

STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086
(For candidates admitted during the academic year 2019– 2020 and thereafter)
SUBJECT CODE : 19EL/FC/LL23

B.A./B.Sc./B.Com./B.V.A./B.B.A./B.S.W./B.C.A. DEGREE EXAMINATION,
APRIL 2023
SECOND SEMESTER

COURSE: FOUNDATION CORE

TIME: 3 HOURS

TITLE: LANGUAGE THROUGH LITERATURE-II

MAX. MARKS: 100

SECTION A

I. Read the following passages and answer the questions given below each.

(30 marks)

A. The study proved to be a small chamber, lined on three sides with books, and with a writing-table facing an ordinary window, which looked out upon the garden. Our first attention was given to the body of the unfortunate squire, whose huge frame lay stretched across the room. His disordered dress showed that he had been hastily aroused from sleep.

The bullet had been fired at him from the front, and had remained in his body after penetrating the heart. His death had certainly been instantaneous and painless. There was no powder-marking either upon his dressing-gown or on his hands. According to the country surgeon the lady had stains upon her face, but none upon her hand.

“The absence of the latter means nothing, though its presence may mean everything,” said Holmes. “Unless the powder from a badly-fitting cartridge happens to spurt backwards, one may fire many shots without leaving a sign. I would suggest that Mr. Cubitt’s body may now be removed. I suppose, doctor, you have not recovered the bullet which wounded the lady?”

“A serious operation will be necessary before that can be done. But there are still four cartridges in the revolver. Two have been fired and two wounds inflicted, so that each bullet can be accounted for.”

“So it would seem,” said Holmes. “Perhaps you can account also for the bullet which has so obviously struck the edge of the window?”

He had turned suddenly, and his long, thin finger was pointing to a hole which had been drilled right through the lower window-sash about an inch above the bottom.

“By George!” cried the inspector. “How ever did you see that?” “Because I looked for it.”

“Wonderful!” said the country doctor. “You are certainly right, sir. Then a third shot has been fired, and therefore a third person must have been present. But who could that have been and how could he have got away?” “That is the problem which we are now about to solve,” said Sherlock Holmes. “You remember, Inspector Martin, when the servants said that on leaving their room they were at once conscious of a smell of powder I remarked that the point was an extremely important one?”

“Yes, sir; but I confess I did not quite follow you.”

“It suggested that at the time of the firing the window as well as the door of the room had been open. Otherwise the fumes of powder could not have been blown so rapidly through the house. A draught in the room was necessary for that. Both door and window were only open for a very short time, however.”

“How do you prove that?”

“Because the candle has not guttered.”

“Capital!” cried the inspector. “Capital!”

“Feeling sure that the window had been open at the time of the tragedy I conceived that there might have been a third person in the affair, who stood outside this opening and fired through it. Any shot directed at this person might hit the sash. I looked, and there, sure enough, was the bullet mark!”

“But how came the window to be shut and fastened?”

“The woman’s first instinct would be to shut and fasten the window.”

1. What observations did Holmes make when he saw Hilton Cubitt’s corpse? (3)
 2. Why is the smell of gunpowder important as evidence, according to the passage? (2)
 3. Does Holmes find out remarkable facts about the bullets used? If so, explain. (3)
 4. How does Holmes conclude that the door and window of the room were open only for a short period of time? (3)
 5. According to the passage, by whom was the window shut? (2)
 6. Make sentences using any two of the words given below. Do not copy sentences from the passage. (2)
- | | | | |
|---------------|-----------|--------|-----------|
| tragedy | conscious | affair | operation |
| instantaneous | absence | | |

B. Agatha’s mother, frantic now, beat the door of the vault with her hands. Somebody wildly suggested dynamite. Annabel turned to Jimmy, her large eyes full of anguish, but not yet despairing. To a woman nothing seems quite impossible to the powers of the man she worships. “Can’t you do something, Ralph? -----try, won’t you?” He looked at her with a queer, soft smile on his lips and in his keen eyes.

“Annabel,” he said, “give me that rose you are wearing, will you?”

Hardly believing that she heard him right, she unpinned the bud from the bosom of her dress, and placed it in his hand. Jimmy stuffed it into his vest-pocket, threw off his coat and pulled up his shirt-sleeves. With that act, Ralph D. Spencer passed away and Jimmy Valentine took his place.

“Get away from the door, all of you,” he commanded, shortly.

He set his suit-case on the table, and opened it out flat. From that time on he seemed to be unconscious of the presence of anyone else. He laid out the shining, queer implements swiftly and orderly, whistling softly to himself as he always did when at work. In a deep silence and immovable, the others watched him as if under a spell.

In a minute Jimmy's pet drill was biting smoothly into the steel door. In ten minutes—breaking his own burglarious record—he threw back the bolts and opened the door.

Agatha, almost collapsed, but safe, was gathered into her mother's arms.

Jimmy Valentine put on his coat, and walked outside the railings toward the front door. As he went he thought he heard a far-away voice that he once knew call, "Ralph!" But he never hesitated.

At the door a big man stood somewhat in his way.

"Hello, Ben!" said Jimmy, still with his strange smile. "Got around at last, have you? Well, let's go. I don't know that it makes much difference, now."

And then Ben Price acted rather strangely.

"Guess you're mistaken, Mr. Spencer," he said. "Don't believe I recognize you. Your buggy's waiting for you, ain't it?"

And Ben Price turned and strolled down the street.

1. Why does Agatha's mother beat the door? (2)
 2. Why does Jimmy Valentine ask for the flower that Annabel is wearing? (2)
 3. Explain the line "With that act, Ralph D. Spencer passed away and Jimmy Valentine took his place." (3)
 4. Is Agatha saved? Who saved her and how? (3)
 5. Describe the strange behaviour of Ben Price. (2)
 6. Make sentences using any three of the words given below. Do not copy sentences from the passage. (3)
- frantic anguish strangely collapsed
recognize immovable

SECTION B

II. Answer any three of the following questions in about 75-150 words each.

(3x10=30 marks)

1. How does Sherlock Holmes solve the case in "The Adventure of the Dancing Men?"
2. Explain Ulysses's spirit of adventure and his yearning for knowledge in the poem by Tennyson.
3. Is it really joy that kills Mrs. Mallard in "The Story of an Hour?" Justify your answer.
4. Why does Judy Brady say "My God, who *wouldn't* want a wife?"

SECTION C

III. A. Convert the following sentences into indirect speech.

(5x1=5 marks)

1. "Cheer up, mother, I'll go and get work somewhere," said Jack.
2. Bhishma said: "Boys! Remember you play a game. If it is Arjuna's turn let him have it."
3. "Friends," said the old man, "sit down and rest yourselves here on this bench."
4. The sea-god cried, "Do not be afraid, noble prince. I have taken pity on you and will help you."
5. "No," said the child, "I won't kneel, for if I do, I shall spoil my new breeches."

B. Convert the following sentences into direct speech.**(5x1=5 marks)**

6. The master requested them to attend carefully to what he was saying.
7. Abdul said that he had seen that picture.
8. Rama asked me what had become of Hari.
9. He said that he was tired, and that he wished to go to bed.
10. John said that he wanted to be a soldier.

C. Change the following sentences from active voice to passive voice.**(5x1=5 marks)**

11. All his friends laughed at him.
12. When will you return the book?
13. They made him king.
14. George Stephenson built the first railway.
15. A car knocked down the lamp-post.

D. Change the following sentences from passive voice to the active voice.**(5x1=5 marks)**

16. The class was made to do the work by the teacher.
17. His warnings were laughed at and all his proposals were objected to.
18. Let not the weak be insulted.
19. The information is stored on our computer.
20. He was accused of various offences by his subordinates.

SECTION D**IV. Make notes on the following passage and summarise the same.****(10+10 = 20 marks)**

The origins of pasta are polarising, to say the least. A common misconception is that the explorer Marco Polo brought pasta to Italy from China in the 13th century. This idea was based on an extract in Marco Polo's journals in which he describes a 'pasta tree' – now thought to be a Sago tree. In Italian, 'pasta' can mean dough or paste, and the flesh of the Sago tree can be used to make a type of starchy bread, hence he described it as a 'pasta tree'. While pasta did exist in China for centuries before the Venetian explorer visited, he did not bring it back to *Il Bel Paese*.

Though the Polo origin story is widely regarded as a myth, the real origins of pasta are much more difficult to pinpoint. Pasta certainly existed in Italy long before Marco Polo headed off to explore new lands, but its exact origins have unfortunately been lost in the depths of time. Some attribute its beginnings to the Etruscans, a pre-Roman civilisation found in central Italy. The evidence for this belief, however, is quite tenuous – a relic from an Etruscan tomb supposedly shows pasta-making equipment. Even if the equipment was used for cooking, it was probably for the production of *testaroli* – an ancient flatbread/pasta hybrid typical of Tuscany and Liguria.

It is much more likely that the pasta we enjoy today was introduced by Arab traders in Sicily during the 8th and 9th centuries. Traders from North Africa would carry dried strands of durum wheat and water for sustenance during long voyages.

Although the early days of pasta are disputed, we know for sure that pasta was widely enjoyed in Italy by the Medieval period. Pasta is depicted in multiple artworks of the age and mentioned numerous times in literature. In his 14th century work *The Decameron*, Boccaccio even depicts a hill of melting Parmesan cheese upon which pasta-chefs make ravioli and macaroni, before rolling it down to a group of ravenous gluttons.

Whilst scenes like this were reserved for literature, pasta was enjoyed by poor and rich alike. Pasta was a source of energy for the poorest in society when meat was scarce – and it was generally eaten plain. Rich nobles, on the other hand, would fill and cover it with a wide range of ingredients. Many of the combinations they concocted would seem strange today – they mixed savoury, spicy, and even sweet ingredients into their pasta. One particular recipe worthy of mentioning is a 16th-century take on ravioli - filled with boiled pork belly, cow udders and raisins!

With the passing of time, pasta became more popular – being paired with different sauces and moulded into new shapes to hold them. The first instance of tomato sauce, for example, is recorded in a cookbook named *L'Apicio Moderno* by Francesco Leonardi in 1790 – now it's synonymous with pasta, lavishly covering everything from giant *gnocchi* to strands of *bucatini*.

The 17th and 18th centuries also saw pasta being appreciated more by non-Italians. This was mostly due to the emergence of 'The Grand Tour' – a trip taken by Europe's young, well-to-do men as a rite of passage through the continent's cultural capitals. Aristocratic travellers like Lord Byron would traverse the length of Italy, engaging in all manner of debauchery and occasionally pausing to wonder at the country's cultural bounty. Pasta made its way into their hedonistic rampage and left quite an impression. Many young Englishmen brought it back home, alongside various other affectations picked up abroad – so much so, that the term macaroni came to signify a kind of 18th-century hipster, with an over-the-top hairstyle.

These young adventurers weren't the only ones to spread the joy of pasta outside the *confini* of Italy though. During the 19th and 20th centuries, many Italians – often from the lowest rungs of society – left the Patria to seek better lives abroad. They carried with them a wealth of local traditions – and, of course, a love of pasta. Before long, *spaghetti*, *penne*, *fusilli*, and *tortelloni* (amongst others) could be found in kitchens across the USA and Australia, sparking the global fixation with quality, fresh pasta. There are now over 300 shapes of pasta and Italy alone consumes approximately 1.4 million tonnes a year.
