli : Hotels! Nonsense. If you only knew! Oh, it's too ridiculous. Excuse me: I must give my fellow orders about starting. *[He leaves the room hastily, with the documents in his hand].*

Louka : *[knowing instinctively that she can annoy Raina by disparaging Bluntschli]* He has not much heart, that Swiss. He has not a word of grief for his poor father.

Raina : *[bitterly]* Grief! A man who has been doing nothing but killing people for years! What does he care? What does any soldier care? *[She goes to the door, restraining her tears with difficulty].*

Louka : Major Saranoff has been fighting too; and he has plenty of heart left. *[Raina, at the door, draws herself up haughtily and goes out].*

(i) What news has Bluntschli just received? [1]

Ans. Bluntschli received the update that major Petkoff is in desperate need of help in working out the details of sending troops & horses to Philippolis.

(ii) What makes Raina ask, 'Nine thousand hotels'? [2]

Ans. Raina asks 'Nine thousand hotels' to verify with Bluntschli as his father had hotel business.

(iii) Why is Bluntschli in such a hurry to leave? What does Louka comment about him? [2]

Ans. Louka interrupted Bluntschli & gave him all the letters & telegrams. After reading the letters, Bluntschli had to leave in hurry as his father died & inherit several hotels which he will have to manage.

(iv) Why is Raina upset with Bluntschli? [2]

Ans. Raina was upset with Bluntschli as he had to leave to handle his father's estate but he promised to return & marry her.

(vi) Who enters the room at this point? What news does he give Louka? [2]

Ans. Nicola enters the room at this point & reveals that he no longer wishes to be engaged to Louka, & that she deserves to be married to a wealthier nobleman.

SECTION B

*(Answer four questions on at least three textbooks which may include EITHER
Much Ado about Nothing OR Arms and the Man.)*

MUCH ADO ABOUT NOTHING – Shakespeare

Question 3

[20]

Referring closely to the play, trace Don John's plots against Claudio and Don Pedro from their earliest beginnings. How do the plots end?

Ans. Don Pedro and Claudio believe the accusations because of the "proof" that has been presented. Believing that Margaret is Hero based on the view the "see", it is easy to accept Don John's word. This is a large theme in this story and many of Shakespeare's stories, the problems associated with communication and with assumptions. It was, in Renaissance time, referred to as "noting". Here is a summary: Noting
In Shakespeare's time, the "Nothing" of the title would have been pronounced "Noting." Thus, the play's title could read: "Much Ado About Noting." Indeed, many of the players participate in the actions of observing, listening, and writing, or noting. In order for a plot hinged on instances of deceit to work, the characters must note one another constantly. When the women manipulate Beatrice into believing that Benedick adores her, they conceal themselves in the orchard so that Beatrice can better note their conversation. Since they know that Beatrice loves to eavesdrop, they are sure that their plot will succeed: "look where Beatrice like a lapwing runs / Close by the ground to hear our conference," notes Hero (III.i.24–25). Each line the women speak is a carefully placed note for Beatrice to take up and ponder; the same is true of the scheme to convince Benedick of Beatrice's passion. Don John's plot to undo Claudio also hinges on noting: in order for Claudio to believe that Hero is unchaste and unfaithful, he must be brought to her window to witness, or note, Margaret (whom he takes to be Hero) bidding farewell to Borachio in the semidarkness. Dogberry, Verges, and the rest of the comical night watch discover and arrest Don John because, although illequipped to express themselves linguistically, they overhear talk of the Margaret Borachio staging. Despite their verbal deficiencies, they manage to capture Don John and bring him to Leonato, after having had the sexton (a church official) "note" the occurrences of the evening in writing. In the end, the sense of writing, unites Beatrice and Benedick for good: Hero and Claudio reveal love sonnets written by Beatrice and Benedick, textual evidence that notes and proves their love for one another.

Shakespeare's minor characters play an important part in the development of the plot. What purpose do Dogberry, Verges and the Company of the Watch serve in the play **Much Ado About Nothing**?

Ans. The presentation and function of Dogberry, Verges and The watch in Much Ado about Nothing. In Shakespearean times, Elizabethan audiences enjoyed play's in which involved a character that denoted 'slapstick' comedy into the play. In the play Much Ado about Nothing, this character is Dogberry and his close companions Verges and the Watch. Comedy is excellent as a dramatic device as it involves opportunities for misunderstandings and comical episodes. Throughout the play it is apparent that the characters contribute a great deal too dramatic interest of the play. Dogberry and his companions enter the play at a moment of high drama: the time is not just in the very middle of the play itself, when the dramatic tension is at its greatest, but it is just after Don John's plot, turn's Claudio against Hero, the woman whom Claudio is to marry the following day. Without these characters in the play, it would surely be lacking in the broad humour of working class men , and be exclusively about courtiers whose wit is different from broad humour, and no substitute for it. The audience laughs openly at Dogberry and the townsmen whereas we do not laugh outright at the people of the court, except in the case of Beatrice and Benedick and the way they are deceived and deceive themselves. In, the play the function of the Watch is to police the island and provide a safe haven for its residents. This is ironic due to the way they perform there tasks so badly. The language used throughout the play by Dogberry and the other's help to add to the dramatic interest of the play. The audience laughs at Dogberry and Verges because they feel the need to copy the style of the court, and do it very badly in a way which humours the audience. They are long-winded, and they misuse word so much that in places they use one which is the opposite of what they intended to say e.g. "plaintiff" when they meant defendant. Dogberry's character, a minor role in the play, is authoritarian even though he lacks the ability to make himself understood. From the beginning he is prone to the kind of digression that expresses its own sense of self-importance, and he has occasionally to be promoted by his colleague Verges, who is invariably far more direct than he is. Dogberry indulges in the kind of witless banter he describes and so ends up patronising himself. Despite sometimes getting things particularly right he tends to set up, unwittingly, the possibilities for alternative readings. He tries to explain the Watch's duties to them... Dogberry "you are thought here...stand in the prince's name" 2nd Watchman "How if a will not stand?" Dogberry "Why, then, take no note of him.. Thank God to be rid of a knave." In Dogberry's speech he misuses the word stand. In familiar Elizabethan slang a stand is slang for a male erection , so Dogberry is UN intentilly telling the watch to go around telling men to have erection's and that it was the governors policy. He is also offering a comic variation on the plays title: Sex, may be Much Ado about Nothing. If a man fails to stand as there will be nothing to note. What makes this funny is the fact it is Dogberry, householder of the community, who provides the audience with his opportunity for coarse laughter. Most of What Dogberry, asks, says or does is to be taken down, fails in to the category of utterly useless information. In conclusion to the play and its most comic characters, Dogberry is the main, 'slapstick' comic of the play. His foolishness and stupidity leads the other's into misfortune.

Question 5

[20]

Referring closely to specific instances in the play '*Arms and the Man*', discuss how Shaw presents class distinctions and social snobbery.

Ans. Throughout, *Arms and the man* by George Bernard Shaw, slight variances are used in the speech of the characters to indicate class distinctions. It is clear that Shaw, a noted socialist, has a great deal of concern about class issues and instead of making the reader keenly aware of these notions throughout *Arms and the Man* via any direct mention, Shaw uses their dialogue as well as cues within the setting to reveal these elements. "Despite the prominence of debate and speechmaking in his plays, one sometimes forgets that before Shaw-the-playwright came Shaw-the-debater and public speaker. All were platform spellbinders". Part of the reason it is so easy to forget that there a number of encoded social messages within *Arms and the Man* by George Bernard Shaw, is because is remarkably deft at conveying injustices and problems through characterization and language. Shaw's writing style is thus very critical of the Victorian-era society yet instead of doing this overtly, he relies on gestures, dialogue, and setting to set the stage for the debate. His "public speaking" would, in this sense be limited to the voices of his characters who come from variable class backgrounds and have a system of language that is suitable for their class. Only through this mode can George Bernard Shaw open a platform for class debates. Without being told the first thing about this character's thoughts, it is clear that reader should be immediately attentive to class distinctions through outward appearances. It should also be noted that this setting is beautiful, but we are not expected to focus on the beauty in a traditional way, but rather to pay attention to the social statement—that there is a woman who obviously pays more for her clothes than the upkeep of her living quarters. In the mind of one critic, "The world, as he [George Bernard Shaw] looks out upon it, is a painful spectacle to his eyes. Pity and indignation move him. He is not sentimental, as some writers are, but the facts grind his soul... in a word, art has an end beyond itself; and the object of Shaw's art in particular is to make men think, to make them uncomfortable, to convict them of sin". As this essay makes clear, his is an especially succinct observation in this scene since there is opportunity for sentimentality and romanticism (since she is framed by a lovely setting) but this is not enough for George Bernard Shaw; he must shift the object of the reader's gaze away from physical beauty to the darker world of class and character. This same shift in possibilities, from the potential sentimentality to the social critique, is apparent in terms of language as well as setting descriptions. The ultimate effect of this writing style is that the reader becomes implicated in class debates (as well as other equally prominent debates about the nature of war as well) and is left with a moving story as well as something more to consider.

Question 6

[20]

Sergius tells Bluntschli in the play "you're not a man, you're a machine." Do you agree with Sergius' assessment of Blunts ii? Give your views.

Ans.

In the lesson, "Arms & The Man" written by George Bernard Shaw, is a play that describes about Bulgarian – Serbian war in the 1880s. It includes romance, suspense & fear. As we all know the story that Raina & Sergius were engaged & later there comes Bluntschli who was captain & was sawedish professional soldier who fought servians

during the war. He thought courage is overrated & that war is more ugly than noble. Raina used to call Bluntschli as “Chocolate cream soldier”. Raina & Sergius were in “higher love” but then due to misunderstandings between both of them due to Bluntschli & Louka they both started creating distance between themselves. Raina could notice that Sergius was getting closer to their servant Louka wherein Sergius felt that Raina was getting close to Bluntschli. Anybody would feel jealous if they see their partner or fiancée getting close to anyone else. Hence, out of anger & frustration. Sergius told Bluntschli that he was a machine & not men as he was an army person and used to deal with ammunitions all the time which was correct as he lost his partner & could feel that pain & emotion of losing someone from the life.

IVANHOE -*Sir Walter Scott*

Question 7

[20]

With close reference to the novel *Ivanhoe* discuss how the central plot revolves around the conflicts and tensions between the Normans and the Saxons.

Ans. The origins of the Norman-Saxon conflict in *Ivanhoe*, by Sir Walter Scott, began on a wind-swept English hillside in 1066. Duke William of Normandy arrived on the shores of England with an army to make good his claim on the crown of England. The Normans won the battle and the duke became known to history as William the Conqueror. What followed was one of the most complete subjugations of a conquered people. In the end, the native Saxon population assimilated Norman culture into their own. Certainly, they had little choice, but a new society evolved that was no longer completely Norman or Saxon, but rather “English” in nature. It is this societal conflict that *Ivanhoe* is built upon, and also serves as means to explore the transition from the Neoclassical to the Romantic era in literature and society. One manifestation of the Norman-Saxon conflict is found in the relationship between Wilfred of Ivanhoe and his father, Cedric. In *Ivanhoe*, the Saxon culture symbolizes the Romantic ideal of the transcendent power of nature over civilization, represented by the Normans, who exemplify the Neoclassic paradigm.

Cedric’s fanatical devotion to native Saxon traditions and Wilfrid’s adoption of Norman customs creates a generation gap, a perennial theme in human relations that provides Scott a nexus through which the tensions between the Saxons and Normans, and Romanticism and Neoclassicism, can be explored. Being a perennial theme in parent-child relations, this aspect of the novel enhances the timeless quality of *Ivanhoe*. The Norman-Saxon conflict in *Ivanhoe* serves as an extended analogy for the clash between Neoclassicism and Romanticism. The Normans, with their civilized ways, are thinly-veiled personifications of Neoclassicism, who represent order and control, especially control of nature (“Neoclassicism and the Enlightenment Overview”). Nature, represented by the Saxons, and in particular by the character of Locksley (Robin Hood), is at the core of the Romantic identity. It is for the natural rights of freedom, equality, and justice, that Wilfrid, Locksley, and the Saxons fight against the Normans. As to the Romantic era in literature and society. Beyond the conflict between the Normans and Saxons, and Neoclassical and Romantic ideals, Scott also shows us the dark side of human nature.

Question 8

[20]

The character of King Richard I is presented in *Ivanhoe* not only with all his admirable qualities but also with his shortcomings. Elaborate with close reference to the text.

Ans. King Richard I is a real, historical guy. He ruled England from 1189 to 1199 and led the Third Crusade of Christian knights to the Middle East to fight against the Muslims holding Palestine. He spent most of his life at war with various people – the French, the peoples of the Middle East, his own dad. With all this fighting, King Richard built up a reputation for chivalry – for living according to the honor codes of medieval knighthood – that has lasted for over eight centuries. (You can read more about the real Richard.) As a character in *Ivanhoe*, it's almost as if King Richard is two different people. There is that historical King Richard, the one we just described, who draws *Ivanhoe* out of England to fight by his side in the Crusades. That King Richard doesn't appear much in the book, because he's being held captive in Germany and then making his way back to England. (This really happened; he was held for ransom by Leopold V of Austria.) It's the absence of that King Richard that makes *Ivanhoe* possible, since it frees up his brother, Prince John, to bully the Saxons and generally make things more difficult for *Ivanhoe* and his family. King Richard's other face in the novel is that of the Black Knight. That guy loves jests and drinking songs and hanging around with jokers like Wamba and Friar Tuck. He doesn't always take a lot of initiative against the Normans, which is how he gets his other nickname, the Black Sluggard ("sluggard" means "lazy person"). For example, at the tournament at Ashby-de-la-Zouche, he doesn't really participate until he sees *Ivanhoe* about to get killed in a three-on-one fight with Athelstane, Reginald Front-de-Boeuf, and Brian de Bois-Guilbert.

Still, when the Black Knight does jump into a fight, his mighty arm seems invincible. Later, when he joins the outlaws of Sherwood to storm Torquilstone. As Rebecca comments, "it is fearful, yet magnificent, to behold how the arm and heart of one man can triumph over hundreds". This is a guy who knows how to kick back and have a good time, but he's also ready to battle evil one-on-one when he sees it. Scott points outright to this conflict between our ideal of the heroic King Richard and the reality of his poor performance on the home front. When Richard tells the outlaws of Sherwood his true identity, he settles in for a long party with the guys. He doesn't want to take back his throne and responsibilities as king. It takes the encouragement of Locksley (Robin Hood) and *Ivanhoe* for King Richard I to get a move on and put down his brother John's rebellion. King Richard I always comes off better in ballads and legends than he does in history books.

Question 9

[20]

Walter Scott appears sympathetic to Isaac's troubles. How does Scott highlight the treatment given to Jews through the character of Isaac?

Ans. The portrait of Isaac the Jew in *Ivanhoe* is generally an unfavourable one, indeed an unflattering stereotype derived from *The Merchant of Venice* and Marlowe's *The Jew of Malta* of the Jew as a contemptible or comic miser. Scott introduces Isaac in chapter five which bears the well-known words from *The Merchant of Venice* as its

motto, “Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, affections, passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is?” Scott introduces Isaac with a few deft strokes but adds important explanatory notes,

“Introduced with little ceremony, and advancing with fear and hesitation, and many a bow of deep humility, a tall & thin old man. Scott here picks out two classes of persecutors of Jews, “the credulous and prejudiced vulgar,” and “the greedy and rapacious nobility,” to which he, a little later in the novel, adds a third class, the religious bigot. If the Jew has a mean and unamiable look it is because of the role he has been forced into by years of persecution. Scott seems acutely aware of the plight of the Jews in 12th Century England, “His [Isaac’s] doubts might have been indeed pardoned; for, except perhaps the flying fish, there was no race existing on the earth, in the air, or the waters, who were the object of such an unintermitting, general, and relentless persecution as the Jews of this period. In spite of every kind of discouragement, and even of the special court of taxations already mentioned, called the Jews' Exchequer, erected for the very purpose of despoiling and distressing them, the Jews increased, multiplied, and accumulated huge sums, which they transferred from one band to another by means of bills of exchange — an invention for which commerce is said to be indebted to them, and which enabled them to transfer their wealth from land to land, that when threatened with oppression in one country, their treasure might be secured in another.

Question 10

[20]

Referring closely to the essay *Unbirthday and Other Presents*, discuss why E V Lucas feels that ‘unbirthday’ gifts are better than the regular gifts people give.

Ans. E.V Lucas’s *The Unbirthday Gift* is an essay written in the lighter vein. It tells us humorously how the unity and cooperation of animals helped the rabbits to scoot away from the hunter. The essay opens quite dramatically with a hunter’s description of his failed attempt at hunting rabbits. The unbirthday present demands the nicest of care...It is the only kind to which the golden rule of present-giving imperatively applies – the golden rule which insists that you must never give to another that which you would not rather keep for yourself, nothing that does not cost you a pang to part from. There are several qualities we can learn from this lesson. To speak in animal terms, the essay swoops down on the reader and captures his mind with the power of a fable. In fact, the essay looks like a story. But the rabbit’s comment ‘four feet are thicker than two,’ which is a parody of the popular saying ‘blood is thicker than water,’ leads the reader to some revealing questions on the attitude of human beings. Have the human beings become a curse to this earth? Is he a protector or a destroyer? There is no room for doubt, because the other animals’ motive for saving the rabbits was not devotion to the rabbits, but a dislike for human beings.

Do we have any unity among human beings? What has happened to our trade unions? Can we say that two feet are thicker, stronger and more united than four feet? What would happen if some human beings were in the place of the rabbits?

And most prominently, what may happen if the dream of Old Major in Orwell's *Animal Farm* ever comes true? What if the animals rise up in revolt against human beings? If it is a matter of voting, rightfully they have the majority. Now we need to think on this.

Question 11

[20]

How does **G. K. Chesterton** in his essay *On Running after one's Hat*, romanticize difficult situations by dwelling on the notion that "An inconvenience is only an adventure wrongly considered"?

Ans. In our day to day life we come across many situations good or bad. Every unfavourable situation whether it's big or trivial, irritates most of us, most of the time. This research paper throws light on our attitude towards petty affairs in our daily routine. We start losing patience and getting irritated even for least significant things. We unnecessarily stress ourselves very often. Instead of doing so if we take these least important things lightly, we can get rid of this irritation and distress. The study points out that instead of grumbling at these petty inconvenient situations, how can we enjoy these moments. It may sound strange but the fact is that it really happens. While encountering routine inconveniences, many people curse the system, the people concerned, the time, and even their own destiny and so on, on the other hand some of us who are fun loving, enjoy these moments. G.K. Chesterton's essay 'On Running After One's Hat' enriched with humour, is the perfect example of it. It helps us in accomplishing this task. Through this essay he tries to convey a message to people that it is better to view annoying situations that occur (when not in our control) in our daily life with a little optimism. He gives several examples of annoying situations that people may find themselves involved in. Chesterton was of the opinion that even a very minor incident can provide us pleasure in life if we have a positive attitude. There is an opportunity of fun and enjoyment in everything. Everything depends upon our attitude. It is our attitude that makes the things convenient or inconvenient. He is of the opinion that when you have no choice and no control over the happenings, it's better to handle them light heartedly and with optimistic, romantic and comic vision. In "On Running After One's Hat" and "The Romantic in the Rain" he argues that one should joyously and poetically transform the irritations of everyday life. In this lesson, he says that no matter it was flooded in London but he took this situation as the additional splendour of great sheets of water, where there must be something quite incomparable in the landscape (or waterscape) of in this romantic town. Some consider such romantic views of flood or fire slightly lacking in reality. But really this romantic view of such inconveniences is quite as practical as the other. The true optimist who sees in such things an opportunity for enjoyment is quite as logical and much more sensible than the ordinary. In the end, he says that everything depends upon the emotional point of view.

Question 12

[20]

Referring closely to the essay *On Going on a Journey*, give Hazlitt's views about the manner in which a change of place brings about a change in ideas, opinions and feelings.

Ans. Ongoing a journey is an essays written by William Hazlitt. As it's clear as its title, the essay is about the art of enjoying oneself when making a journey. From the beginning of the essay, Hazlitt makes it clear that travelling is a pleasurable experience, also he provided that to make the most of the journey we must consider these conditions, going on the journey alone, Hazlitt emphasizes on the importance of avoiding useless arguments. One should devote himself entirely to contemplation, this could only be achieved in a true mood of good thinking. Also we have to be aware of that we cannot do two things at the same time, on the contrary, we ought to concentrate on only one thing at a time. For instance, we should not argue because it will certainly spoil contemplation. This stresses the relation between loneliness and achievement, in travel man achieves peace with himself instead of quarrelling with the others. Also freedom could be felt when one is alone, it is the only way that one could contemplate wholly with nature. This will secure the full enjoyment of travel and by necessity, escaping from painful thoughts and the depressing reality.

In spite of the romantic nature of the writer, he managed to make his language simple to suit history. That is why he arranges his ideas logically, creating a coherent structure not only does this clarify his theme, but it also achieves a deep effect on the reader. All this proves the dexterity of the writer. Moreover, it deliver his message "Going on a journey alone". For eg, If we change our place & go for vacations we feel happy and relax and if our mind is relaxed we can do many better things and its all happiness & positive engery around us. To conclude, the writer wants to say that when we change our surrounding, environment, ambience it gives us different feeling & mood which ultimately changes our ideas and opinion as they are interrelated.

Question 13

[20]

Ichabod Crane, the central character of the short story *'The Legend of Sleepy Hollow'*, is a person who arouses both our amusement and pity. Discuss.

Ans. Ichabod Crane, although the protagonist of the story, is basically an inglorious, ugly man who lacks manliness. He is less a character than a caricature. His grotesque appearance is often a source of humour for the readers. Ichabod is described as a tall, extremely lanky fellow with narrow shoulders, long arms and legs, dangling arms and huge feet. His head was small and flat at the top, with huge ears, large green glassy eyes and a long snipe nose. His smartness lies in the fact that he is more educated and sophisticated than the native villagers. A stern schoolmaster, Ichabod seems to be a cruel tyrant ruling over his students. He administers justice with discrimination rather than severity, taking the burdens off the back of the weaks and laying it on those of the strong. The revenue arising from his school was small and scarcely sufficient to furnish him with his daily bread, for he was a huge feeder and had the "dilating powers of an anaconda". Thus he lived successively a week at a time in the houses of the pupils whom he instructed.

In addition to his other vocations, he was the singing master of the neighbourhood. He picked up many bright shillings by instructing on psalmody. His travelling lifestyle gives him greater access to gossips and thus he is welcomed warmly in the farmers' houses.

Gluttony is a vice which Ichabod is guilty of. It is this huge appetite in Ichabod which leads to his downfall. He is fond of eating and his hunger seems to be insatiable. The only reason that he wants to marry Katrina Van Tassel is that she would inherit all of her father's wealthy farm. When Ichabod visits her house, he sees the sheer spread of old Baltus Van Tassel's property. There was an abundance of swallows, martins, pigeons, turkeys, pigs, ducks and poultry. He instantly visualises these creatures as roasts-pigs, pigeon-pies, geese in gravy, ducks in dishes, sausages and other sumptuous items of a winter fare. Ichabod is also a hypocrite and acts meek and mild before the villagers, in order to gain favours from them, to satisfy his hunger. He helps in their household chores, but he actually hates doing them. Another flaw in Ichabod's character is his cowardice, though he is fond of anything that is supernatural, and has mastered "Cotton Mather's history of New England Witchcraft". He takes fearful pleasure in listening to the direful tales. He is absolutely a coward at their recollections during the evening. He scares himself so badly that he sings songs to himself while returning home in the evening to maintain his composure. This trait in him is exploited by Brom Bones, who tricked him to eliminate him as a rival.

The absurdity in his character is also highlighted in the story. He excitedly sends his students home from school early so that he can prepare for the party. He borrows a horse so that he can arrive in style. Even so, he looks absurd on the broken down horse that he rides. He is more likely the target of the story or the butt end of the joke. He does his best to control the circumstances, but he does not have the grasp of reality or the skills to do so. Gluttony blinds him to see the real nature of what he sees around him.

The night he left the party in despair, he was followed by the Hessian trooper - the Headless Horseman on Sleepy Hollow. It was actually Brom Bones in disguise, who hoped to scare him off. Instead of fighting Brom Bones and winning Katrina, he is overwhelmed with fear and runs away, thereby acting quite opposite to how a hero should act. Thus, Ichabod is nothing but an anti-hero, a caricature whom Irving has portrayed quite effectively.

Question 14

[20]

In your opinion, does Boori Ma, the main protagonist of the story *A Real Durwan*, deserve the life that she meets at the end of the story? Give reasons for your answer.

Ans. 'A Real Durwan' is a short story written by Jhumpa Lahiri. The story 'A Real Durwan' focuses on the life of Boori Ma, a frail, sixty-four year old woman who is the doorkeeper (durwan) to an apartment building in Calcutta, Southern India. Boori Ma is introduced as a refugee victim of the Partition, the event that led to the creation of Pakistan from India. characterisation has effectively been used by Jhumpa Lahiri to give her characters indirect and direct characteristics. The use of direct characterisation in this story tells the readers that Boori Ma does her job well as a gatekeeper in ensuring the stairwell is kept spotless and that unknown or suspicious people are kept out of the residential area. Boori Ma is indirectly characterised to be a

victim of the harsh and underprivileged means of life. Boori Ma's story reflects how life is not always fair and joyous for everyone. This was clearly shown how Boori Ma never really had the chance to live a better life after separation from her family. After getting a job as a durwan, the author made it seem that life would gradually improve for Boori Ma despite her hardships. Unfortunately, life for Boori Ma does not end well as she loses her job, home and life savings. Boori Ma's story is indifferently ironic. The criticism and sufferings she suffered was because of the people in her locality and its because of them she was referred to as refugee. In the end, she was accused of failing and not being real 'durwan' there were many allegations as she also denied her duty. Ideally, if we believe in humanity she did not deserve such a fate that she meets in the story and as humans makes mistakes she could have given one more chance.

Question 15

[20]

The anthology 'ISC Collection of Short Stories' includes several stories in which a woman is the central character. Which female character has awakened your admiration, sympathy or interest and why?

Ans. From all the lessons I have learned from "ISC collection of short stories" where the woman is the central character my favourite is the woman character in the lesson "The Drover's Wife". This woman has endured all types of scenarios by herself: fires, snakes, dying livestock, illness, killing and skinning a mad bull, the loss of a child, floods. Yet, interestingly, through this woman's eyes, there are "things a bush woman can't do." A bush woman is a woman who lives in the Australian outback. This one is only recognized as the wife of a drover, one who drives livestock. The story was unique in its time, as a female protagonist was uncommon. Lawson sheds light on the life of such woman, allowing the reader insight into their often heroic actions as he creates authentic depictions of their existence in the bush and their fight to make it a home. In this story we learn about one such woman, struggling against all odds to protect her family against the elements and being shaped by the landscape that she inhabits. She is lonely and poor, but remains strong, dreaming of fashion and another life. As she waits up for the snake, she recalls various dangerous situations she had to face in her life. It is apparent she is accustomed to the hardships that life brings her, and that she is capable of taking care of herself and the children. She inspires us a lot that woman can do every possible thing and we should discriminate on the basis of gender. It is a story the lives of people in the Outback are molded by the environment so that they, too, become hardened, desiccated, silent, and of necessity even predatory. It also gives us a message that women in the backward areas need some encouragement so that they can also show their talent and get exposure and do many better things in life.

ISC COLLECTION OF POEMS

Question 16

[20]

Discuss how the speaker in the poem *Do Not Go Gentle Into That Good Night* rages against the traditional acceptance of death.

Ans. Dylan Thomas wrote this poem which is full of passionate intensity from the start. This poem was written by him for his father when his father was seriously ill. Dylan wrote this poem to urge his father to fight against death. This paper focuses mainly on the poetic analysis on the poem and deals with the subject of death. It talks about how death really has no power over people and that it is part of human nature to fight against death. The poet explains that death as an opponent; however, one sees it as an adversary that is already defeated while the other sees it as an enemy that must be defeated. Thomas calls the night, presumably a metaphor for death, good and believes that death is a necessary occurrence. Throughout the whole poem he names different types of men, then in the last stanza he specifically names his father. He is trying to express that even though he knows that death is natural he doesn't want his father to die. This creates a sort of conflict within the poem where Thomas knows that eventually death will come for everyone, but he wants to put it off as long as possible in the case of his father. This is very common in everyone's case as we all are close to our near and dear one's and never want to lose them. Traditionally, people had different perception towards death but now-a-days people think practically and they accept the fact that someday we all have to die and accept the reality. Also, even if someone dies we start living our routine life as it is rightly said that life has to move on.

Question 17

[20]

Wilfred Owen paints a horrific picture of a nightmarish memory on the battlefield. How does *Dulce et Decorum Est* become Owen's condemnation and bitter response to war?

Ans. *Dulce et Decorum Est* is a poem Wilfred Owen wrote following his own experiences fighting in the trenches in northern France in World War One. *Dulce et Decorum Est pro patria mori*, which is a line taken from the Latin Odes of Roman poet Horace, means It is sweet and proper to die for one's country. In his poem, Wilfred Owen takes the opposite stance. He is in effect saying - It is anything but sweet and proper to die for one's country - in a hideous war that took the lives of over 17 million people. A poem that still resonates today, with brutal language and imagery, written by a young soldier recovering from his wounds, brave enough to return to the battlefield. The poet explains that It's just another day on the battlefields of World War I. As our speaker lets us know right away, however, "normal" isn't a word that has any meaning for the soldiers anymore. They're all mentally and physically ravaged by the exertions of battle.

And then it gets worse. Just as the men are heading home for the night, gas shells drop beside them. The soldiers scramble for their gas masks in a frantic attempt to save their own lives. Unfortunately, they don't all get to their masks in time. Our speaker watches as a member of his crew chokes and staggers in the toxic fumes, unable to save him from an excruciating certain death. Now fast-forward. It's some time after the battle, but our speaker just can't get the sight of his dying comrade out of his head. The soldier's image is everywhere: in the speaker's thoughts, in his dreams, in his poetry. Worst of all, our speaker can't do anything to help the dying soldier.

Bitterly, the speaker finally addresses the people at home who rally around the youth of England, and urge them to fight for personal glory and national honor. He wonders how they can continue to call for war. If they could only witness the physical agony

war creates – or even experience the emotional trauma that the speaker's going through now – the speaker thinks they might change their views. In the speaker's mind, there's nothing glorious or honorable about death. Or, for that matter, war itself.

Question 18

[20]

In the poem *Breaking Out*, the poet shows the gradual transformation of a young girl into a confident and independent individual who breaks the conventional stereotypes of society. Discuss with close reference to the text.

Ans. “Breaking Out” by Marge Piercy is a modern poem of inspiration and of rebellious spirit. The American poet, novelist and social activist Marge Piercy has been known for her feminist writings. The poem, first published in the Harbor Review in 1984, is a specimen of the tone and themes of her poetry. And I have heard people hailing this poem as one of their all time favourites. The poem ‘Breaking Out’ is an autobiographical picture of the sufferings, feelings and rebellion of an adolescent girl in a ‘depressed’ family in the mid-twentieth century America. The poet narrates how she grew up, ill-treated by her parents, from childhood to adolescence. She felt bad for herself and even for her mother as women had to do utterly useless things at home and had no freedom. She dreamed of coming out of her sufferings when she grew. And one day she broke the stick after a beating and felt “there were things that I should learn to break”. The poem starts rather abruptly with a question that apparently aims to talk about the first political act in the girl’s life. But here, ‘political’ is in the sense that it was all about a protest, a revolt against something unjust. After that motivated deed the poet can see the two different ways of life (two doors) nearing each other. The ‘two doors’ are the metaphors for the two separate ways of life for her: one is to stick to the established norms of the society, to bear with the humiliation and the captivity; another is to break away from the stereotypes, to upset the status quo, to demand the freedom to do what she likes. The poem is not a destructive one in fact it’s all about gaining the power, a courageous move in the right direction. So, the title of the poem is not only about breaking a stick, but the greater implication in it for breaking those outdated things that kept the society lagging. It is indicative of the poet’s breaking out from the stereotypes that her mother could not. This poem really inspires all of us to support the right things and take stand against wrong things.