

Precis 2001

Q1. Make a precise of the following passage in about one third of its length and suggest a suitable heading. (20)

It was not from want of perceiving the beauty of external nature but from the different way of perceiving it, that the early Greeks did not turn their genius to portray, either in colour or in poetry, the outlines, the hues, and contrasts of all fair valley, and hold cliffs, and golden moons, and rosy lawns which their beautiful country affords in lavish abundance. Primitive people never so far as I know, enjoy when is called the picturesque in nature, wild forests, beetling cliffs, reaches of Alpine snow are with them great hindrances to human intercourse, and difficulties in the way of agriculture. They are furthermore the homes of the enemies of mankind, of the eagle, the wolf, or the tiger, and are most dangerous in times of earthquake or tempest. Hence the grand and striking features of nature are at first looked upon

with fear and dislike.

I do not suppose that Greeks differed in the respect from other people, except that the frequent occurrence of mountains and forests made agriculture peculiarly difficult and intercourse scanty, thus increasing their dislike for the apparently reckless waste in nature. We have even in Homer a similar feeling as regards the sea, --- the sea that proved the source of all their wealth and the condition of most of their greatness. Before they had learned all this, they called it "the unvintagable sea" and looked upon its shore as merely so much waste land. We can, therefore, easily understand, how in the first beginning of Greek art, the representation of wild landscape would find no place, whereas, fruitful fields did not suggest themselves as more than the ordinary background. Art in those days was struggling with material nature to which it felt a certain antagonism.

There was nothing in the social circumstances of the Greeks to produce any revolution in this attitude during their greatest days.

The Greek republics were small towns where the pressure of the city life was not felt. But as soon as the days of the Greek republics were over, the men began to congregate for imperial purposes into Antioch, or Alexandria, or lastly into Rome, than we seek the effect of noise and dust and smoke and turmoil breaking out into the natural longing for rural rest and retirement so that

Title: Greek Perception of Nature

Precis:

Indent the paragraph.

The Greeks perceived the beauty of external nature differently from primitive peoples. They did not portray it in their art because they saw it as a threat to agriculture and human intercourse. The sea, which was their source of wealth and greatness, was seen as a waste land. The Greeks were different from primitive peoples in their attitude towards nature. They disliked the wildness of nature and saw it as a reckless waste. They preferred the cultivated fields that were their

Precis should contain only one paragraph. So, do not break the paragraph here

livelihood.

The social circumstances of the Greeks did not produce any revolution in this attitude during their greatest days. They lived in small towns where the pressure of city life was not felt. However, after the fall of the Greek republics and the rise of the Roman Empire, Greeks began to congregate in large cities. This led to a longing for rural rest and retirement, as people sought to escape the noise, dust, smoke, and turmoil of city life.

Do not reproduce the list. Just give its gist.

Grammar and idea are generally ok. However, try to use your own vocabulary as much as possible, without borrowing phrases from the original passage.



You are allowed to submit only one question in one pdf. The remaining questions may be submitted in separate pdfs

Reading Comprehension 2001

Q2. Read the following passage and answer the questions given at the end in your own words. (20).

Poetry is the language of imagination and the passions. It relates to whatever gives immediate pleasure or pain to human mind. It comes home to the bosoms and business of men: for nothing but what comes home to them in the most general and intelligible shape can be a subject of poetry. Poetry is the universal language which the heart holds with nature and itself. He who has a contempt for poetry cannot have much respect for himself or for anything else. Whatever there is a sense of beauty, or power, or harmony, as in the motion of the waves of the sea, in the growth of a flower, there is a poetry in its birth. If history is a grave study, poetry may be said to be graver, its materials lie deeper, and are spread wider. History treats, for the most part, cumbersome and unwieldy masses of things, the empty cases in which the affairs of the

world are packed, under the heads of intrigue or war, in different states, and from century to century but there is no thought or feeling that can have entered into the mind of man which he would be eager to communicate to others, or they would listen to with delight, that is not a fit subject for poetry. It is not a branch of authorship: it is "the stuff of which our life is made". The rest is mere oblivion, a dead letter, for all that is worth remembering in life is the poetry of it. Fear is Poetry, hope is poetry, love is poetry; hatred is poetry. Poetry is that fine particle within us that expands, refines, raises our whole being; without "man's life is poor as beasts". In fact, man is a poetical animal. The child is a poet when he first plays hide and seek, or repeats the story of Jack the Giant Killer, the shepherd-boy is a poet when he first crowns his mistress with a garland of flowers; the countryman when he stops he stops to look at the rainbow; the miser when he hugs his gold; the courtier when he builds his hope upon a smile; the vain, the ambitious the

proud, the choleric man, the hero and the coward, the beggar and the king, all live in a world of their own making; and the poet does no more than describe what all others think and act. Hazlitt.

(a) In what sense is poetry the language of the imagination and the passion?

Poetry is the language of the imagination and the passion because it uses figurative language, such as metaphor and simile, to create images and emotions in the reader's mind. Poetry can also explore complex ideas and emotions in a way that is both accessible and moving.

(b) How is poetry the Universal Language of the heart?

Poetry is the universal language of the heart because it speaks to the human condition in a way that transcends culture and time.

Poetry can express emotions such as love, loss, joy, and sorrow in a way that is relatable to everyone.

(c) What is the difference between history and poetry?

History is the study of the past, while poetry is a creative work of art that uses language to express ideas and emotions. History is typically concerned with facts and events, while poetry is more interested in exploring the human experience.

(d) Explain the phrase: "Man is a poetical animal".

The phrase "man is a poetical animal" means that humans are naturally drawn to beauty, harmony, and meaning. Poetry is a way for us to express our deepest thoughts and feelings, and to connect with others on a deeper level.

(e) What are some of the actions which Hazlitt calls poetry and its doers poet?

Hazlitt calls many different actions poetry, including playing hide-and-seek, repeating the story of Jack the Giant Killer, crowning

one's mistress with a garland of flowers, stopping to look at a rainbow, and hugging one's gold. He argues that poetry is not simply a matter of writing poems, but rather a way of seeing the world with a sense of wonder and appreciation.

(f) Explain the followings underlined expression in the passage.

(i) It relates to whatever gives immediate pleasure or pain to human heart

This expression means that poetry is about the things that matter most to us, the things that give us joy or sorrow. Poetry can help us to process our emotions and to understand ourselves and the world around us better.

(ii) A sense of beauty, or power, or harmony.

This expression refers to the aesthetic qualities of poetry. Poetry is often beautiful, powerful, and harmonious. It can appeal to our senses and emotions in a way that is both pleasurable and thought-provoking.

(iii) Cumbrous and unwieldy masses of

things.

This expression refers to the fact that history can be a very large and complex subject. It can be difficult to make sense of all of the data and events that historians study.

(iv) It is the stuff of which our life is made.

This expression means that poetry is essential to the human experience. It is a way for us to express ourselves and to connect with others on a deep level.