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APPRECIATION OF ENGLISH LITERARY TEXTS

CONTEXT QUESTIONS -POETRY

(1) “Never since I was born of my mother-Have I seen or heard of a skull which spoke”

- (a) In which work do these words appear? Who is the writer?
- (b) Who is referred to as “I”? To whom are this “I” spoken to?
- (c) What is the situation described here?

(2) “She had two sons at rising day, To-night she’ll be alone”

- (a) From where are these lines taken? Who wrote them?
- (b) Who is referred to as “she”? What is this “she” „s feeling?
- (c) What has happened to those two sons?

(3) “his wings are clipped and, his feet are tied, so he opens his throat to sing”

- (a) Name the work that carries these lines? Name the writer?
- (b) Who is referred to as “his”? What does it mean by the phrase “opens his throat to sing”?
- (c) How would you describe the feeling of this “he” here?

(4) “He was a gentleman from sole to crown-Clean favored and imperially slim”

- (a) From which text are these lines taken? Who wrote them?
- (b) Who is referred to as “He”? Where does the speaker live?
- (c) Name the technique you find here and its effect.

(5) “I have learnt many things,

I have learnt to wear many faces”

- (a) Name the work in which these lines appear. Name the writer.
- (b) Who speaks these words? What are the feelings of the speaker?
- (c) What is the effect created by the second line?

(6) “ He an angle-worm in halves-and ate the fellow, raw”

- (a) From where are these lines taken? Name the poet?
- (b) Who is referred to as “He” in these lines? What can you understand by “His” behavior?
- (c) What is the literary device used in these lines?

7) “ and Big Match fever, flaring high and fast has both sides in its grip and promises.

- (a) Name the text in which these lines appear? Name the author.
- (b) What are the “both sides” mentioned in these lines?
- (c) Name a technique in the first line and explain its effect.

**(8) “You must behave as others do-
If they’re to have respect for you!!”**

- (a) Name the work from which these lines are taken? Who wrote them?
- (b) What is the context?
- (c) Describe the attitudes of the speaker towards “you”

(9) A voice breathes softly, “How do you do! I am a ghost, Pray who are you?”

- (a) Name the work from which these lines have been taken. Name the writer.
- (b) Who is referred to as “you?” What was the attitude of the speaker in the poem towards ghost?

**(10) “The cure for this ill is not sit still,
or frowst with a book by the fire”**

- (a) From where are these lines taken? Who wrote them?
- (b) What is meant by the word “ill?”
- (c) What is the idea conveyed in the lines?

(11) “How can I try to explain, cause when I do, he turns away again”

- (a) Name the work from which these lines have been taken. Name the writer.
- (b) Who is the speaker? What is the literary technique used in the line?
- (c) Describe the attitude of the speaker towards “he”

(12) “Thirteen seventeen and forty seconds:

That girl, she’s working along with a green ribbon in her hair”

- (a) Name the work from which these lines have been taken? Name the writer.
- (b) What is the situation described here?
- (c) What are the feelings of the speaker?

**(13) “He watches from his mountain walls-
And like a thunderbolt he falls-“**

- (a) Name the work from which these lines have been taken? Name the writer.
- (b) Who is referred to as “He”
- (c) Name a technique in the first line. What is the message conveyed through it?

**(14) “SON of the old moon-mountains African!
Chief of the pyramid and Crocodile!”**

- (a) Name the work from these lines have been taken? Name the writer.
- (b) Name the techniques in the first line.
- (c) How does the poet consider “Nile” according to the line given?

**(15) “Point for them the virtue of slaughter
Make plain to them the excellence of killing”**

- (a) Name the work in which these lines appear? Name the writer.
- (b) Who are referred to as “them”?
- (c) What is the tone of the speaker?

**(16) “My past unshapely natural state was best
With just one flower flaming through my best”**

- (a) From where are these lines taken? Who wrote them?
- (b) What is the situation referred here? Who is the speaker?
- (c) What do you understand about the speaker from these lines

**(17) “Never since I was born of my mother-Have I seen or heard of a skull which
spoke”**

- (a) From where are these lines taken? Who wrote them?
- (b) What is the situation described here?
- (c) What idea is brought out about the character of “I” from this extract?

**(18) “Thy bright torch of love: thy radiant crown
Put on, and smile upon our evening bed!”**

- (a) From where are these lines taken? Who wrote them?
- (b) Who is referred as “thy”? What does “torch of love” signify?
- (c) What literary device is used here?

**(19) “And, I, put
my head in my hands
and wept”**

- (a) In which work do you find these lines? Who is the writer?
- (b) Who is referred as “I”? Why did the person weep?
- (c) What literary devices are used here? What effect do they create?

**(20) “but a caged bird stands on the grave of dreams
His shadow shouts on a nightmare scream”**

- (a) Where do these lines appear? Who wrote them?
- (b) Who does the caged bird represent? What do you mean by “Nightmare”
- (c) What do you understand by the expression “grave of dreams”

**(21) “On stage he’s a different person.
Up there he’s a king on a throne.”**

- (a) From which work have these lines been taken? Who wrote them?
- (b) Who is referred to as “he”? Who speaks these lines?
- (c) Name the literary device used to describe “he”. What effect does it create?

**(22) “I don’t want them to make
my little girl a princess
In tiny golden slippers.”**

- (a) From where are these lines taken? Who wrote them?
- (b) Who is the speaker? What kind of a relationship is there with this so-called little girl?
- (c) What is the attitude within in the speaker about the little girl?

**(23) “I do my best to cheer him up, poor soul
I juggle with eggs, I turn cart wheels, I
tell jokes, I do me latest card trick
I even have a burrow of his red nose”**

- (a) From which poem are these lines taken? Who is the poet?
- (b) Who is the narrator here and who is referred to as “he”?
- (c) Why does the narrator call him “poor soul” and feel sorry for him?

APPRECIATION OF ENGLISH LITERARY TEXTS

CONTEXT QUESTIONS -DRAMA

THE BEAR

- 1) "My old woman died too, when her time came, well? I grieved over her I wept for a month and that's enough for her."
 - a) Name the work from which this extract is taken. Who wrote it?
 - b) Who utters these words to whom?
 - c) What is the intention of the speaker here explain?

- 2) "Tell me truthfully, have you ever seen a woman who was sincere, faithful and constant!"
 - a) Name the work from which this extract is taken. Who wrote it?
 - b) Who utters these words to whom?
 - c) Why does the speaker has such kind of ideas about women?

- 3) "I gave him my youth, my happiness, my life, my fortune I breathed in him"
 - a) Name the work from which this extract is taken. Who wrote it?
 - b) Who utters these words to whom?
 - c) What can you say about her feelings toward the man she speaks?

- 4) "What pleasure it will give me to put a bullet into your thick head! Devil take you!"
 - a) Name the work from which this extract is taken. Who wrote it?
 - b) Who utters these words to whom?
 - c) Why is she so furious about him?

- 5) "But before we fight, you must show me how to fire. I 've never held a pistol in my hands before"
 - a) Name the work from which this extract is taken. Who wrote it?
 - b) Who utters these words to whom?
 - c) What element does this extract promotes?

- 6) "Decide now, I am a land owner, of responsible character, have an income of ten thousand a year."
 - a) Name the work from which this extract is taken. Who wrote it?
 - b) Who utters these words to whom?
 - c) What is the theme connected with this extract?

7) "I don't want to talk to imprudent scoundrels! Get out of this!"

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) Why does she speak in a very rude manner?

8) "God, what a woman! I've never in my life seen one like her! I'm lost! Done for!
Fallen into a mousetrap, like a mouse!"

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) What happened to him here? What is the situation?

9) "Have pity on a poor old man, and go away from here! You're frightening her to death, and now you want to shoot her!"

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) What is your idea about the speaker here?

10) "How angry I am today, how angry I am! All my inside is quivering with anger and I can't even breathe"

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) Why is the speaker unable to control his anger?

11) "in my time, I've seen more women than you've seen sparrows!"

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) What has the speaker implied through these lines?

12) "What grace there was in his figure when he pulled at the reins with all his strength
Do you remember?"

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who is the speaker? About whom does the speaker speak?
- c) What quality of her character is symbolized by this line?

DRAMA - TWILIGHT OF A CRANE

1) "I'd like to live with you in this small house peacefully and quietly without being troubled by anyone"

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) What quality of the speaker is highlighted here?

2) “you could take the arrow out of my back solely through tender heartedness and only out of sympathy”

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) What quality of the speaker is highlighted here?

3) “I wove that cloth only to show you it’s beauty”

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom? What is the cloth mentioned here?
- c) What does this extract promote about the character of the speaker?

4) “Won’t you please enjoy a life of peace and happiness with me together and forever?”

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) What is the speaker’s intention in uttering these lines?

5) “Yes, right, if you’d turn out that cloth, you could make as easy money as you want.”

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) What is the speaker’s intention in uttering these lines?

6) “Weave the stuff right away! I’ll go to Koyoto! I’ll make big money! ”

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) What is highlighted from this utterance?

7) “Yes, I dislike you, I don’t like you. I am not fond of you. You are a cross woman”

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) What has happened to the speaker here? Why is he speaking in this manner?

8) “Nothing! Just going to warm up some soup for you. It’s not good unless it’s hot.”

- a) Name the work from which this extract is taken. Who wrote it?
- b) Who utters these words to whom?
- c) What quality of the speaker is highlighted here?

9) “But you are moving to the other world where I can never live. You are casting your lot with those malicious terrible people who shot me”

- a) From which literary text are these lines taken who wrote them?
- b) Who are referred to as I and you?
- c) Why does this speaker seem to be sad and worried?

10)“What's the matter with you? Why are you so sad? You shouldn't stay outside so late, it's too cold... You will not go out anywhere Will you You will not talk with the strangers anymore Will you”

- a) From which literary text are these lines extracted who wrote them?
- b) Who is speaking here, who is he speaking to?
- c) What sort of feeling does the speaker seem to have towards the other person?

11)“I wished I could have lived with you forever, forever”

- a) From which work is this extract taken? Who wrote them?
- b) Who speaks these lines? Who is referred to as “you” here?
- c) Describe the above situation briefly.

12)“Yohyo, Go ahead! If she says no. You tell her you’re leaving, do you see?”

- a) From which work is this extract taken? Who wrote them?
- b) Who is the speaker? What is the situation?
- c) Comment on the speaker’s attitude life as reflected in this words?

13)“What? What did you say now? “Weave the cloth! Make the stuff!”

- a) From which work is this extract taken? Who wrote them?
- b) Who is the speaker? What does the stuff “refer to?
- c) How would you comment on this statement?

APPRECIATION OF ENGLISH LITERARY TEXTS

CONTEXT QUESTIONS -PROSE

01. "I see him and I think "Oh my God, you were out first ball run out that next innings and now you have been shot what a terrible first tour"

- a) Name the work in which these lines appear. Name the speaker.
- b) Who is referred to as 'him', Where are the speaker and 'him' at the moment?
- c) How does the speaker feel towards 'him' in this moment?

02. "We only experienced for a few minutes, but manage to grab all the news headlines"

- a) Name the work from which these words have been taken. Name the writer
- b) Who are "we" in the line? Describe the situation
- c) What is suggested about the speaker through this extract?

03. "It is not half as useful as Logic, for it does not prove anything. .."

- a) Name the work from which these lines have been taken. Name the writer
- b) Who is the speaker? What is referred to as 'it'?
- c) Comment on the attitudes of the speaker towards it?

04. "But there were other objects of delight and interest claiming his instant attention?"

- a) In which work do these lines appear? Who is the author?
- b) Who is referred to as 'his'? Name at least two of the 'other objects of delights'
- c) Describe any quality of the person mentioned here.

05. "I didn't shout to warn them. I didn't bang on their door and call them out"

- a) In which work do these lines appear? Who is the writer?
- b) Who is referred to as 'I'? Who are referred to as 'them'?
- c) Explain the feelings of the speaker in these lines.

06. "Sing me one last song" he whispered, "I shall feel very lonely when you are gone"

- a) From which text are these lines taken? Who wrote them?
- b) Who speaks these lines? To whom are those words spoken?
- c) What is the attitude of the speaker towards the person spoken to?

07. "How she did howl, said Nicholas cheerfully as the party drove off without any of the elation of high spirits that should have characterized it"

- a) Name the work which these lines are taken. Name the writer.
- b) Who is referred to as 'we'? What is the situation
- c) What qualities of 'we' are suggested by this line

08. "This is the love that I strive everyday of my career to be worthy of"

- a) From where is this line extracted? Who is the speaker?
- b) What is referred to as 'the love'?
- c) What aspect of the character 'I' is brought out from this extract?

09. "..... Be happy: you shall have your red rose. I will build it out of music by moonlight and stain it with my own heart's blood"

- a) From which text is this extract taken, Name the writer
- b) Who is the speaker? To whom are these words spoken to?
- c) What quality of the speaker is depicted in these lines?

10. "He kept banging his heel on the floor of the jeep Hurry up get a move on"

- a) From which text is this extract taken, Name the writer
- b) Who speaks the underlined phrase? What is this context?
- c) What aspect of the life is brought out here?

11. "She was now engaged in energetic and rather hopeless search for him among the artichokes and raspberry canes"

- a) Name the work in which these lines appear? Name the writer
- b) Who is referred to as 'she'? Where is 'she' at the moment?
- c) What are the attitudes of the speaker towards 'she'?

12. "There was no insane panic. There was absolute clarity and awareness of what was happening at that moment."

- a) From which text has this extract been taken? Who is the writer?
- b) To which occasion does this speaker refer? Whose ideas are revealed here?
- c) What is implied by "There was no insane panic"?

13. "In fact, she is like most artists, she is all style, without any sincerity she would not sacrifice herself for others."

- a) Name the text from which this extract has been taken? Who has written it?
- b) Who speaks these words? What is the context of the above extract?
- c) What is the attitude of the speaker towards artists which is reflected by this extract?

14. "Anton leaned out the back to reach Beulah and drag her up when he couldn't, he jumped out"

- a) Name the work in which those lines appear. Name the writer
- b) What is the context? Who are these two people?
- c) Comment on this action of Anton

15. “..... But she spent an hour or two in trivial gardening operations among flowerbeds and shrubberies....”

- a) Name the work in which these appear. Name the writer
- b) Who is referred to as ‘she’? What made ‘she’ to be among flowerbeds?
- c) What qualities of ‘she’ are revealed through this?

16. “For them, avoiding bullets, shells mines and grenades was imperative for survival”

- a) Name the work in which this line is extracted. Who speaks these words?
- b) Who are they? What is the situation?
- c) How does the speaker feel about ‘them’

17. “That would have slowed us down. We had no time. We had to be fast. I know that. But I didn’t know what. I was fleeing from

- a) From which text are these lines taken? Who wrote them
- b) Who are ‘we’ here? What is the situation?
- c) What do the lines communicate about the speaker’s feelings

18. “I told you not to and now. I tell you that you may”

- a) Where are these lines taken from? Who wrote it?
- b) Who is the speaker? To whom is the speaker talking?
- c) Explain the situation.

19. “Here is a red rose. I have never seen any rose like it in all my life. It is so beautiful that I am sure it has along Latin name”

- a) Name the work from which these lines have been taken. Name the writer
- b) Who is the speaker? What is the situation?
- c) What qualities of the speaker are depicted through these words?

20. “It is OK, if I die because it is my job and I am ready for it”

- a) Name the work that carries these lines. Who is the speaker?
- b) Whose words are these? Whom are these words spoken to?
- c) What is your attitude towards the person who says these lines?

21. “He told you twice, but you weren’t listening. You often don’t listen when we tell you important things”

- a) From where are these lines taken? Who wrote them?
- b) Who is the speaker of these words? To whom are they spoken?
- c) What is suggested about the character referred to as “you”

22. "Our emotions held true to our role as unofficial ambassadors"

- a) From which text is this line taken? Who is the writer?
- b) In what situation is this uttered? Who is the speaker?
- c) Explain the role played by the speaker and his fellow men as 'unofficial ambassadors' in this situation.

23. "I am afraid it will not go with my dress...." She answers

- a) From which text are these lines taken? Who is the writer?
- b) Who is 'she' with whom is she speaking?
- c) What is referred to it as here? What sort of person is 'she'?

24. "When he couldn't he jumped out. They were both lying on the gravel now but I didn't call out to the "driver to wait for them"

- a) From which work are these lines taken? Who is the writer?
- b) Who is the speaker? Who are referred to as 'they'?
- c) Why did the speaker behave in this manner?

25. "Aunt often tells me that the Evil one tempts me and that I always yield. This time I'm not going to yield"

- a) From which text is this extract taken? Who is the writer?
- b) Who speaks these words? When are these words spoken?
- c) What trait of the speaker is revealed in this extract?

APPRECIATION OF ENGLISH LITERARY TEXTS

CONTEXT QUESTIONS

NOVEL: BRINGING TONY HOME

Section B

Read the following extracts and answer the questions given below them.

1]" Mother having put Little Sister to sleep, came out and stood in the doorway and said something to the effect that I would help her if father finished his dinner now. Father stood up in response and before proceeding up into the little hall for his dinner, passed final judgement and closed the case; he said that Tony was a most ungrateful animal to have run away like that after I went through all that trouble to bring him home, and it is best that I forget the wretched dog .“

- 1] What is the situation described here?
- 2] What made the father think that Tony was ungrateful?
- 3] Explain the meaning of these words.
 - a] proceeding
 - B) wretched
- 4] Described the feelings of the narrator. How can you relate this incident to the relationship between children and parents?

2] We, mother carrying sister, and I, left Depanama when it was just beginning to get dark. We walked up the narrow gravel path on to the Pannipitiya - Borella road, passing Ambagashatara Handiya - the junction of the four mango trees - with the man at the boutique trying to light his old petromax lamp and mother hurrying past because she didn't want to be explaining things to him.

- 1] What is the situation described here?
- 2] Why is mother hurrying past the man?
- 3] Explain the meaning of the following words.
 - a] gravel path
 - b] boutique
- 4] Comment how this situation affects the development of the story?

3] “And then came the bark; the sharp clipped aristocratic bark, and with it came Tony, crashing through Mrs. Jayasingha with the custard pudding in the dessert cup held delicately on one hand and the dessert spoon suspended somewhere between my mouth and her ample bosom, and uncle Ronald opening and closing the folds of the accordion in an arc just below his chin “.

- 1] What is the situation given in the passage? Where does it take place?
- 2] Why was Tony excited?
- 3] Write the meaning of the following words;
 - a] delicately
 - b] suspended
- 4] What does this passage reveal about the relationship between Tony and the narrator?

4] “It was awful and scary in the beginning and it pressed down from all sides. Then I saw the window. It had a green frame with rusted iron bars across which sagged a curtain improvised from a piece of an old saree. It was the white violet saree with clusters of purple flowers Mother used to wear for months until it broke into little pillow covers for sisters when she was born and also a coverlet for the cot’ now it has become a window curtain. The panes had opened outwards but I could see an edge of one of the panes where I caught the sun and that edge as green too- faded dirty old green. Beyond that was another green, leaves, wet and glistening in the sun, and looking unusually fresh and clean.

- 1] What is the situation referred to in the above extract? Where does it take place?
- 2] What made “I” speak these words?
- 3] Write the meaning of the following words/phrases in your own words;
 - a] Awful and scary
 - b] Improvised
- 4] Describe “I” and his/her efforts to express his childhood memories related to the environment.

5] “I was sad and I was angry. Not because we had left Depanama. Not because we had become poor and were shifted to a half a house; I was too young to understand the implication of that , and I was not angry because I was carrying a bag full of smelly onions and michard rice. I was sad and angry because we had left Tony behind.”

- 1] Who speaks these lines? Where is he now?
- 2] Why had they shifted house?
- 3] Write the meaning of the following words/phrases;
 - a] Implication
 - b] Shifted
- 4] Comment on the feelings of the speaker. Which themes of the novel are highlighted through his thoughts?

6] “We got from the rear entrance and Tony was waiting his turn impatiently, placing his paw twice on footboard to be pushed back by the conductor; ‘chip chip’ said the conductor never even looking fully at the dog and I was too frightened to look back as I sat away from mother on a seat on the side-row and kept looking past the driver’s head and through the slightly upturned half-of -the windscreen to the darkness beyond, until I heard the conductor shout ‘Raaaaaights’ and the bus lurched forward...”

- 1] What is the situation described here?
- 2] What did Tony want to do?
- 3] Write the meaning of the following words/phrases;
 - a] frightened
 - b] lurched forward
- 4] Describe the feelings of the speaker in this situation

7] “The suitcase mother carried in one hand and the reed baf - ‘panmalla’ which I carried and which smelled of onions and milchard rice- were deposited on the ground and Tony settled down among them, panting happily and giving us grateful looks, for he was never allowed to follow us this far from home. I squatted by his side in the gloom of late evening, and felt him warm, and my fingers were moving through the soft light brown coat and I kissed him lightly on the forehead.

- 1] What is the situation described in the passage?
- 2] What is the reason for the happy mood of Tony ?
- 3] Explain the meaning of the following words;
 - a] deposited
 - b] grateful
- 4] Describe the attitudes of the narrator towards his pet, Tony.

8] “That night I couldn’t sleep because the frogs kept croaking. I felt as if there were millions of them now and they were not only croaking but braying, neighing, roaring and trumpeting. Father was peacefully snoring away on bed and Mother was sleeping with Little Sister on the other-the one I occupied when I was running a high temperature for three days- and I was back on the floor where I kept tossing and turning, unable to sleep.

- 1] What is the situation given in the passage?
- 2] Why could the speaker not sleep that night?
- 3] Explain the meaning of the following words;
 - a] occupied
 - b] tossing
- 4] Comment on the feelings of the speaker in this situation?

9] “He pleaded, ‘son, I’ll leave you in charge of the shop, it’s yours. Take it.’ The boy made a wry face at the mention of the shop; fortunately the dim light did not reveal it fully. ‘I have learnt valuable things in the United States at a cost of several thousand dollars. Why can’t our country make use of my knowledge? I...I...can’t...’ though he avoided the phrase ‘vendor of sweets’, his repugnance for the occupation came out unmistakably”.

- 1] Who are the two characters that converse here?
- 2] Why did the boy make a wry face?
- 3] Explain the meaning of the following words;
 - a] reveal
 - b] Repugnance
- 4] How do these two characters differ from each other?

10] “First I stood up, and Tony paused briefly in his eating, but when I stood still, he went back to his bun and then I took one step back, away from him, and he didn’t notice, and another step, and then another, and another and Tony kept eating his bun. Then I turned around, closed my eyes and ran. I ran with the harsh mid-day sun burning all around me, past the Ambagashatara Junction, past ManchiAkka’s boutique and never once looking back, by the time I reached the spot where they were up the giant wheel overlooking the railway station I felt like my chest was going to explode.”

- 1] What is the situation described here?
- 2] Why did he feel like his chest was going to explode?
- 3] Explain the meaning of the following words;
 - a] paused
 - b] harsh
- 4] What does this event describe about meeting and parting of humans?

11] “I was squatting on the ground wanting to cry and scream and bawl but not being able to do any of them when a man walked into the verandah of small house with two rabbits on the wall; he came from within the dark interior of the house and stood there looking at me as if I was crazy.”

- 1] How do you describe this situation?
- 2] Why does the narrator want to cry, scream and bawl?
- 3] Explain the meaning of the following phrases using your own words;
 - a] squatting on the ground
 - b] as I was crazy
- 4] How do you describe the inner conflicts of the narrator?

12] “I kept to the new road and passing the Bo tree on my right and a little temple with a small white dageba down below on my left the road took a wide crescent like bend just above a paddy field; the paddy was ripe and heavy with grain, and the field beginning like a corridor between the highland on the edge of which the road ran, and a thick woodland on the other side, broadened to vast panorama of golden -brown in the distance”

- 1] What is the situation described in the passage??
- 2] From where does the narrator come and to where?
- 3] Explain the meaning of the following phrases using your own words;
 - a] a crescent like bend
 - b] a vast panorama
- 4] How does he feel about this surrounding?

13] “Tony was still lapping and my hands were still in water with fish pecking and the smell of paddy and mud all around me. When I heard the whistle of the train, and it was like someone was calling. I clambered up the slope dragging Tony along just when the little train emerged from the bend coming from Colombo and going towards from where I came.”

- 1] What is the situation described in the passage?
- 2] From where does the narrator come and to where?
- 3] Explain the meaning of the following phrases using your own words;
 - a] a crescent like bend
 - b] a vast panorama
- 4] How does he feel about this surrounding?

14] “Minutes later I fell into Borella-Pannipitiya road at Polwatta where the paddy field comes round once more to cross the road in its spread towards Hokandara and where on Easter Sunday in April 1942 a British Hurricane Fighter plane crashed-landed during the Japanese air raid and I still have a clear recollection of seeing the wounded pilot being taken on hackery driven by Carter John along the road in front of the house by the fir trees where we lived”

- 1] What is the situation described in the passage?
- 2] What is the place?
- 3] Explain the meaning of the following words;
 - a] recollection
 - b] hackery
- 4] What is the attitude of the narrator towards the changes?

15] “I wanted to tell my Father that if I asked my elder’s permission to do what I did I would never have been allowed to do what I did, and on the other hand if they asked me to do what I did I would never have done it, but I kept mum and listened to the frogs. I thought there were hundreds of them now drawing Father’s voice and he was telling me for the millionth time about Casabianca,”

- 1] What is the situation described in the passage? What is the place?
- 2] Who is Casabianca ?
- 3] Write the meaning of the following words/phrases;
 - a] drawing Father’s voice
 - b] kept mum
- 4] What is the attitude of the narrator towards this Father?

16] “On the pavement just outside ‘Kitchen No. 1’ a man was seated on a wooden box, and he was pitch black and he had his crinkly hair spread from ear to ear in that travellers palm hairdo and he was wearing a spotlessly white apron which made him look darker, and immediately on seeing him Sirisena and the boys broke their silence and clinging on to the barbed wire fence began clamouring for ice.”

- 1] What is the situation and place described in the passage?
- 2] What is his attitude towards the man seated on the wooden box?
- 3] Write the meaning of the following phrases;
 - a] crinkly hair
 - b] broke the silence
- 4] What does this passage reveal about the relationship between the narrator and the boys?

17] “We moved from the big house to the small one at Depanama and Father had no time to play for he left home early in the morning on a bicycle and would return late at night even on Saturdays, and sometimes he would be gone for days. And the tennis court was abandoned and weeds grew all over it and the iron roller used to level the court was dragged by some village boys,”

- 1] What is the situation described in the passage?
- 2] Where is the big house situated?
- 3] Describe the meaning of the following words;
 - a] abandoned
 - b] dragged
- 4] How does he feel about the abandoned tennis court?

18] “They kept shifting on their feet and kicking the ground and trying desperately to look away but their eye kept coming back to the girl and they were pretending not to see what they saw-milky white legs right up to the thighs and beyond to a flash white knickers, and the girl kept doing whatever she was doing-I don’t remember what she was doing because that was totally eclipsed by those unusually white legs-and she did not look up even once”

- 1] What is the situation and where does it take place?
- 2] What is the name of the girl mentioned in the paragraph?
- 3] Describe the meaning of the following words;
 - a] desperately
 - b] eclipsed
- 4] Why are they pretending not to see what they saw?

19] “I saw Piyasena, Jayasena and Jinadasa- three brothers who lived in a wattle and daub house on the edge of the paddy field within sight of the house we lived in, and who would come every evening and play with me in our backyard because, Mother wouldn’t let me go out and play with them - and they saw me and broke away from the crowd and came running up to me and grinning from ear to ear kept looking at me from head to foot like I had came from the moon, but I was in a mighty hurry and mumbling some excuse went on my way”

- 1] What is the situation and where does it take place?
- 2] What is the narrator’s Mother’s feeling about the three?
- 3] Describe the meaning of the following phrases;
 - a] broke away from the crowd
 - b] grinning from ear to ear
- 4] What is the attitude of the narrator about the three brothers?

20] “I think he thought I was going to speak to him and almost took a step forward but three came within me that inhibition now almost like a fear- it was a strange feeling that held me back from making contact with these people from the past and looking back now I remember it was like wanting to hang on to a dream and not wanting to hang on to a dream and not wanting to wake up.”

- 1] What is the situation described in the paragraph?
- 2] Who is referred to as ‘He’?
- 3] Describe the meaning of the following words or phrases;
 - a] hang on to
 - b] inhibition
- 4] What is the attitude of the narrator towards ‘he’?

NOVEL: THE PRINCE AND THE PAUPER

Section B Questions

(14)" And now and then his mind reverted to his treatment by those rude Christ's Hospital boys, and he said, ' When I am king, they shall not have bread and shelter only, but also teachings out of books; for a full belly is little worth where the mind is starved, and the heart. I will keep this diligently in my remembrance, that this day's lesson be not lost upon me, and my people suffer thereby; for learning softeneth the heart and breadth gentleness and charity. The lights began to twinkle, it came on to rain, the wind rose, and a raw and gusty night set in. The homeless heir to the throne of England still moved on, drifting deeper into the maze of squalid alleys."

- 1) What is the situation described? Where is the homeless heir going to?
- 2) What sort of treatment did the boy get from Christ's Hospital boys?
- 3) Explain the following in your own words
 - a) Keep this diligently
 - b) Maze of squand alleys
- 4) What themes of the fiction are revealed through this passage?

(15)" The stunning surprise of this reply nailed the hag's feet to the floor where she stood, and almost took her breath. She stared at the prince in stupid amazement, which so amused her ruffianly son that he burst into a roar of laughter. But the effect upon Tom Canty's mother and sisters was different. Their dread of bodily injury gave way at once to distress of a different sort. They ran forward with woe and dismay in their faces, exclaiming:

'O poor Tom, poor lad'

The mother fell on her knees before the prince, put her hands upon his shoulders, and gazed yearningly into his face through her rising tears. Then she said:

' O my poor boy! Thy foolish reading hath wrought its woeful work at last, and ta'en thy wit away. Ah! why didst thou cleave to it when I so weren't thee ' gainst it? Thou'st broke thy mother's heart'

- 1)What is the situation described? Where does it take place?
- 2)Why was the old woman surprised?
- 3)Explain the following in your own words
 - a) Nailed the hag's feet
 - b) Cleave to it
- 4)What behaviours of the people in the society can you see here?

(16) Answer me truly on thy faith and honour! Uttered I hear a command, the which none but a king might hold privilege and prerogative to utter, would such commandment be obeyed, and none rise up to say me nay? '

'None, my liege, in all these realms. Thou art the king- thy word is law.'

Tom responded in a strong, earnest voice and with great animation:

'Then shall the king's law be law of mercy, from this day, and never more be law of blood! Up from thy knees and away! To the Tower and say the king decrees the Duke of Norfolk shall not die! '

The words were caught up and carried eagerly from lip to lip far and wide over the hall, and as Herford hurried from the presence, another prodigious shout burst forth:

'The reign of blood is ended! Long live Edward'

- 1) What is the situation described?
- 2) How does Tom's word become the law?
- 3) Explain the following in your own words
 - a) Hold privilege
 - b) Prodigious shout burst forth
- 4) What does this passage reveal about qualities of Tom?

(17) "Then I will speak it out, for it lieth near my heart. Sith thou art no more Prince of Wales, but king, thou canst order matters as thou wilt, with none to say nay; wherefore it is not in reason that thou wilt longer vex thyself with dreary studies, but wilt burn thy book and turn thy mind to things less irksome. Then am I ruined, and mine orphan sisters with me!'

'Ruined? Preethee, how?'

'My back is my bread. O my gracious liege! If it goes idle, I starve. An thou cease from study, mine office is gone, thou'lt need no whipping boy. Do not turn me away!'

Tom was touched with this pathetic distress. He said, with a right royal burst of generosity; 'Discomfort thyself no further, lad. Thine office shall be permanent in thee and thy line, forever.

1. What is the situation described? Who is referred to as I in the first line?
2. What is the distress of the lad?
3. Explain the following in your own words
 - a) Vex thyself with dreary studies
 - b) Less irksome
4. What themes are reflected through these lines?

(18) 'Mates he is my son, a dreamer, a fool, a stark mad- mind him not- he thinketh he is the king.'

I am the king, 'said Edward, turning toward him, as thou shalt know to thy cost, in good time. Thou hast confessed a murder- thou shall swing for it.'

'Thou'lt betray me! - thou? An I get my hands upon thee-'

‘Tut-tut! ‘said the burly Ruffler, interposing in time to save the king, and empathising this service by knocking Hobbs down with his fist. Then he said to his majesty, ‘Thou must make no threats against thy mates, lad; and thou must guard thy tongue from saying evil of them elsewhere. Be king, if it please thy mad humour, but be not harmful in it. Sink the title thou hast utters- ‘tis treason; we be bad men, in some few trifling ways, but none among us is so base as to be traitor to his king; we be loving and loyal hearts, in that regard. Note if I speak truth. Now-all together; ‘Long live Edward, king of England!’

‘LONG LIVE EDWARD, KING OF ENGLAND!’

1. What is the situation. Who utters the first line of this passage?
2. Why does Edward has the idea that the speaker of the first line should be punished?
3. Explain the following in your own words
 - a) Trifling ways
 - b) Guard thy tongue
4. Comment on the behaviour of the Ruffler

19. With unutterable misery the fettered little king heard the voices and footsteps fade away and die out. All hope forsook him now. ‘My only friend is deceived and got rid of, ‘he said; ‘the hermit will return and- ‘He finished with a gasp; and at once fell to struggling so frantically with his bonds again, that he shook off the smothering sheepskin.

And now he heard the door open! The sound chilled him to the marrow- already he seemed to feel the knife at his throat. Horror made him close his eyes- and before him stood John Canty and Hugo!

He would have said ‘Thank God! ‘if his jaws had been free.

1. What is the situation described? Who is the friend mentioned?
2. Why does the opening of door make the king afraid?
3. Explain the following in your own words.
 - a. Hope forsook him-
 - b. Smothering sheepskin-
4. Comment on different feelings experienced by the speaker

20. ‘Trouble me not- it is nothing but a scurvy faintness. Raise me! There, ’tis sufficient. Come hither, child; there, rest thy poor troubled head upon thy father’s heart, and be at peace. Thou’lt soon be well; ‘tis but a passing fantasy. Fear thou not; thou’lt soon be well.’ Then he turned toward the company; his gentle manner changed, and baleful lightnings began to play from his eyes. He said;

‘List ye all! This my son is mad; but it is not permanent. Overstudy hath done this, and somewhat of too much of confinement. And away with his books and teachers! He raise himself higher still, and went on with energy. ‘He is mad; but he is my son, and England’s heir; and, mad or sane, still shall he reign.

1. What is the situation described in this passage? Who is referred to as 'me' in the first line?
2. Why does he ask to stop studies of the England's heir?
3. Explain the following in your own words.
 - a. Baleful lightning
 - b. Too much confinement-
4. What aspects of the speaker's character are revealed through this passage?

NOVEL : THE VENDOR OF SWEETS

1) Read the following extract and answer the questions below it.

The only letter Jagan rigorously suppressed was the one in which Mali had written after three years' experience of America, 'I've taken to eating beef, and I don't think I'm any the worse for it. Steak is something quite tasty and juicy. Now I want to suggest, why don't you people start eating beef? It'll solve the problem of useless cattle in our country and we won't have to beg for food from America. I sometimes feel ashamed when India asks for American aid. Instead of that, why not slaughter useless cows which wander in the streets and block the traffic?' Jagan felt outraged. The Shastras defined the five deadly sins and the killing of a cow headed the list.

I. What is the situation described in the passage?

II. As described in the extract why is Jagan worried?

III. Write the meaning of the following in your own words.

a) Slaughter-

b) Outraged-

IV. What theme/themes reflected through this extract. (4marks)

2) Read the following extract and answer the questions below it.

Matters became worse when Mali indicated the girl at his side and said, "This is Grace. We are married. Grace, my dad." Complete confusion. Married? When were you married? You didn't tell me. Don't you have to tell your father? Who is she? Anyway, she looks like a Chinese. Don't you know that one can't marry a Chinese nowadays? They have invaded our borders. Or perhaps she is a Japanese. How was one to find out? Any indiscreet question might upset the gentleman with the camera. Jagan threw a panicky look at his cousin and Bed on the pretext of supervising the loading of the baggage into Gaffur's taxi outside. A gaping crowd followed them to the car murmuring, "He's come from America." Mali took notice of Gaffur by saying, "Jalopy going strong?" Gaffur did not understand the word "jalopy" (which sounded to everyone like the "jilebi" prepared in Jagan's shop).

- I. What is the situation given in the passage?where does it take place? (2marks)
- II. Why was Jagan confused ? (2marks)
- III.Explain the meaning of the following words. (2marks)
- a) Indiscreet –
- b) Gaping -
- IV.What state of mind is reflected by Jagan's behaviour? (4marks)

3) Read the following extract and answer the questions below it.

Though they lived under one roof ,they might be in two different worlds. When he saw the light through the chink in the door, Jagan knew that the boy was in his room. He dared not knock on it. Rarely did they ever reach home at the same time so that there was no chance of their meeting in the hall. Jagan felt harrowed by the lack of information When the cousin arrived at his appointed time, he found Jagan looking so restless that he felt constrained to remark as he emerged from the kitchen, " you are blessed with every gift of life: with what ninety out of a hundred people crave for—money; and what a hundred out of a hundred do not attain-contentment. Yet you have not mastered one thing, that's the art of looking happy. You are always looking careworn."

'If one looks worn out by cares, God knows one must have sufficient cause. Do you see Mali at all?'

- I. What is the incident described in this passage? When does it take place? (2 marks)
- II. What is meant by're different worlds' (2 marks)
- III.Write the meaning of the following words in your own words. (2 marks)
- a) Constrained
- b) harrowed
- IV.What does the passage reveal about the relationship between father and son? (4marks)

4) Read the following extract and answer the questions below it.

When he came at 4: 30 p.m. Jagan shouted, "Come here, I am waiting for you.' The cousin held up his arm as much as to say, "Wait till I finish my savouring duties." While he was in the kitchen, Jagan's ardour cooled.

He had mentally rehearsed a speech beginning, "Do you know but actually asked when the cousin emerged from the kitchen, "How well do you know Mali?"

He spent a little time gazing the tailor across the road pedalling his sewing machine, which, as Jagan knew, was a sign that the cousin was in deep thought. He shook him out of it by saying, 'Mali is not married."

- I) What is the situation? When was it taken place?
- II)comment on the relationship between these two people Jagan and Cousin.
- III)explain the meaning of the following words Ardour
- a) Savouring
- IV)what is /are the theme /themes that is reflected through this incident

5) Read the following extract and answer the questions below it.

"Don't you know what a psychiatrist is? What a backwood this is, where nothing is known." With that Mali turned and went in, leaving Jagan transfixed to the spot. He tried to recollect the words that Mali had said and tried to make out their meaning. There was no meaning. What was a psychiatrist? What would he do? Before he could sort it out in his mind, the neighbour edged along to the fence, commenting, "So rare to see you! What is your son doing?."

"He is in business with some American businessmen."

"Oh, that's very good. So he will earn dollars for our country. Very good, very good . . . 'On this pleasant note Jagan tore himself away, because he felt that the next question was going to be about the daughter-in-law. Funny situation! —not knowing whether she is a daughter-in-law or not. He was totally at a loss to decide who was lying.

I. What is the situation presented in this text?

II. What made Mali to talk about a psychiatrist? (2 marks)

III. Write the meaning of the following words in your own words. (2 marks)

a) Backwood-

b) Edged-

IV. Comment on the passage? To what theme does it relates? (4 marks)

6) Read the following extract and answer the questions below it.

Jagan could not help asking, "Why are you bothered about it? "

"Very important, very important, I tell you. When I have found it, you will know." He unwrapped himself from the stick abruptly and said, "Now I remember, come with me." He moved briskly towards the pond. "Come down with me. Mind the steps—they are slippery." He went down the steps and up to his knees in water. Jagan lagged behind, unable to comprehend the other's action. "Perhaps he is going to knock me into the pond and go back to the town and report, 'The maker of sweets has vanished.' The other's face was flushed with excitement as he looked up and cried, "Won't you come down? What if your dhoti gets wet? You can dry it later." His tone was peremptory.

I. Where does this take place? Where are the characters appeared in this text? (2 marks)

II. Briefly explain the situation. (2 marks)

III. Write the meaning of the following. (2marks)

a) Briskly

b) Peremptory

IV. Why was Jagan worried? (4marks)

7) Read the following extract and answer the questions below it.

"The rest Jagan did not hear; he lost interest in the tall girl who was only a sort of advance guard for her younger sister, who came with downcast eyes and bowed head and moved across the arena so fast that Jagan could not take in any detail. "Not short nor tall, nor fat nor puny . . . e" Jagan could not arrange her in any clear outline. The details overlapped, but producing only impressions of an agreeable nature, and not provoking aversion as on the previous occasions. "How is she to know what I look like if she flits by so fast?" Jagan speculated. "I don't care what my brother is going to say later; for the present I am going to stare, gaze, and study. I don't care what anybody thinks." He stared unwinkingly at the girl. She had a thick wad of wavy hair, plaited and decorated flowers and many pieces of jewellery.

I. Whose thoughts are expressed in this passage? Who is referred to as 'she'?(2 marks)

II. What prompted these thoughts in the speaker?(2 marks)

III. Write the meaning of the following words in your own words?(2 marks)

a) Puny

b) Flits by

IV. What is the theme that is reflected through this incident?(4 marks)

8) Read the following extract and answer the questions below it.

"But the lawyer will have to build it up and establish it," said the cousin, "with proper evidence. He is thinking of ways and means. If he is able to establish the malafides of the policeman, we may even file a counter case in order to strengthen ours."

Jagan's mind had attained extraordinary clarity now. He threw a look at his bag, lightly lifted it, and said, "I wish you all luck; you and your lawyer and his distinguished client and also that poor soul—the policeman who had the misfortune to stop the green car: but don't expect me to take any part in it. Leave me out of it completely; forget me and I'll go away without asking too many questions."

"Where, where are you going?" asked the cousin anxiously.

"I will seek a new interest—different from the set of repetitions performed for sixty years. I am going somewhere, not carrying more than what my shoulder can bear. All that I need is in that bag...."

"Including the bank book, I suppose," asked the cousin, "which is a compact way of carrying things. How far are you going?"

I. What is the situation described in this text?(2 marks)

II. What does Jagan intend to do in the future?(2 marks)

III. Write the meaning of the following words.(2 marks)

a) Malafides

b) Establish

IV. What unimpressive feature of the society is reflected through this text (4 marks)

9) Read the following extract and answer the questions below it.

"What do you mean?" said Jagan, leaning back in the shadow of Sir Frederick's spurs. All kinds of morbid and terrifying speculations arose in Jagan's mind. Was the boy counterfeiting money or murdering someone? A hundred evil possibilities occurred to him. He gripped the other's wrist and commanded, "Tell me everything without concealing anything."

The cousin shook off the hold contemptuously. "He is writing, that's all. Wants to be a writer."

"Writer" meant in Jagan's dictionary only one thing—a 'clerk' - Anglo-Indian, colonial term since the days when Macaulay had devised a system of education to provide a constant supply of clerical for the East India Company. Jagan felt aghast. Here he was trying to shape the boy into an aristocrat with a bicycle. college life, striped shirts and everything, and he wanted to be a "writer"! Strange!

"Why does he want to be a writer?" he asked.

"I don't know. You will have to ask him."

"Where does he want to work? It's degrading!" he cried, "after all the trouble I have taken to build up a reputation and status!"

He beat his brow in despair.

I. What is the situation? (2 marks)

II. As described in the extract why is Jagan worried and troubled? (2 marks)

III. Explain the meaning of the following words. (2 marks)

a) Concealing

b) Contemptuously

IV. Describe Jagan's character as reflected in the above text? (4 marks)

10) Read the following extract and answer the questions below it.

"What has it to do with her?" asked Jagan; the connections were baffling, like the wiring at the back of the radio panel.

"Why would she stay here?" asked the boy plainly. "She has nothing to do."

"I do not understand what you are talking about. I have never been able to understand you at all. Call her, let me talk to her." He had got used to the presence of Grace in the house, and he felt desolate at the thought of losing her.

"She has gone out," said Mali briefly.

"Where, at this time of the night? "

"She can go where she pleases. Why should anyone question her?"

"No, it's not that," said Jagan. Fate seemed to decree that there should be no communication between them. Some invisible force twisted their tongues when they wanted to speak and made them say the wrong things. Jagan stood desperately, bent down close to his son's face, and cried,

"Where does she go? Why does she go? Is she unhappy here? "

Mali rose to his feet and said, "Who are you to stop her from going where she pleases? She is a free person, not like the daughters-in-law in our miserable country."

Jagan said, "I just want to know why she is thinking of going, that's all. She is, of course, free. Who says she is not? Has anything made her unhappy? "

what is there to keep her happy?" cried Mali. "This is a miserable place with no life in it. She was used to a good life. She came here to work, and she is going back because she has no work to do."

I. What is the situation?when does it take place? (2 marks)

II. What is Mali arguing against? (2 marks)

III.Explain the following words. (2 marks)

a) Desolate

b) Miserable

IV.Comment on the passage. To what theme does it relates? (4 marks)

APPRECIATION OF ENGLISH LITERARY TEXTS

CONTEXT QUESTIONS

Read the following extracts and answer the questions given below each extract.

1). **"Just sit down, take it slowly**

You are still young, that's your fault"

a) Name the work from which these lines have been taken. Name the writer.

b) Who is the speaker?

c) What is 'your fault' meant by the speaker?

2).**" He laughed at them and said, Tut tut!**

We never heard such title – tattle"

a) Name the work from which these lines have been taken. Name the writer.

b) What is the title –tattle he is laughing at?

c) What are his attitudes towards them?

3) **"How dull and shapeless the nursery teapot seemed in comparison!"**

a) Name the work from which these lines have been taken. Name the writer.

b) Whose thoughts are these? Where is the person at the moment?

c) Describe the qualities shown through these thoughts of this person.

4). **" It is not half as useful as Logic, for it does not prove anything..."**

a) Name the work from which these lines have been taken. Name the writer.

b) Who is the speaker? What is referred to as "it ".

c) Comment on the attitudes of the speaker towards " it "?

5). **“ I absolutely like her! Absolutely! Even though her cheeks are dimpled, I like her!”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is the speaker? Who is referred to as ‘her’?
- c) What dramatic technique is employed here? What is the effect created?

6). **“ You are becoming the same as those whose language I cannot understand”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) What is the ‘language’ meant by the speaker in this line?
- c) What is the tone of the speaker?

7). **“ Before that fatal hour**

That saw me captive on the potter’s wheel”

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is referred as ‘me’? What is referred to as ‘that fatal hour’?
- c) What are the feelings of the speaker?

8). **“ There’s nothing you can do to help us but**

It’s good to know some lines haven’t yet been cut”

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is the speaker? To whom are these words spoken?
- c) Explain the message conveyed through the last line.

9). **“ Here is a red rose! I have never seen any rose like it in all my life. It is so beautiful that I am sure it has a long Latin name.”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is the speaker? What is the situation?
- c) What qualities of the speaker are depicted through these words?

10). **“ Closer now. Brown and gray. Brown or gray. Waves rushing past the conifers and coming closer to our room.”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) What is the situation described here?
- c) What is the effect created through these words? What techniques does the writer use to create this effect?

11). **“but for some days past he had practiced with the key of the school – room door; he did not believe in trusting too much luck and accident. The key turned swiftly in the lock, but returned.”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is referred to as ‘he’? What is ‘he’ doing at the moment?
- c) What qualities of ‘he’ are shown in these lines?

12). **“ Or dear, I almost forgot! Cold soup is no good for my sweet heart!”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is the speaker? Who is referred to as ‘sweet heart’?
- c) Describe the relationship between the speaker and his sweet heart.

13). **“ Why should I get angry with you?....What is it?**

Please tell me my darling”

- a) From where are these lines taken? Who wrote them?
- b) Who speaks these words? To whom are they spoken to?
- c) What is the situation described here?

14). **“ And he was rich – yes, richer than a king**

And admirably schooled in every grace;”

- a) From which text are these lines taken? Who wrote them?
- b) Who is ‘he’ referred to? What do these two lines tell about ‘he’?
- c) What literary device is used in the first line?

15). **“ Me came the answer from the side of the wall, didn’t you hear me?” I have been looking for you.....”**

- a) From which text are these lines taken? Who wrote them?
- b) Who are ‘me’ and ‘you’ mentioned here? Where is ‘me’ at this moment?
- c) What is the situation described here?

16). **“ There is nothing you can do to help us but**

It’s good to know some lines haven’t yet been cut”

- a) From which text are these lines taken? Who wrote them?
- b) What is the situation described here?
- c) What is meant by ‘some lines haven’t yet been cut ‘here’?

17). **“ There is a way, but it is terrible that I dare not tell it to you”**

- a) Name the work in which these lines are taken. Name the writer.
- b) Who is the speaker here and to whom the words are spoken to?
- c) What is the situation described here?

18). **“ It is strange how clear your thinking is. I did not see my life flash by. There was no insane panic.”**

- a) From which work have these lines been taken? Who wrote them?
- b) Whose experiences are being described here? Where were these actions taken place?
- c) What qualities of the speaker are depicted here?

19). **“ Come, come, it’s merely nerves, he’s certain**

(But just the same, he draws the curtain)

- a) From which text has this extract been taken? Who has written it?
- b) To which event does this speaker refer? Where is ‘he’ at this moment?
- c) What idea is reflected about the speaker from these lines?

20). **“ Now there’s a way and I know that I have to go away”**

- a) From where has this extract been taken? Who has written it?
- b) Who is referred to as ‘I’? What is meant by ‘there’s a way’ by the speaker?
- c) What reason can you identify for ‘I’ to speak in this manner?

21). **“There was no insane panic. There was absolute clarity and awareness of what was happening at the moment”**

- a) From which text has this extract been taken? Who is the writer?
- b) To which occasion does this speaker refer? Whose ideas are revealed here?
- c) What is implied by “ There was no insane panic”?

22). **“ In fact she is like most artists, she is all style, without any sincerity. She would not sacrifice herself for others.”**

- a) Name the text from which this extract has been taken? Who is the writer?
- b) Who speaks these words? What is the context of the above extract?
- c) What is the attitude of the speaker towards artists which is reflected by this extract?

23). **“Well then, if that’s so, the best idea is to get him on our side and get his wife to weave a lot more of that cloth.”**

- a) From where is this extract taken? Who is the writer?
- b) Who speaks these words? To whom are they spoken?
- c) Which aspect of the theme is brought out by this extract?

24). **“Do you think I’m afraid of you just because you have large fists and a bull’s throat? Eh? You Bourbon!”**

- a) Name the text that carries this extract. Who has written it?
- b) Who are referred to as ‘I’ and ‘You’ in this extract?
- c) What is the tone of the person referred to as ‘I’? Name the literary device used to describe ‘You’ here.

25). **“Up there he’s a king on throne**

But at home you should hear him mourn”

- a) Name the work from which these lines have been taken. Name the writer.
- b) Name a technique in the first line and explain its effect.
- c) What is the message brought out in these lines?

26). **“ There’s still time for some to go in and some to come out”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who are referred to ‘some’? Where does this action take place?
- c) What is the effect created by these lines?

27). **“I had an image of my father walking out of the hotel, there were puddles everywhere, he had his trousers rolled up. I’ll ring Ma on her mobile as soon as I get to a phone, I thought.”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) Whose thoughts are described here? Where is the speaker at this moment?
- c) What implications are brought through the thoughts of the speaker?

28). **“Ungrateful?” said the girl. I tell you what, you are very rude; and after all, Who are you?”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is the speaker? To whom are these words are spoken?
- c) What is the tone of the speaker and what ideas are conveyed through this tone?

29). **“Don’t be a fool, dearest. I’ll be back. I know I’ll go to the Kyoto just to make a lot of profit.”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is the speaker? To whom are these words are spoken?
- c) What qualities of the speaker are revealed through these lines?

30). **“Fire then! You can’t understand what happiness it would be to die before those beautiful eyes, to be shot by a revolver held in that little, velvet hand...”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is the speaker? To whom are they spoken?
- c) Name a literary device used in these lines and explain it’s effect.

31). **“Most of all, I want to re- learn**

How to laugh for my laugh in the mirror

Shows only my teeth like a snake’s bare fangs”

- a) Name the work which carries these lines. Name the writer.
- b) Who speaks these words? To whom are they spoken?
- c) Name the technique used here to describe the speaker? What kind of character is revealed by this technique?

32). **“That distance keep him out of danger,
And what a view- just like the movies”**

- a) Name the work which carries these lines. Name the writer.
- b) Who is referred to as “Him”? What is the context?
- c) Comment on the effect created by the last line.

33). **“ In the dressing room there is a mixture of emotions: anger, relief, joy”**

- a) Name the work which carries these lines. Who is the speaker?
- b) Whose emotions are described here?
- c) What personality traits are exposed through these changing of emotions from anger to joy?

34). **“ But with me she will not dance, for I have no red rose to give her”, and he flung himself down on the grass and buried his face in his hands, and wept.”**

- a) Name the work which carries these lines. Name the writer.
- b) What is the relationship between the speaker and “She”?
- c) How does the speaker look at love and life according to these words?

35). **Then, in spite of the pain, I wove them again and again. But you – my dear, you exchanged it every time for the thing called “money”.**

- a) Name the work which carries these lines. Name the writer.
- b) Who speaks these words? What is referred to as ‘It’?
- c) What deference do you see between the speaker and ‘you’ in the attitudes towards life?

36). **‘God, what a woman! I’ve never in my life seen one like her! I’m lost!’**

- a) Name the work which carries these lines. Name the writer.
- b) Who speaks these words? What is referred to as ‘her’?
- c) What is the effect created by these words?

37). **“ This waiting, it’s taking forever**

Any second now.

No, not yet”

- a) From where are these lines taken? Who wrote them?
- b) What is the situation described?
- c) Explain the feelings of the speaker?

**38). “ It’s a strange life we are leading here just now,
Not a dull moment. No one can complain
of boredom that’s for sure.”**

- a) From where are these lines taken? Who wrote them?
- b) Who is the speaker?
- c) What is the tone of the speaker and what is the effect created?

**39). “It will stall us. We must keep running. I held the boys tight by their hands. We
have to get out”**

- a) From where are these lines taken? Who wrote them?
- b) Whose thoughts are described here? What are they doing?
- c) What can you say about the speaker’s character in relation to the actions and thoughts given here?

**40). “Such parts of the house as Nicholas knew best were rather bare and cheerless, but
here there were wonderful things for the eye to feast on”**

- a) From where are these lines taken? Who wrote them?
- b) Where is Nicholas? What is meant by “wonderful things”?
- c) What qualities of Nicholas are revealed in this lines?

41). “You must allow me to call things by their real names. I’m not a woman.”

- a) From where are these lines taken? Who wrote them?
- b) Who says these words? Whom are they spoken to?
- c) What does the speaker meant by “I’m not a woman”?

42). “ Yohyo. Go ahead! If she says no. You tell her you’re leaving, do you see?”

- a) From where are these lines taken? Who wrote them?
- b) Who is the speaker? What is the situation?
- c) Comment on the speaker’s attitude to life as reflected in these words?

**43). “ In fine we thought that he was everything
To make us wish that we were in his place”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who are referred to as ‘we’? Who is referred to as ‘he’?
- c) What is meant by ‘he was everything’? What are the feelings of ‘We’ towards ‘he’?

**44). “Son of the old moon- mountains African!
chief of the Pyramid and Crocodile”**

- a) Name the work from which these lines have been taken. Name the writer.
- b) What / Who is referred to as Son? Name the technique employed here.
- c) What are the attitudes of the speaker towards the person/thing addressed here?

45). “ I am afraid it will not go with my dress,” she answered; “ and besides, the Chamberlain’s nephew has sent me some real jewels cost far more than flowers.”

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is the speaker? To whom are these words spoken?
- c) Comment on the qualities of the speaker?

46). “I didn’t stop to my parents. I didn’t stop to knock on the door of my parents’ room, which was next to ours on the right as we ran out.”

- a) Name the work from which these lines have been taken. Name the writer.
- b) What is the situation described here?
- c) what are the feelings of the speaker?

47). “ You may be the evil one tempting me to be disobedient. Aunt often tells me that the evil one tempts me and I always yield. This time I’m not going to yield.”

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is the speaker? What is the situation?
- c) What is the effect created by the speech?

48). “ You may have buried yourself alive, but you haven’t forgotten to powder your face.”

- a) Name the work from which these lines have been taken. Name the writer.
- b) Who is the speaker? To whom are these words spoken?
- c) What qualities of ‘you’ are revealed here?

**49). “ These men were born to drill and die
The unexplained glory files above them”**

- a) From where are these lines taken? Who wrote them?
- b) Who are referred to as ‘these men’? Identify the literary technique in the second line.
- c) Write the meaning of the phrase “The unexplained glory files above them” in your own words?

**50). “ Art thou so fruitful? Or dost thou beguile
Such men to honor the, who worn with toil”**

- a) From where are these lines taken? Who wrote them?
- b) Who are referred to as ‘thou’ and ‘such men’?
- c) What is the idea the writer is trying to communicate through above lines? Explain briefly.

51). “.....Our emotions held true to our role as unofficial ambassadors.”

- a) From which text is this line taken? Who is the writer here?
- b) In what situations is this uttered and who is the narrator?
- c) Explain the role played by the speaker and fellow men ‘as unofficial ambassadors’ in this situation.

52). “Well, upon my own word, you are very ungrateful,”, said the students angrily; and the threw the rose into the gutter, and a cart - wheel went over it’

- a) From where is this lines extracted? Who wrote it?
- b) Who are referred to as ‘you’ and ‘he’?
- c) Do you approve the conduct of the speaker? Give reasons.

53). “Do you think I can fly away from my creditors in a balloon, or what? Or do you expect me to go and run my head in to a brick wall?....”

- a) From where are these lines taken? Who wrote them?
- b) What is the context of this extract? Describe briefly.
- c) What is the tone of the speaker? Why does he speak in this manner?

54). ‘....You’ve also begun to speak their language- the words which belong to the other world...’

- a) From where is this line taken? Who wrote it?
- b) Who says this and to whom is this spoken?
- c) Why can’t the speaker understand the words? Explain briefly.

**55). “ But a bird that stalks
downhis narrow cage
can seldom see through
his bars of rage”**

- a) From where are these lines taken? Who wrote them?
- b) Who is referred to as ‘his’? Where is he at this moment?
- c) Why does he stalk down his narrow cage?

**56). “ So I have learned many things
I have learned to wear many faces”**

- a) In which work do these lines appear? Who is the poet?
- b) Who is referred to as “I”? What has he learned?
- c) Why does the speaker referred to “many faces”?

57). It is not half as useful as logic, for it does not prove anything, and it is always telling one of things that are not going to happen....?

- a) From which text is this extract taken? Who wrote it?
- b) Who speaks these words? Whom are the words spoken to?
- c) What is compared to logic? What is the attitude of the speaker towards it?

58).“ She was now engaged to energetic and rather hopeless search for him among the artichokes and raspberry canes”

- a) From which text is this extract taken? Who wrote it?
- b) Who is referred to as “she”? What is she engaged in?
- c) Why does she engage herself in this rather hopeless activity?

59). “ Fromsome where an unnoticed she appeared like a wind. Since them, that lazy fellow has been coining money without lifting a finger over”

- a) From which text is this extract taken? Who wrote it?
- b) Who is the speaker? Whom are the words spoken to?
- c) Name a literary technique used in the extract. What effect does it create?

60). “ You don’t get at me with your window’s weeds and your dimpled cheeks! I know those dimples”

- a) Name the work from which this extract is taken? Who wrote it?
- b) Who is the speaker whom are the words spoken it?
- c) What attitude of the speaker is revealed here?

61). “ He glanced with rapid eyes that hurried all round

They looked like frightened beds, I thought”

- a) Name the work from which these lines are taken. Who wrote them?
- b) Whose moments are described here? How does the writer show the swift nature of ‘he’?
- c) What is the figure of speech used in this extract? Explain its effect.

62). “ he put on his rain coat because it was raining and he went out in the rain”

- a) Name the work from which these lines are taken. Who wrote them?
- b) Why did “he” go out in the rain?
- c) What kind of relationship is depicted between ‘he’ and the speaker in the above line?

63). “But I didn’t call out to the driver to wait for them. He was driving very fast. He’s right, I thought, we have to keep moving”

- a) Name the work from which these lines are taken.
- b) What is the situation described in the above lines?
- c) What does the speaker want to convey through these lines?

64). “She swept over the garden like a shadow, and like a shadow she sailed through the grove”

- a) Name the work from which these lines are taken. Name the writer.
- b) Who or what is referred to as ‘she’? Name the technique in underlined phrase.
- c) What is the effect created by the above technique?

65). “I wish I knew! From some where an unnoticed she appeared like a wind since then, that lazy fellow has been coining money without lifting a finger over”

- a) Name the work from which these lines are taken. Name the writer.
- b) Who is the speaker? To whom are these words spoken?
- c) What kind of message is conveyed through this extract regarding to?

66). ‘I’ll bring her down like a chicken! I am not a little boy or a sentimental puppy; I don’t care about this “Softer sex”’?

- a) Name the work from which these lines are taken. Name the writer.
- b) Who is referred to as “Softer sex”? Whose comment is highlighted in the above lines?
- c) What is the speaker’s attitude towards the person that he refers to as “Softer sex”?

67). “ There was a time indeed

They used to shake hands with their hearts;

But that’s gone, son;

- a) Name the work in which these lines appear. Name the writer.
- b) Who speaks these words? Who are referred to as ‘they’?
- c) What is the tone of the speaker?

**68). ‘The caged bird sings
with a fearful trill
of things unknown’**

- a) Name the work in which these lines appear. Name the writer.
- b) Why does the bird sing fearfully?
- c) What is suggested by ‘things unknown’?

69). ‘It is notable how quickly we got over on us. Although we were physically injured, mentally we held strong.’

- a) Name the work in which these lines appear. Name the writer.
- b) What is the context?
- c) Explain the qualities of ‘we’ as appeared in these lines.

70). ‘It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and make him one believe things that are not true.’

- a) Name the work in which these lines appear. Name the writer.
- b) Who speaks these lines? Who are referred to as ‘it’?
- c) What are the attitudes of the speaker towards ‘it’?

71). ‘I am not here as a visitor but as creditor, and there’s no dress specially prescribed for creditors....’

- a) Name the work in which these lines appear. Name the writer.
- b) Who is referred to as ‘I’? Whom are these words spoken to?
- c) What is the mode of the speaker?

72). ‘Stop worrying about the super. You have got to come. Let’s paly together’

- a) Name the work in which these lines appear. Name the writer.
- b) What is the context?
- c) Comment on the relationship between the speaker and ‘you’.

**73). “And long will stand the empty plate,
And dinner will be called”**

- a) From where are these lines taken? Who wrote them?
- b) Whose thoughts are reflected here? Why will the plate be empty?
- c) What is the speaker’s feeling of himself?

**74). “It’s strange life we’re leading here just now,
Not a dull moment. No one can complain.”**

- a) From where are these lines taken? Who wrote them?
- b) Who are referred to as ‘we’? What type of strange life are they leading just now?
- c) Name at least one literary device used in the extract. What effect does it create?

75). “Yes, I dislike you, I don’t like you, I am not fond of you- you are a cross woman!”

- a) From which work is this extract taken? Who wrote it?
- b) Who speaks these words? To whom are they spoken to?
- c) What qualities of ‘I’ reflected in these words?

76). “I grieved over her, I wept for a month, and that’s enough for her...”

- a) Name the work from which this extract is taken? Who wrote it?
- b) Who is the speaker? To whom are these words spoken?
- c) What is the purpose of uttering these words?

77). “...he considered that the hunts man would escape with his hounds while the wolves feasted on the stricken stag.”

- a) From which text is this extract taken. Who wrote it?
- b) Who refereed to as ‘he’? Where is he add the moment?
- c) What quality of ‘he’ is brought out here?

**78). “Now they shake hands without hearts
while their left hand search
my empty pockets.”**

- a) From where are these lines taken? Who wrote them?
- b) Who speaks these and to whom are they spoken?
- c) Who are they here? What is the tone of the speaker?

**79). “ But he doesn’t say exactly how he feels,
doesn't say what is bothering him inside.”**

- a) Where these lines taken from? Who wrote them?
- b) Who speaks these words and about whom are they spoken?
- c) What is the significance of these two lines?

**80). “And here’s a bloody hand to shake,
And oh, man, here’s goodbye,”**

- a) Where these lines taken from? Who wrote them?
- b) How would you define the word ‘bloody’ here?
- c) Who is the speaker? To whom does he speak?

**81). “She would not sacrifice herself for others. She thinks merely of music, and
everybody knows that the arts are selfish.”**

- a) Where is this extract taken from? Whose work is it?
- b) What do ‘she’ and ‘music’ refer to?
- c) What is the situation described here?

**82). “ What’s the matter with you? Why are you so sad?
You shouldn’t stay outside so late.”**

- a) Where is this extract taken from? Whose work is it?
- b) Who speaks here and whom is addressed?
- c) What is the situation described here?

**83). “ I used to feel
The fragrant friendship of a little flower”**

- a) From which work have these lines have been taken? Who wrote them?
- b) Who is the speaker? Why is he/ she sad?
- c) What aspect of the speaker’s character is revealed through these lines?

**84). “ Up there he’s a king on a throne
but at home you should hear him moan.”**

- a) From which are these lines taken? Who wrote them?
- b) Who is the person mentioned in these lines?
- c) What does the second line revealed about him?

85). “ I will build it out of music by moonlight, and stain it with my own heart’s blood.”

- a) From which work have these lines have been taken? Who is the author?
- b) What is referred to as ‘it’ in these lines? Who is going to build it?
- c) What circumstances have led the speaker to do such a sacrifice?

86). “It was a storehouse of unimagined treasure. The aunt by assertion was one of those people who think that things spoil by use and consign them to dust and damp by way of preserving them”

- a) Give the title of the work from which these lines have been taken? Who is the author?
- b) What is the store house of unimagined treasure? Who has gone to witness it?
- c) What is the writer’s attitude towards the aunt?

87). “I wished I might have lived with you forever, setting up our world in the middle of this field, playing with children and working on the farm”

- a) Give the title of the work from which these lines have been extracted?
- b) Who speaks these words? When are they spoken?
- c) Explain briefly the kind of person portrayed through these lines.

88). “ Not one of the swine wants to pay mel, just because I’m too gentle with them, because I’m a rag, just weak wax in their hands!”

- a) From which work have these lines have been taken? Who wrote them?
- b) Who speaks these words? Who are referred to as “the swine”?
- c) What is the attitude of the speaker towards “the swine”?

89). “How can I try to explain, cause when I do he turns away again. It’s always been the same, old story”

- a) From where are these lines taken? Who wrote them?
- b) Who speaks these lines to whom?
- c) Why are these words spoken? What is meant by “same old story”?

**90). “Art thou so fruitful? Or dost thou beguile
Such men to honor these, worn , with toil”**

- a) Name the work from which theses lines are taken? Who is the writer?
- b) Who is referred to as “thee” ? Which literary device is used here?
- c) What idea does the writer need to convey in the above line?

91). “ I didn’t bang on their door and call them out. As I ran fast, for a splintered second. I wondered if I should.”

- a) Name the work from which these words are taken? Who is the author?
- b) What incident is described here? Who is referred to as ‘I’?
- c) Write your reaction on such a situation.

92).”He told you twice, but you weren’t listening. You often don’t listen when we tell you important things”

- a) From which text this extract taken? Name the writer.
- b) Who speaks these lines to whom? Who is referred to as “He” in the above lines.
- c) Write your opinion about the two characters “you” and the “speaker” briefly?

93). “You poor idiot! If you get a lot of profit from it, your life be pleased too.”

- a) From which work is this extract taken? Who wrote them?
- b) Who speaks these lines? Why is referred to as “you” here?
- c) Describe the above situation briefly.

94). “Hm! Is that the last word you’ve got to say”

- a) Where does this lines appear? Name the writer?
- b) What incident is highlighted in the above extract? To whom are the words spoken?
- c) Explain the character of “you” briefly, paying attention to his/her qualities.

95). “The potter has drawn out the living breath of me

And given me a from which is the death of me”

- a) Name the work in which these lines appear. Name the writer.
- b) Who speaks these words? What is the tone of the speaker?
- c) How does the speaker think of the ‘form’ given to him?

96). “Thanks’ by the way of ringing

There’s nothing you can do to help us but

It’s good to know some line’s haven’t yet been cut”

- a) Name the work in which these lines appear. Name the writer.
- b) Who speaks these words? To whom are they spoken?
- c) What message are conveyed through these lines?

97). “Anton leaned out the back to reach Beulah and drag her up. When he couldn’t, he jumped out”

- a) Name the work in which these lines appear. Name the writer.
- b) What is the context?
- c) Comment on this action on Anton.

98). “but he spent an hour or two in trivial gardening along flowerbeds and shrubberies.”

- a) Name the work in which these lines appear. Name the writer.
- b) Who is referred to as ‘she’? What made ‘she’ to be among flowerbeds?
- c) What qualities of ‘she’ are revealed through this? What is the effect created?

99). ‘And aren’t you ashamed? I am a good and virtuous little wife. I’ve looked myself in, and will be true to you till the grave, and you..... aren’t you ashamed, you bad child?’

- a) Name the work in which these lines appear. Name the writer?
- b) Who speaks these words? To whom are they spoken?
- c) What qualities of the speaker are exposed through these words?

100). “ Stop you foolish bastard! We’re in the big business of money- making; what the hell will the pity and sympathy do!

- a) Name the work in which these line appear. Name the writer.
- b) What is meant ‘by the big business’?
- c) What can you say about the speaker’s attitude to life as reflected in these words?

