

CONCEPT

SECTION A — THE RISE OF THE NOVEL

- **The Novel** : A new form of literature in printed style, very closely related to the development of print culture/technology. Improved communications produced a number of common interests among the readers of the novel, they identified themselves with the lives and stories of the characters.

- **17th Century** : Novels take firm root in England and France.

- **18th Century** : Novels really develop from this period.

Readership expands, includes shopkeepers, clerks, along with aristocratic and gentlemanly classes. (people of high birth and social status)

Authors : As their earnings increased, they experimented with different literary styles.

Styles : **Henry Fielding**, a novelist of the early 18th century, claimed he was ‘the founder of a new province of writing’ where he could make his own laws. – *Tom Jones*.

Walter Scott wrote historical novels about wars between Scottish clans, collected Scottish ballads, which he used in his novels.

Samuel Richardson wrote *Pamela* in 18th century in the form of letters. The first **epistolary novel**.

The publishing market was costly at the beginning. Henry Fielding’s *Tom Jones* (1749) was sold at three shillings for each of its six volumes – more than a labourer’s earnings in a week.

In 1835, first novel to be **serialised** in a magazine – Charles Dickens’ *The Pickwick Papers*. The suspense and discussion reminds you of the TV serials today.

Novels become one of the first mass-produced items to be sold.

The World of the Novel : In the 19th century was about ordinary people, reflected the industrial age of the 19th century, problems created by factories, unemployed poor, homeless people living in workhouses.

Examples :

A. Charles Dickens’ novel *Hard Times* described the terrible conditions of urban life under capitalism.

Novel *Oliver Twist* - tale of a poor orphan caught up in a world of petty criminals.

B. Emile Zola’s *Germinal* (1885) - Life of French miners, grim life led by them ends on a note of despair.

Community and Society : Thomas Hardy’s novels e.g., *Mayor of Casterbridge* (1886) brought the vast majority of urban readers closer to the rural community through his stories.

Women writers explored the world of women, their emotions, identities, experiences and problems.

- (i) Jane Austen's (1775–1817) *Pride and Prejudice* portrays life of women in genteel rural society in the early 19th century England.
- (ii) Charlotte Bronte's (1816–1855) *Jane Eyre* portrayed an independent and assertive girl who protests against hypocrisy and cruelty.
- (iii) George Eliot (1819–1880), *Mill on the Floss*, wrote about freedom given by novels to women to express themselves freely.

Novels for the young were written by **R.L. Stevenson**, e.g., *Treasure Island* (1883) which idealised a new type of man, powerful, assertive, daring and independent, novels full of adventure.

Rudyard Kipling wrote *Jungle Book* (1894). Colonisers were portrayed as heroic and honourable, confronting 'Natives', adapting themselves to strange places, colonising territories and developing nations.

G.A. Henty (1832–1902) wrote popular, historical adventure novels for boys during the height of the British Empire – (*Under Drake's Flag*).

Helen Hunt Jackson (*Ramona* - 1884), **Sarah Wolsey** (*What Katy Did* - 1872) wrote love stories for girls.

Colonialism and after novels appeared in Europe which portrayed colonialists as a superior community. Colonised people were seen as primitive, barbaric and less than human.

Joseph Conrad (1857–1924) showed the darker side of colonial occupation only in later 20th century.

Daniel Defoe's *Robinson Crusoe* (1719) portrayed an adventurer who treats coloured people as inferior creatures. He rescues a 'native' and makes him his slave. Colonial rule was portrayed as necessary to civilise the natives, to make them human.

SECTION B — THE NOVEL COMES TO INDIA

Novels in prose unknown to India till the 19th century. Great epics written in verses. Fourth century AD stories written in Sanskrit, e.g., the *Panchtantra* and *Kadambari*.

Earliest novels in Marathi and Bengali.

Baba Padmanji's *Yamuna Paryatan* (1857), a simple story about the plight of widows.

Lakshman Moreshwar Halbe's *Muktamala* (1861) – an imaginary 'romance' with a moral purpose.

Hari Narayan Apte wrote historical novels (1864-1919). His *Ushakala* is famous.

Naro Sadashiv Rishud wrote *Manju Ghosha*, a novel full of amazing events. The writer found life dull and uninspiring, so wrote about the marvellous.

The Novel in South India

- (i) **Kerala** : Many novels were translations of English novels. Chandu Menon's translation of Benjamin Disraeli's *Henrietta Temple*. Gave up as he realised English culture was difficult for people of Kerala to grasp. Published a delightful novel in Malayalam. *Indulekha* (1889) – First modern novel in Malayalam.

(ii) **Andhra Pradesh** : Kandukuri Viresalingam (1848–1919) began by translating Oliver Goldsmith's *Vicar of Wakefield* into Telugu, abandoned it and wrote *Rajashekhara Caritamu* in 1878 in Telugu.

The Novel in Hindi : Bharatendu Harishchandra was the pioneer of modern Hindi literature. The first modern novel was written by Srinivas Das of Delhi – *Pariksha-Guru* (1882). *Paariksha-Guru* portrayed the inner conflict and outer struggles of the newly emerging middle-class. They had to preserve their own culture and yet adapt to the new colonial society. Novel – a bit too moralising – was not very popular.

Chandrakanta by **Devaki Nandan Khatri** made Hindi really popular and attracted hundreds of readers. Writer for “the pleasure of reading,” it also gave insight into the fears and desires of people who read it.

Premchand wrote in popular Urdu, then shifted to Hindi. His *Sevasadan*, (1916) written in simple style, was influenced by Gandhiji and his ideas dealt with the position of women, dowry and child marriage.

Novels in Bengal were love stories based on historical or past events. Domestic novels portrayed the romantic relations between men and women, and social problems.

Bankim Chandra Chattopadhyaya – His first novel *Durgeshinandini* (1865) started a new trend, portrayed ordinary people with the strength and weaknesses of ordinary people.

Sarat Chandra Chattopadhyaya (1876–1938) was the most popular novelist in Bengal.

The Oriya Novel : First novel, *Saudamani* by **Ramashankar Ray** (1877-1918). Incomplete **Fakir Mohan Senapati** (1843–1918) wrote *Chha Man Atha Guntha* (1902). It means six acres and their two decimals of land. The novel deals with the question of land and its possessions.

The Novels in Assam

The first novels in Assam were written by missionaries. Two of them were translations of Bengali including *Phulmoni* and *Karuna*. In 1888, Assamese students in Kolkata formed the ‘Asamya Bhasar Unnatisadha’ that brought out a journal called *Jonaki*. This journal opened up the opportunities for new authors to develop the novel. Rajanikanta Bardoloi wrote the first major historical novel in Assam called *Manomati* (1900). It is set in the Burmese invasion, stories of which the author had probably heard from old soldiers who had fought in the 1819 campaign. It is a tale of two lovers belonging to two hostile families who are separated by the war and finally reunited.

SECTION C — NOVELS IN THE COLONIAL WORLD

● **Uses of Novels**

(a) Proved useful to colonial administrators. Vernacular novels, a valuable source of information on native customs and life.

They could govern a large variety of communities and castes, with their help missionaries translated novels into English.

(b) The novel was used by Indians to depict and criticise the defects of their society and how to remove them.

(c) Novels established a link with the past. A sense of national pride was created among readers by glorified accounts of the past.

- (d) A sense of collective belonging created on the basis of one's language.
- (e) Language of the novel became contemporary. Characters spoke in a manner that revealed their caste, class, region. Readers became familiar with different ways, the same language was spoken in other parts of India.

The Problem of Being Modern : The novels tried to portray how to be modern in a colonial world without losing **dignity, tradition** and **identity**.

Example : Chandu Menon's *Indulekha*.

The heroine Indulekha is portrayed as highly intelligent, artistic and educated in Sanskrit and English. She is very beautiful too. Madhavan, the hero is equally ideal – member of educated class of Nayers from the University of Madras, first-rate Sanskrit scholar. He dressed in Western clothes but kept a long tuft of hair, according to the Nayar tradition.

They both represented characters who had taken the best of the colonial West without giving up the traditions of their own culture.

Pleasures of Reading :

- (i) New form of entertainment.
- (ii) Novels spread silent reading – at home while traveling in trains.
- (iii) In Tamil flood of popular novels, detective mystery novels. 'Kalki' wrote popular historical novels.
- (iv) *Kathanjali*, a Kannada magazine, published short stories regularly. *Indirabai*, a Kannada novel, written by **Gulawadi Venkata Rao** (1899), told the story of women's education, widow's plight and problems created by early marriages of girls.

SECTION D -- WOMEN AND THE NOVEL

- Everyone did not approve of the novel. It was blamed for having an immoral influence on the readers.
- Women and children were specially warned as they could be easily corrupted.

Effect on Women : They did not remain only readers, started writing novels themselves, novels became a tool of expressing a new woman, they could control their own lives. They wrote about women who influenced world affairs.

Examples :

- (a) Rokeya Hossein (1880–1932), a widow who started a girl's school in Calcutta, wrote two books : (i) A fantasy in English – *Sultana's Dream* (1905), which shows a world where women take place of men. (ii) *Padmarag* – which exhorted women to improve their position by their own actions.
- (b) **Hannah Mullens**, a Christian missionary wrote *Karuna o Phulmonir Bibaran* (1852), in secret.
- (c) Sailabala Ghosh Jaya, a 20th century popular writer could write because her husband supported her.

• Caste Practices, 'Lower Castes' and Minorities

Novels like *Indirabai* (Kannada), and *Indulekha* (Malayalam) were written by members of the upper-castes and had upper-caste characters.

- **Potheri Kunjambu** wrote *Saraswativijayam* that made a strong attack on the oppression suffered by the lower castes, to which he himself belonged.

In Bengal from 1920, a new trend of novel emerged. It portrayed lives of poor peasants and 'low castes'.

Advait Mulla Burman (1914-51) wrote *Titash Ekti Nadir Naam* (1956) is an epic about a community of fisherfolk – the Mallas, who live by the river.

Vaikkom Muhammad Basheer (1908-96), a famous Muslim writer in Malayalam, had very little formal education, took part in **Salt Satyagraha**, travelled all over India, even up to Arabia, working in ship, living with *sufis* and *saniyasis*.

He wrote about *poverty*, *insanity* and *life in prisons*, never written before in Malayalam.

SECTION E — THE NATION AND ITS HISTORY

- History in colonial times depicted Indians a weak, divided and totally dependent on the British.
- **Historical Novels of Bengal** were about Marathas and Rairuas. depicted a nation full of adventure, heroism, romance and sacrifice.
- Bhudeb Mukhopadhyay's (1827-94), *Anguriya Binimoy* (1857), was the first historical novel written in Bengal.
- Bankim Chandra's *Anandamath* (1882) is a novel about a Hindu militia that fought Muslims to establish a Hindu kingdom.

The Novel and Nation Making – The novels brought a sense of belongingness by imagining the past.

- This they achieved by including various classes in the novel.

For example : Premchand drew characters from all sections of society. In his novel *Rangbhumi*, Surdas – a visually impaired beggar – is the hero. In *Godan*, Hori and Dhania, a peasant couple, fight the oppression of the landlords, moneylenders, colonial rulers.

In short, (i) Novels produce a sense of sharing, (ii) promote understanding of different people (iii) portray different values and communities.

Rabindranath Tagore (1861–1941) was the great Bengali writer after Bankim Chandra. He started with writing historical novels and later wrote novels about domestic relationships. The themes of his novels were mainly condition of women and nationalism.

I. SUMMATIVE ASSESSMENT

A. NCERT TEXTBOOK QUESTIONS

Q.1. Write a note on the portrayal of women by Jane Austen in her novels. (2010)

OR

How did Jane Austen portaray the woman of 19th century in her novels.

Ans. Jane Austen (1775-1817) wrote about genteel rural society in early 19th century England. Her novels were women-oriented and gave a vivid description of a society which encouraged marriage — a good marriage to wealthy husbands — as their goal in life. Women in Austen's

society did not work (the genteel one), were educated, but their status depended on the kind of successful marriages they made. Mrs. Bennett, the mother of five unmarried daughters, in *Pride and Prejudice* had only one obsession — to get her daughters married to rich, propertied men. *Pride and Prejudice* begins with the ironical statement, “It is a truth and universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.” Jane Austen wrote gentle satires about well-to-do people in English villages. She described her characters and their emotions without sentimentality and wrote stories of courtship and marriage.

Q.2. What is the theme of the Hindi novel *Pariksha-Guru*? (2010)

OR

What picture of the middle-class the novel *Pariksha-Guru* portrays? (2010)

OR

How does the novel *Pariksha Guru* reflect the inner and outer world of the middle classes.

OR

Name the first modern novel in Hindi. Who wrote the novel? Explain any two characteristics of this novel.

Ans. *Pariksha-Guru*, (The Master Examiner) published in 1852 was a novel which cautioned young men (especially of well-to-do families) against falling into bad company which could trap them into loose morals.

It portrayed the society of that time. The characters experienced a dilemma whether to adapt to colonised society without losing their own cultural identity. They were fascinated and attracted by the “modern” colonial ways. The novel preached men and women not to give up their own identity and culture and to live with dignity and honour. The novel was about the conflict of the new middle-classes — what to adopt and how to bridge the difference between colonial modernity and Indian wisdom.

Q.3. Write about three characteristics of early Hindi novels. (2010)

Ans. (i) The early novels in Hindi were an attempt to translate and recreate novels from other languages — Hindi or Bengali. Example : Bharatendu Harishchandra.

(ii) Devaki Nandan Khatri in his *Chandrakanta* series created a world of fantasy and romance and popularised Hindi and Devanagari script among the educated classes.

(iii) Another characteristic was to portray the conflict and dilemma of the newly emerging middle classes : which way were they to turn? To the fascinating and attractive world of colonial modernity or adhere to Indian identity and culture. Novelists like Srinivas Das in his *Pariksha-Guru* preached the reader to choose the right way, to live in the dignity and honour and be practical and worldly-wise.

Q.4. Write a note on the Oriya novel.

Ans. Ramashankar Ray, a dramatist, tried to write a serialised first novel in Oriya (1877–78). It was named *Saudamani* but he could not complete it. The first major novelist was Fakir Mohan Senapati (1843–1918). He wrote *Chaa Mana Atha Guntha* (six acres and thirty two decimals)

of land) in 1902. It was written on a serious theme – land and its possession. The theme of the novel influenced many writers in later years. The protagonist of the novel, Ramchandra Mangaraj, was a cunning and deceitful manager of a landlord. He not only cheated his idle and drunkard landlord, but tried to snatch away the land of poor illiterate people. He swindled Bhagia and Sharia, a childless weaver couple, of their fertile land by trapping them in debt. His novel for the first time highlighted the problems of the rural people and made the urban readers aware of them.

Q.5. Explain the following :

- (a) Social changes in Britain which led to an increase in women readers.
- (b) Actions of Robinson Crusoe which make us see him a typical coloniser.
- (c) After 1740, the readership of novels began to include poorer people.
- (d) Summarise the concern in the 19th century Europe about women reading novels. What does this suggest about how women were viewed?

Ans. (a) Industrialisation made life easier for women and they had more leisure to read novels. They could finish their household chores quickly due to the new gadgets invented. The middle classes had become prosperous and women had leisure to read novels which were based on the day-to-day life of ordinary people. They could identify themselves with the characters and events in the novel.

(b) Robinson Crusoe, a fictitious character in the novel of the same name, was shipwrecked on a remote isolated island. The novel betrays the colonial attitude of superiority in the way the 'natives' are referred to. They are portrayed as violent, illiterate, brutal people who needed a firm, superior white man to tame them. Robinson finds a coloured native (a Black) and makes him his slave, and calls him Friday. Coloured people are not described as civilised. European imperialists were busy colonising the world at this time and the writers as well as the readers thought nothing about painting natives as inferior creatures.

(c) Books were handwritten before the printing press was invented. Each handwritten book (manuscript) took months to write and years to reproduce. They were beyond the reach of the poor. With the development of the publishing world, due to technology, books became cheaper and easier to get. The costs were not exorbitant as they were before the development of print culture. Even poor people could read them. They were available in circulating libraries, they were borrowed out for hours to be read. In villages, people gathered to listen to one of them read out a novel. Thus, readership of novels began to include poorer people.

(d) There was an exciting change in the world of the novel. Women became involved both in reading and writing novels. Many novels were written about domestic life, and who could be a better authority to speak and write except a woman. Women drew upon their experiences, wrote about family life and won public acclaim and recognition. Many European paintings of this time (1841–1919) showed women reading silently in the privacy of their rooms.

Women writers caused alarm in society. Many people feared that women would neglect their husbands, children and families. Women were viewed as homemakers first, that was their role in society. By writing novels, by expressing themselves freely, they were thought to be neglecting home and hearth. Some women novelists portrayed women as people who broke the established norms, were courageous enough to defy society. Examples : Charlotte Bronte whose book *Jane Eyre* portrayed an independent, assertive woman.

Q.6. Outline the changes in technology and society which led to an increase of readers of novels in the 18th century Europe.

Ans. Print technology gave birth to the novel – a modern form of literature.

- (i) Print made novels to be read widely and become popular quickly.
- (ii) Novels produced a number of common interests and a variety of readers.
- (iii) Readers were drawn into the story and identified themselves with the lives of fictitious characters. They now could think about issues like love and marriage, proper conduct for men and women.
- (iv) Prosperity, due to industrialisation, made new groups join the readership for novels. Besides the aristocratic and gentlemanly classes, new groups of lower-middle-class people such as shopkeepers and clerks joined in.
- (v) The rise in the earnings of authors freed them from the patronage of aristocrats. They could now experiment with different literary styles. Epistolary novel – Samuel Richardson's *Pamela* – written in the 18th century was the first of its kind. It was a story told through letters.
- (vi) Books became cheap and even the poor could buy them. Circulating libraries made books easily accessible. Publishers also started hiring out novels. Books could now be read in private or could be heard by more people, while one of them read it out.
- (vii) Magazines serialised stories (Charles Dickens' *Picwick Papers* was the first), illustrated them and sold them cheap.

All these changes increased the number of readers.

Q.7. Discuss some of the social changes in the 19th century Britain which Charles Dickens and Thomas Hardy wrote about. (2010)

Ans. Novels were now written about ordinary people. They did not focus on lives of great men, but they were about everyday life of common people. In the 19th century, England entered the industrial age. Factories came up, people grew prosperous. But industrialisation brought problems for workers. They were overworked, underpaid and lived in miserable conditions. The poor and the unemployed roamed in the cities, forced to live in workhouses. The prosperity of the owners of the factories made them blind to the condition of the workers.

Charles Dickens wrote about the terrible effect of industrialisation on people's lives and characters. His novel *Hard Times* (1854), describes Coketown, a fictitious town, as a gloomy place, full of machinery, smoking chimneys, polluted rivers. Workers were only known as 'hands', operators of machines with no identity of their own. Dickens brought out the greed for profits which made human beings only instruments of production.

Thomas Hardy was distressed by the traditional rural communities of England vanishing. Large farmers had to buy machines, hire labour to produce for the market. The old rural culture with its independent farmers was dying out. This he brought out vividly in his novel, the *Mayor of Casterbridge* (1886), Michael Henchard, a successful grain merchant, loses to his manager and rival, Donald Farfrae, who runs his business on efficient managerial lines. Hardy mourns the loss of the more personalised world which Henchard represented.

Q.8. Describe how the issue of caste was included in novels in India. By referring to any two novels, discuss the ways in which they tried to make readers think about existing social issues.

OR

(2010)

How did novels depict the lives of peasants and low castes. Explain with examples from India.

Ans. Novels like *Indirabai* and *Indulekha* were written by members of the uppercastes with upper-caste characters.

- (i) Potheri Kunjambu, a lower-caste writer from north Kerala, wrote a novel called *Saraswativijayam* in 1892. It was a direct attack on caste oppression. The novel's hero, an 'untouchable' leaves his village to escape from cruelty of a Brahmin overlord. He converts to Christianity, receives modern education and returns to his village a judge of a local court. In the meantime, the villagers bring the landlord to his court, they believe the landlord's men had killed the hero. The judge reveals himself and the Nambuthri landlord repents and promises to reform. The novel emphasises the role of education in uplifting the lower classes.
- (ii) In 1920, a Bengali novel *Titash Ekti Nadir Naam* (1956) written by Advaita Malla Burman takes up the cause of 'low castes'. The people described are the Mallas - community of fishermen. The story covers three generations and describes the oppression of the upper castes. The lives of the Mallas is tied with river Titash. As the river dries, the community dies too. This novel is special because the author himself a 'low caste' describing the anguish of low-caste people.

OTHER IMPORTANT QUESTIONS (AS PER CCE PATTERN)

B. MULTIPLE CHOICE QUESTIONS [1 MARK]

Q.1. The first novel in English was :

- (a) Samuel Richardson's *Pamela* (b) Walter Scott's *Rob Roy*
(c) Henry Fielding's *Tom Jones* (d) Charles Dickens's *Pickwick Papers*

Ans. (c)

Q.2. Why could the authors in the 18th century experiment with different literary styles?

- (a) Growth of readership expanded the market for books, and the earnings of the authors increased
(b) Writers became free from financial dependence on and the patronage of the aristocrats
(c) More and more rich people helped authors to write novel
(d) Both (a) and (b)

Ans. (d)

Q.3. A serialised novel is :

- (a) Published in a number of volumes (b) A novel published in a magazine
(c) A format in which the story is published in instalments, each part in a new issue of a journal
(d) A cheap, illustrated novel

Ans. (c)

Q.4. The reasons for the novel's popularity was/were that :

- (a) The worlds created by them seemed real, absorbing and credible
(b) They allowed the pleasure of reading them in private, as well as publicly discussing them with friends and relatives

- (c) They were cheap and easily available
- (d) both (a) and (b)

Ans. (d)

Q.5. An 'Epistolary' novel is :

- (a) A story written in the serial form
- (b) A novel based on true historical events
- (c) A story written in the form of a series of letters
- (d) A story based on the adventures of the hero

Ans. (c)

Q.6. The novel is considered a modern form of literature because :

- (a) A mechanical invention, the printing press, gave birth to the novel, the printed book made it popular
- (b) It was popular in cities only which flourished in modern times
- (c) It became really popular from the 18th century, though first published in the 17th century
- (d) Improved communications made the novel a new form of literature

Ans. (a)

Q.7. The serialised stories of the 19th century (1836 onwards) are compared to television soaps. Why?

- (a) Like viewers of television soaps, serialisation allowed readers to relish the suspense
- (b) They could discuss the characters of the novel as viewers of TV soaps today
- (c) Readers could live for weeks with their stories as viewers do today
- (d) All the above

Ans. (d)

Q.8. New readership for the novel in the 18th century consisted of :

- (a) The gentlemanly classes in England and France
- (b) Lower middle-class people such as shopkeepers and clerks
- (c) The traditional aristocratic and gentlemanly classes in England and France along with new groups of lower middle-class people – clerks and shopkeepers
- (d) Women and children

Ans. (c)

Q.9. What actions of the hero of Daniel Defoe's *Robinson Crusoe* make us see him as a typical coloniser?

- (a) The hero, Robinson Crusoe, is an adventurer and slave trader
- (b) He treats coloured people as inferior creatures, even when ship wrecked on an island
- (c) He rescues a native, makes him his slave, arrogantly calls him Friday, thinks the latter belongs to an inferior community
- (d) All the above

Ans. (d)

Q.10. The involvement of women in the writing of the novels led to :

- (a) popularity of the novel among its readers
- (b) novels exploring the world of women, their emotions and identities, their experiences and problems

- (c) the theme of the novels chosen was domestic about which the women were allowed to speak with authority
- (d) both (b) and (c)

Ans. (d)

Q.11. Give the pen-name and real name of the writer of the following lines and explain their significance.

“Fiction is a department of literature in which women can alter their kind, fully equal men No educational restrictions can shut women from the materials of fiction, and there is no species of art that is so free from rigid requirements.”

- (a) Sarah Chauncey Woolsey - pen-name Susan Coolidge - claimed women could write as well as men.
- (b) George Eliot, real name Mary Ann Evans, believed that novels gave women special opportunity to express themselves and every woman could write novels.
- (c) George Eliot, real name Mary Ann Evans, believed women were better novelists than men.
- (d) None of the above

Ans. (b)

Q.12. The first novel to be serialised in English was :

- (a) Charles Dickens’ *Pickwick Papers* in 1836
- (b) Henry Fielding’s *Tom Jones*
- (c) Walter Scott’s *Ivanhoe*
- (d) Samuel Richardson’s *Pamela*

Ans. (a)

Q.13. In his novel *Mayor of Casterbridge*, Thomas Hardy mourns :

- (a) The loss of traditional rural communities, loss of a more personalised world
- (b) The growing influence of the new order, running a business on efficient managerial lines
- (c) The old rural culture with its independent farmers dying out
- (d) Both (a) and (c)

Ans. (d)

Q.14. Identify the writer and state in which book the quotation given was written, “It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife.”

- (a) George Eliot in *Silly Novel by Lady Novelists*
- (b) Charlotte Bronte in *Jane Eyre*
- (c) Jane Austen in *Pride and Prejudice*
- (d) Emile Zola in *Wuthering Heights*

Ans. (c)

Q.15. The novels of Jane Austen portray the world of :

- (a) women in urban England in the early 19th century
- (b) women in genteel rural society in the early 19th century Britain
- (c) both (a) and (b)
- (d) women in urban England in the early 20th century

Ans. (b)



Q.16. Name two novels, written for boys, which became a great hit in the late 19th century.

- (a) *Treasure Island* by R.L. Stevenson, 1883 (b) *What Katy Did* by Susan Coolidge, 1872
(c) *Jungle Book* by Rudyard Kipling, 1894 (d) Both (a) and (c)

Ans. (d)

Q.17. Which of the following statements is not true about the themes of novels for young boys?

- (a) Novels for young boys portrayed rash, foolhardy young men, who sought aimless adventure
(b) The novels portrayed men who were powerful, assertive, independent and daring
(c) The novels were full of adventure set in places remote from Europe
(d) The heroic coloniser confronted 'natives', adapted to native life as well as changed and developed them

Ans. (a)

Q.18. "People think you a good woman, but you are bad – you are deceitful. I will never call you aunt as long as I live." From which novel are the above lines taken and why are they significant?

- (a) Jane Austen's *Pride and Prejudice*. They depict rebellion, not heard of by women at this time
(b) George Eliot's *Mill on the Floss* – important as it dignifies rebellion, independence and assertiveness
(c) Helen Hunt's *Ramona* - rebellion of an adolescent girl
(d) Charlotte Bronte's *Jane Eyre*, shows protest against hypocrisy of elders with startling bluntness, breaking the established norms of society

Ans. (d)

Q.19. *Ramona* and *What Katy Did* were :

- (a) adventure stories about experiences of young boys
(b) love stories written for adolescent girls by American women writers
(c) novels about heroic deeds of colonisers in strange lands
(d) none of the above

Ans. (b)

Q.20. Who was the first novelist to portray the darker side of colonial occupation?

- (a) Rudyard Kipling (b) Daniel Defoe
(c) Joseph Conrad (1857–1924) (d) G.A. Henry

Ans. (c)

Q.21. The earliest example of a story in prose in Indian literature is :

- (a) *Kadambari* in Sanskrit in the 7th century by Banbhatt
(b) The *Panchtantra* in Sanskrit
(c) *Dastan* – in Persian and Urdu
(d) *Meghdoot* by Kalidasa

Ans. (a)

Q.22. Name the earliest novel in Marathi and describe its theme.

- (a) *Manjughosha* by Naro Sadashiv, the theme is full of amazing events
(b) *Yamuna Paryatan* by Baba Padmanji, the theme is plight of widows

- (c) *Muktamala* by Moreswar Halbe, the theme is an imaginary 'romance' with a moral purpose
- (d) *Mochongadh* by R.B. Gunjekar

Ans. (b)

Q.23. The similarity between Chandu Menon of Kerala and Kandukuri Viresalingam of Andhra Pradesh is that :

- (a) they both wrote their first novels in their own mother tongue
- (b) they were both sub-judges in their own states
- (c) they both first attempted to translate English novels into their mother tongues
- (d) none of the above

Ans. (c)

Q.24. Two important characteristics of the early Hindi novels were :

- (a) attempt to bridge the gulf between the traditional values and modernity
- (b) to popularise Hindi language by writing fantasies and romances
- (c) to teach people to live with honour and dignity and enjoy the pleasures of reading
- (d) moralising emphasised traditional values and fantasy combined with simple entertainment

Ans. (d)

Q.25. Who said this and why?

"Because of our attitude to marriage and for several other reasons one finds in the Hindus neither interesting views nor virtues. If we write about things that we experience daily there would be nothing enthralling about them. So that if we set out to write an entertaining book we are forced to take up with the marvelous."

- (a) Chandu Menon, defending his first novel *Indulekha*
- (b) Marathi novelist, Naro Sadashiv, in defence of his novel, *Manjughosha* filled with amazing events
- (c) Devaki Nandan Khatri, in defence of his romance *Chandrakanta*, full of fantasy
- (d) Srinivas Das, defending his first novel *Pariksha-Guru*

Ans. (b)

Q.26. Which of the following is not a correct statement about Hindi novels novelists?

- (a) *Pariksha Guru*, published in 1882, written by Srinivas of Delhi is the first proper modern novel in Hindi
- (b) *Chandrakanta*, written by Devaki Nandan Khatri, contributed immensely in popularising Hindi language
- (c) Bharatendu Harishchandra had many novels translated and adapted from English into Hindi
- (d) Early Hindi novels were a serious reflection on the lives of ordinary people and social issues

Ans. (d)

Q.27. Who wrote *Sevasadan* and when?

- (a) Bankim Chandra in 1865
- (b) Sarat Chandra in 1888
- (c) Premchand in 1916
- (d) Bharatendu Harishchandra in 1882

Ans. (c)

Q.28. Which of the following statements is false about Chandu Menon and Viresalingam?

- (a) Chandu Menon tried to translate an English novel called *Henrieta Temple* by Benjamin Disraeli in Malayalam
- (b) In spite of all obstacles they completed their translations
- (c) Viresalingam attempted to translate Oliver Goldsmith's *Vicar of Wakefield* into Telugu
- (d) Both the writers gave up their attempts mid-way

Ans. (b)

Q.29. Which of the following books is not written in Hindi?

- (a) *Pariksha Guru* (published in 1882)
- (b) *Indirabai* (published in 1899)
- (c) *Chandralekha*
- (d) *Sevasadan* (published in 1916)

Ans. (b)

Q.30. The novels, *Phulmoni* and *Karuna* are :

- (a) Bengali novels translated into Assamese by missionaries
- (b) Two Assamese journals published by students in 1888
- (c) Original novels written in Bengali
- (d) A historical novel in Bengali by Rajanikanta Bardoloi

Ans. (a)

Q.31. Hindi novel achieved excellence with the writings of Premchand because :

- (a) he could tell a story (*Kissa-goi*) in a masterly manner
- (b) he wrote about issues which pleased the colonial rulers as well as the rich
- (c) he lifted the Hindi novel from the realm of fantasy, moralising and simple entertainment to a serious reflection on social issues and lives of ordinary people
- (d) he drew characters from all strata of society

Ans. (c)

Q.32. *Jonaki* was :

- (a) An Assamese journal that promoted nationalism
- (b) A journal published in 1888 by Assamese students in Kolkata, who formed the Assamese Bhasar Unnatisadhin
- (c) A Bengali journal published in 1888 by Bengali students
- (d) A historical novel about invasion of Assam by the Britishers

Ans. (a)

Q.33. The first major historical novel written in Assamese is :

- (a) *Phulmoni* by Portuguese missionaries
- (b) *Karuna* by Portuguese missionaries
- (c) *Manomati* by Rajanikanta Bardoloi in 1900
- (d) *Durgeshnandini* by Bankim Chandra

Ans. (c)

Q.34. Who wrote *Sultana's Dream* and what is its theme?

- (a) Rokeya Hossein wrote a fantasy in English, where in a topsy-turvy world women took the place of men
- (b) Chandu Menon, about a modern, western-educated girl
- (c) Hannah Mullens, a Christian missionary, about the plight of women
- (d) Sailabala Ghosh Jaya, about her own life

Ans. (a)

Q.35. Meyeli is :

- (a) Bankim's Sanskritised prose mixed with a vernacular style
- (b) The new style used by Bengali novel, a colloquial style associated with urban life
- (c) The simple Bengali used by the poor and illiterate
- (d) The language associated with women's speech

Ans. (d)

Q.36. Who wrote *Chaa Maana Atha Guntha* and why is it important?

- (a) An anonymous Oriya writer, who wrote the first novel on a rural issue for urban readers
- (b) Fakir Mohan Senapati wrote Oriya novels, dealing for the first time with the question of land and its possession
- (c) A pathbreaking novel, which made the rural issue a part of urban preoccupations
- (d) Both (b) and (c)

Ans. (d)

Q.37. Who was the most popular historical novelist in Tamil in the 20th century?

- (a) A.R. Venkata Chalapathy
- (b) Viresalingam
- (c) R. Krishnamurthy who wrote under the pen-name "Kalki"
- (d) B.V. Karanth

Ans. (c)

Q.38. The special features of Vaikom Muhammad Basheer's (1908-96) novels in Malayalam are :

- (a) His choice of themes – poverty, insanity and life in prisons
- (b) Stories of everyday life of Muslim households written with a sense of humour
- (c) based on his own rich personal experience than on books from the past
- (d) all the above

Ans. (d)

Q.39. The central character of Premchand's *Rangbhoomi* – Surdas – is significant because :

- (a) He is a blind beggar from an untouchable caste which in itself is very significant
- (b) He struggles against forcible takeover of his land for establishing a tobacco factory
- (c) He raises doubts about the impact of industrialisation of society
- (d) All the above

Ans. (d)

Q.40. Why is Premchand's *Godan* considered his best work?

- (a) It is an epic on Indian peasantry, with the two protagonists, Hori and his wife Dhaniam retaining their dignity till the end
- (b) It is a moving story of a peasant couple's struggle against those who hold power – landlords, moneylenders, priests and bureaucrats
- (c) Both (a) and (b)
- (d) It is picture of those who oppress, steal land and make Hori and Dhaniam landless labourers

Ans. (c)

- Q.41. Who wrote the novel *Hard Times*?** [2010, 2011 (T-1)]
 (a) Jawaharlal Nehru (b) Thomas Hardy (c) Jane Austen (d) Charles Dickens
Ans. (d)
- Q.42. Which among the following novels has contributed immensely in popularising the Hindi Lanugage?** [2010 (T-1)]
 (a) *Godan* (b) *Chandrakanta* (c) *Indulekha* (d) *Sevasadan*
Ans. (b)
- Q.43. Which of the following books of Charles Dickens was first serialised in a magazine?** [2010 (T-1)]
 (a) *Hard Times* (b) *Oliver Twist* (c) *David Copperfield* (d) *Pickwick Papers*
Ans. (d)
- Q.44. Who was the writer of *Indulekha*?** [2010 (T-1)]
 (a) Premchand (b) Srinivas Das (c) Chandu Menon (d) Raja Ravi Verma
Ans. (c)
- Q.45. Which book by Charles Dickens has the tale of a poor orphan who lived in a world of petty criminals and beggars?** [2010 (T-1)]
 (a) *Germinal* (b) *Oliver Twist* (c) *Hard Times* (d) *Pickwick Papers*
Ans. (b)
- Q.46. Who was the author of the novel *Anandmath*?** [2010, 2011 (T-1)]
 (a) Rabindranath Tagore (b) Bhudeb Mukhopadhyaya
 (c) Bankim Chandra Chattopadhyaya (d) Chandu Menon
Ans. (c)
- Q.47. Who among the following is the author of *Saraswati Vijayam*?** [2010 (T-1)]
 (a) Potheri Kunjambu (b) Chandu Menon (c) Premchand (d) Devaki Nandan Khatri
Ans. (a)
- Q.48. Chandu Menon's characters *Indulekha* and *Madhavan* depict :** [2010, 2011 (T-1)]
 (a) Western sensibilities (b) A mythological age
 (c) How Indian and foreign lifestyles could be brought together in an ideal combination
 (d) The then existing lifestyle among the Nayars of Kerala
Ans. (c)
- Q.49. Who is the pioneer of modren Hindi literature?** [2010 (T-1)]
 (a) Srinivas Das (b) Bharatendu Harishchandra
 (c) Pariksha Guru (d) Devki Nandan Khatri
Ans. (b)
- Q.50. Kabirlarai (poetry contests) was patronised by merchant elite of which of the following cities?** [2010 (T-1)]
 (a) Bomaby (b) Calcutta (c) Madras (d) Banaras
Ans. (b)
- Q.51. Munshi Premchand wrote on which of the following themes?** [2010, 2011 (T-1)]
 (a) Oppression in society (b) Historical
 (c) Religious and mythological (d) Detective and mystery
Ans. (a)

Q.52. The hero of which novel finds himself shipwrecked on an island, rescues a native, makes him a slave and gives him the name Friday? [2010, 2011 (T-1)]

- (a) *Treasure Island* (b) *Robinson Crusoe*
(c) *Mayor of Casterbridge* (d) *Pride and Prejudice*

Ans. (b)

Q.53. Which of the following was written with adolescent girls in mind? [2010, 2011 (T-1)]

- (a) *The Jungle Book* (b) *Ramona* (c) *Treasure Island* (d) *Robinson Crusoe*

Ans. (b)

Q.54. Which of the following is an epistolary novel in which much of the story is told through an exchange of letters? [2010 (T-1)]

- (a) *Pickwick Papers* (b) *Pamela* (c) *Emma* (d) *Jane Eyre*

Ans. (b)

Q.55. Who among the following was not a women novelist? [2011 (T-1)]

- (a) Jane Austen (b) George Eliot (c) Thomas Hardy (d) Charlotte Bronte

Ans. (c)

Q.56. What was the title of the first modern novel published in Malayalam?

[2010, 2011 (T-1)]

- (a) *Muktamala* (b) *Indulekha* (c) *Chandrakanta* (d) *Pariksha Guru*

Ans. (b)

Q.57. Which one of the following novels was not written by Charles Dickens? [2010 (T-1)]

- (a) *Pickwick Papers* (b) *Oliver Twist* (c) *Hard Times* (d) *Treasure Island*

Ans. (d)

Q.58. Who among the following wrote *Jungle Book*?

[2010, 2011 (T-1)]

- (a) R. K. Narayan (b) R. L. Stevenson (c) Rudyard Kipling (d) Charles Dickens

Ans. (d)

Q.59. Who among the following is the author of *Pariksha Guru*?

[2011 (T-1)]

- (a) Devkinandan Khatri (b) Premchand (c) Srinivas Das (d) None of these

Ans. (c)

Q.60. Who wrote *Sultana's Dream*?

[2010, 2011 (T-1)]

- (a) Rokeya Hossein (b) Premchand (c) Srinivas Das (d) None of these

Ans. (a)

Q.61. Which Hindi novel by Premchand tells the story of Indian peasantry through the characters of Hori and his wife Dhaniam? [2010 (T-1)]

- (a) *Godan* (b) *Gaban* (c) *Sevasadan* (d) *Rangbhoomi*

Ans. (a)

Q.62. Which of the following countries was the first where novel took firm root?

[2010, 2011 (T-1)]

- (a) England and France (b) Germany and Japan
(c) U.S.A and Russia (d) India and China

Ans. (a)

Q.63. Who among the following published the *Tom Jones* in six volumes?

[2011 (T-1)]

- (a) Richardson (b) Charls Dickens (c) Henry Fielding (d) None of the above

Ans. (c)

Q.64. In which of the following language was the novel *Yamuna Prayatan* written? [2010 (T-1)]

- (a) Bengali (b) Oriya (c) Hindi (d) Marathi

Ans. (d)

Q.65. Whose writings in Hindi created a novel reading public? [2010, 2011 (T-1)]

- (a) Premchand (b) Shrinivas Das
(c) Devki Nandan Khatri (d) Bhartendu Harishchandra

Ans. (c)

Q.66. Who wrote *Pickwick Papers*, the first serialised novel? [2010, 2011 (T-1)]

- (a) Richardsan (b) Charles Dickens (c) Henry Fielding (d) None of the above

Ans. (b)

Q.67. Who among the following published earliest Marathi Novel '*Yamuna Paryatan*'?

[2010, 2011 (T-1)]

- (a) Shrinivas Das (b) Baba Padmanji (c) Devkinandan Khatri (d) Premchand

Ans. (b)

Q.68. Which novel among the following was not written by Premchand? [2011 (T-1)]

- (a) *Godan* (b) *Rangbhoomi* (c) *Sewasadan* (d) *Pariksha Guru*

Ans. (d)

Q.69. Who among the following is the author of the novel *Oliver Twist*? [2010 (T-1)]

- (a) R. L. Stevenson (b) Charles Dickens (c) Thomas Hardy (d) Leo Tolstoy

Ans. (b)

Q.70. Who among the following did not write about colonialism? [2010, 2011 (T-1)]

- (a) Daniel Defoe (b) Joseph Conrad (c) Rudyard Kipling (d) None of above

Ans. (d)

Q.71. Who among the following is the author of the novel *Mayor of Casterbridge*?

[2011 (T-1)]

- (a) R. L. Steverson (b) Thomas Hardy (c) Charles Dickens (d) Leo Tolstoy

Ans. (b)

Q.72. Who is the author of the novel *Jane Eyre* published in 1847? [2011 (T-1)]

- (a) Jane Austen (b) Emile Zola (c) Helen Hunt Jackson (d) Charlotte Bronte

Ans. (a)

Q.73. Who is the author of Telugu novel *Rajasekhara Caritamu* written in 1878?

[2010, 2011 (T-1)]

- (a) Chandu Menon (b) Kandukuri Viresalingam
(c) Nare Sadashive Risbud (d) Baba Padmanji

Ans. (b)

Q.74. Who among the following shows the darker side of colonial occupation? [2011 (T-1)]

- (a) Charles Dickens (b) Joseph Conrad (c) Thomas Hardy (d) Rudyard Kipling

Ans. (b)

Q.75. Which of the following novel deals with caste oppression? [2010, 2011 (T-1)]

- (a) *Sultana's Dream* (b) *Godan* (c) *Saraswativijayam* (d) *Padmarg*

Ans. (c)

C. SHORT ANSWER TYPE QUESTIONS [3 MARKS]

Q.1. Write the main contribution of Vaikkom Muhammad Basheer as a novelist to Malayalam literature. (2008)

Ans. Basheer brought into Malayalam literature writing themes which were considered very unusual at that time – poverty, insanity and life in prisons.

Q.2. Mention the main theme of *Oliver Twist* written by Charles Dickens. (2010)

Ans. The main theme of '*Oliver Twist*' to show the darker side or negative effects of industrialisation (like alcoholism, crimes, beggary etc.) in a city such as London.

Q.3. Why did the novel become popular? What was the impact of novel on the people?

Ans. (i) The novels became popular because the world they portrayed seemed real, believable and absorbing. The reader felt one with the characters and looked at life through their eyes. He was transported to their world. (ii) The novel gave a double pleasure to its readers. They enjoyed reading a novel in private and then experienced the joy of discussing it with friends by publicly reading it. They could discuss the stories with relatives. (iii) In rural areas, people gathered to hear one of them read a novel aloud, and the listeners became deeply involved with the lives of the characters.

Q.4. Outline the changes in technology and society which led to an increase in readership of the novel in the 18th century Europe.

Ans. Technological improvement and development in printing led to more and more books being printed. More books led to larger sales. In fact, the novels were mass produced and sold rapidly. More books brought the prices down and even the poor could afford them. In the beginning novels were not cheap. One volume of *Tom Jones* written by Henry Fielding cost three shillings and there were six volumes of the book. The price was more than a labourer could earn in a week. Novels were lent out by circulating libraries and publishers made profit in 1740.

Q.5. What were the main themes of the novels in the 19th century?

Ans. In the 19th century, the Industrial Revolution had changed the society. Factories came up and the rich kept all the profits and became richer. The poor had a miserable time. There was unemployment and people roamed on streets in search of jobs. Novelists wrote critically about the deplorable condition of the poor. Charles Dickens described these conditions in his novel *Hard Times* and ill-treatment of children in workhouses in his novel *Oliver Twist*.

Q.6. Write short notes on :

- (a) The Epistolary Novel
(b) The Serialised Novel

Ans. (a) With the growth of readership of novels, different styles of writing novels were adopted by the writers. Epistolary novels were written in the form of letters. They were private

and personal letters. Samuel Richardson wrote *Pamela* in the 18th century in this style. The two main characters wrote letters to each other and revealed the conflicts of their mind — specially the heroines.

- (b) The serialised novel was a novel published as a serial in a journal. People waited for the next issue of the journal and it created suspense. Each issue was discussed and people identified themselves with the characters. Charles Dickens' *The Pickwick Papers* was the first novel to be serialised in England in 1836.

Q.7. Who was Kalki? What is his contribution to the growth of novel?

Ans. Kalki was the most popular Tamil writer of historical novels. His real name was R. Krishnamurthy. He was a great nationalist and took active part in the Indian national movement. He was the editor of two very popular Tamil magazines, *Kalki* and *Anandavikatan*. He wrote novels in a simple language, which captivated the hearts and minds of his Tamil readers for an entire generation. His novels were stories of adventure and heroism. His novel *Ponniyin Selvan* was serialised in the magazine *Kalki*.

Q.8. Discuss how the novel affected women readers.

OR

Why did novels become popular among women? Write three points. (2010)

Ans. The first influence was that women did not remain readers only. They started wielding the pen themselves. Their early writings were poems, essays or life stories. The novel became a tool in their hands to express the new emerging women, a free woman who had the right to fall in love and choose her life partner. They were women who controlled their lives and chose themes in their novels of women who had great influence on the affairs of the world.

Q.9. Write a short note on novel in Assam.

Ans. The first novels in Assamese were written by the missionaries. *Phulmoni* and *Karuna* were translations from Bengali. The Assamese students of Kolkata formed an association in 1888 — Asamya Bhasar Unnatisodhan. They published a journal called *Jonaki*. The first major Assamese historical novel was *Manomati* (1900) written by Rajanikanta Bardoloi. The period is of the Burmese invasion of 1819. It is a love story about two lovers who belonged to hostile families and were separated by war. The novel has an happy ending with the lovers uniting once again.

PREVIOUS YEARS' QUESTIONS

Q.10. Describe how the works of Munshi Premchand reflect the social conditions of the Indian society in the early 20th Century. (2010)

OR

State the significance of the novels of Premchand. [2011 (T-1)]

Ans. Works of Premchand lifted the Hindi novel from the realm of fantasy, moralising and simple entertainment to a serious reflection on the lives of ordinary people and social issues. His novel *Sevasadan* deals mainly with conditions of women, child marriage and dowry. His novel *Godan* tells the story of a poor peasant Hori, how he was exploited by the zamindar, moneylender and officials.

Q.11. Read the following passage and answer the questions given below it : (2010)

Ans. ‘Dear children, don’t read these novels, don’t even touch them. Your life will be ruined. You will suffer disease and ailments. Why did the good Lord make you – to wither away at a tender age? To suffer in disease? To be despised by your brothers, relatives and those around you. No. No. You must become mothers; you must lead happy lives; this is the divine purpose, You, who were born to fulfill this sublime goal, should you ruin your life by going crazy after despicable novels?’

- (a) Analyse the message given by the writer to children.
- (b) Name the writer when was this published.

Ans. (i) The writer advises children (girls) not to read novels, not even touch them. Their life would be ruined and they would suffer diseases and ailments.

(ii) The writer advises children (girls) to fulfill the divine purpose of becoming good mothers and leading a happy life. They should not read novels and be despised by one and all. Women should not ruin their lives by going crazy after novels.

(iii) The writer is Thiru V. Vi. Ka. The essay was published in 1927.

Q.12. “Colonial administrators found vernacular novels a valuable source of information on native life and customs.” Support the statement with suitable examples. (2010)

OR

“Novels were useful for both the colonial administrators and Indians in colonial India.” Support the statement with examples. (2010)

Ans. Colonisers : Colonial administration found the vernacular novels a valuable source of information on native life and customs. This information was useful for them in governing Indian society which had various communities and castes. The British knew little about the life inside Indian households. The new novels in Indian languages described how people lived, dressed, worshipped, and their beliefs and practices. Some of these novels were translated into English.

Indian Nationalists used the novel as a powerful medium to criticise the defects in society, to suggest remedies. Novels also helped in creating a pride in the nation’s past. Through glorified accounts of India’s past these novels helped in creating a national pride among the readers. The novels also created a sense of collective belonging on the basis of one’s language – the novels made the readers share a common language. The novels brought people together by making the readers familiar with the ways in which people in other parts of land spoke, wrote and lived. Many historical novels like Bankim Chandra’s *Anandamath*, Bhudeb Mukherjee’s *Anguriyo Binimoy* described people’s fight against oppressive rulers and encouraged nationalism. Novels brought together people from varied backgrounds and produced a sense of shared community – the most notable form of this community is the nation. This helped the progress of nationalism.

Q.13. Explain any three reasons for the popularity of the novel in the 18th century. (2009)

Ans. Novels became popular from the 18th century in Europe.

- (i) The number of readership increased as new groups of lower middle-class people such as shopkeepers and clerks, along with the traditional aristocratic and gentlemanly classes in England formed the new readership for novels.
- (ii) As readership grew, markets for books expanded, the earnings of authors increased. They

now had the freedom to experiment with different literary styles. They were no longer dependent on the patronage of the aristocrats. The novel allowed flexibility in form of writing. Samuel Richardson's *Pamela* was an epistolary novel; Walter Scott wrote historical novels and Henry Fielding wrote *Tom Jones* and called himself a founder of new province of writing. The different styles and experiments added to the popularity of the novel.

- (iii) Third and most important was that technological improvements brought down the price of books. The novel became the first mass produced item to be sold. The world created by novels was absorbing, believable and seemingly real. People could read them in private or in public and have a group discussion.

Q.14. Describe any three features of Bengali novels of the 19th century. (2009)

Ans. Early 19th century, Bengali novels portrayed two worlds :

- (i) Love stories based on historical events, and
- (ii) The inner world of domestic life, social problems and man-woman relationship in marriage.

The old rich elite of Calcutta liked and patronised early forms of entertainment such as *Kabir Larai* and musical soirees and dance performances.

The new 'Bhadralok' preferred reading novels in their own private world. Bankim Chandra Chattopadhyay was the first to arrange a reading of his novel *Durgeshnandini* (1865) in his own room, before a small group of friends. Bankim's novel used a colloquial style, used *meyeli* associated with women's speech. The style was the vernacular style.

It was appreciated as much as the plot with its twists and turns; Bankim made best of both the worlds. He used to hold *jatras* in the courtyard before family members and private reading of his novel in his private room.

Q.15. Describe in brief the role of novels in popularising the sense of belongingness to a common nation. (2009)

- Ans.**
- (i) Imagining a heroic past was one way in which the novel helped in popularising the sense of belonging to a common nation.
 - (ii) Another was to include various classes in the novel so that they could be seen to belong to a shared world. Premchand's novels, for example, were filled with all kinds of powerful characters drawn from all levels of society.
 - (iii) The novels promoted an understanding of different people, different values and different communities. Bhudeb Mukhopadhyay's – *Anguriyo Binimoy* (1857) was the first historical novel written in Bengali. It glorifies Shivaji and his many battles against the clever and treacherous Aurangzeb, the Mughal ruler. It describes how Shivaji escaped from the clutches of Aurangzeb. It helped the reader in imagining a nation full of adventure, heroism, romance and sacrifice. Shivaji became a nationalist figure fighting for the freedom of the Hindus.

Q.16. How was the involvement of women, the most important event of the novel in the 18th century? (2009)

Ans. The 18th century saw the middle-classes become more prosperous. Women got more leisure to read as well as write novels. They began exploring the world of women – their emotions and identities, their experiences and problems. Many novels were about domestic life – a

theme about which they could speak with authority. Women did not simply write about the domestic role of women, they wrote about women who broke the established norms of society. Example : Charlotte Bronte's *Jane Eyre* published in 1874. The heroine is shown as independent and assertive. George Eliot (pen-name of Mary Ann Evans) thought novels gave special opportunity to women to express herself freely. In India also, women started writing freely.

Q.17. How did novels explore and depict the world of women? Explain it by giving examples. [2010, 2011 (T-1)]

Ans. Many novels were written about domestic life and novels began exploring the world of women – their emotions and identifies, their experiences and problems. Women got more leisure to read as well as write books.

The novels of Jane Austen give us a glimpse of the world of women in genteel rural society in the early 19th century. They made us think about society which encouraged women to look for good marriages and find wealthy or propertied husbands.

Women novelists also dealt with women who broke established norms of society before adjusting to them.

Q.18. Name the first modern Hindi novel which became a best seller? Who was its writer? Why was it so popular? [2010 (T-1)]

Ans. The first Indian novel in Hindi which became a best seller was *Chandrakanta*. A romance with dazzling elements of fantasy, it is believed to have contributed immensely in popularising the Hindi language and the Nagari script among the educated classes of those times. Although it was written poorly for the pleasure of reading. This novel also gives some interesting insights into the fears and delights of its reading public.

Q.19. What did G.A. Henty write about in his novel? [2010 (T-1)]

Ans. G.A. Henty wrote historical adventure novels for boys. They aroused the excitement and adventure of conquering strange lands. They were set in exotic locales like Mexico, Alexandria, Siberia and many other countries. They were always about young boys who witness grand historical events get involved in some military action and show what they called 'English' courage. Henty was widely popular during the height of the British empire.

Q.20. What were the issues raised by the novel *Indulekha* written in Malayalam? [2010 (T-1)]

Ans. The issues raised in by the novel *Indulekha* written in Malayalam were :

- (i) How could the Indians face, under colonial rule, the trouble of safeguarding their cultural identity and traditions. How could they accept modern colonial culture without setting aside their own cultural could they accept modern colonial heritage. The heroine and how of the novel had received western education and were antistatic and highly cultural. Besides English, they both knew Sanskrit also. Though he wore western dress, the hero, Madhavan, kept a long lift of hair as was the tradition of his clan, the Nayars.
- (ii) It also was about on issue, hotly debated at that time, the marriage practices of upper caste Hindus in Kerala, specially the Nambuthiri Brahmins and the Nayars.
Nambuthiri's were the landlords in Kerala and Nayars' their tenants. In late 19th century Kerala, the younger generations of Nayars, with English education, objected strongly

against marriages between Nambuthiris and Nayars. They wanted new laws regarding marriages and properly. The Nayars had acquired property and wealth on their own.

Chandu Menon clearly wanted his readers to appreciate new values of hero and heroine and criticise the ignorance of the Nambuthiris and challenge old traditions.

Q.21. Describe the two kinds of novels that came to be written in Bengali in the 19th century? Name any two famous novelists of Bengal. [2010, 2011 (T-1)]

OR

In what ways did the characters of the novel *Indulekha* show that Indian and foreign 'lifestyles could be brought together in an ideal combination? [2010 (T-1)]

Ans. Two kinds of novels in Bengali, popular in 19th century Bengal were :

- (i) Love stories based on historical events, located in the past, as well as their characters and events.
- (ii) The second group of novels depicted the inner world of domestic life in contemporary settings. Domestic novels dealt with the social problems and romantic relations between men and women.

Two famous Bengali writer were Bankim Chandra Chattopadhyay (1876-7930). Bankim Chandra chattopadhyay (1876-1930) . Bankim Chandra wrote *Durgeshmandini*, *Anandmath* which belonged to first kind of Bengali novels.

Sarat Chandra wrote *Sreekanta*, *Biraj Bahu*, novels that were about domestic and social problems.

Q.22. How did novels promote colonialism? Explain with an example of a novel. [2010, 2011 (T-1)]

OR

How were novels in colonial India useful for colonizers. [2011 (T-1)]

OR

With the help of an example show how the early novel in Europe contributed to colonialism. [2011 (T-1)]

Ans. Novels contributed to colonialism by making the readers feel they were part of a superior community of fellow colonists. For example, the new of Daniel Defoe's *Robinson Crusoe* is an adventurer and a slave trader. Shipwrecked on an island, he hates coloured people as inferior creatures, not human beings equal to him.

The colonisers were always depicted as heroic and honourable – confronting 'native' peoples, strange surroundings, adapting to native life, changing it. They coloured territories only to develop them. R.L. Stevenson's *Treasure Island*, Rudyard Kipling's *Jungle Book*, G.A. Henry's adventure novels, all glorified colonialism.

Q.23. Explain the themes and issues of the novels of Charles Dickens with examples. [2010 (T-1)]

Ans. Charles Dickens wrote about terrible, effects of industirasation on people's lives and characters. His novel *Hard Times* described Lake Town, a fictitious industrial town, as a grim place of machinery, smoking chimneys, rivers polluted purple and building that all looked the same. His workers were known as 'hands', as if they had no other identity them as operations

of machines. He criticised the greed for profits and *ideas* that reduced human beings into simple instruments of production.

Dickens also focussed on the terrible conditions of urban life under industrial Capitalism *Oliver Twist* tells the tale of a poor orphan who lived in the world of criminals and beggars. Though *Oliver Twist* had a happy ending, but not all novels about the poor ended happily.

Q.24 Name one famous woman novelist in 19th century England. Describe the different ways in which women novelists portrayed women. [2010, 2011 (T-1)]

Ans. Famous 19th century woman novelist – Jane Austen.

She wrote about the world of women in genteel rural society which encouraged women to look for ‘good’ marriages and find wealthy or propertied husbands. As the first sentence of *Pride and Prejudice* says, “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.”

Other women novelists did not simply popularise the domestic role of women. Their novels dealt with women who broke established norms of society before adjusting to them. Such novels allowed women readers to sympathise with rebellious actions. Charlotte Brontë’s *Jane Eyre* young Jane as independent and assertive. At the often gave protests against the hypocrisy of her elders with startling bluntness. He tells her aunt, “People think you are a good woman but you are bad – You are deceitful I will never call you aunt as long as I live.”

Q.25. Name the first novel written by Bankim Chandra Chattopadhyaya. Describe his contribution to the Bengali novel. [2010 (T-1)]

Ans. First Novel written by Bankim Chandra was *Durgesh Nandini* (1865). He wrote love stories based on historical events. To popularise novels he hosted a *Jatra* in the courtyard where members of the family would be gathered, to read, discuss and judge literary works. The gathering, when it first heard Bankim readout *Durgesh Nandini* were stunned to realise that Bengali Novel had achieved excellence so quickly. Bankim prose was Sanskritised but also contained a more Vernacular style. He replaced *Meyeli* (the language associated with women’s speech). His *Anandmath* inspired many kinds of freedom fighters.

Q.26. What were the various uses of novels from the Indian point of view? [2010, 2011 (T-1)]
OR

Explain any three uses of novels in the colonial world. [2011 (T-1)]

Ans. Indians used the novel as a powerful medium to criticise what they considered as defects in them and to suggest remedies writers like Viresalingnam used the novel mainly to propagate their ideas about society among a wider readership.

Novels also helped in establishing a relationship with the past. Many of them told thrilling stories of adventures and intrigues set in the past. Glorifying the past created a sense of national pride among their readers.

People from all walls of life could read novels so they shared a common language. It created a sense of collective belonging on the basis of one’s language.

The ways the characters spoke in a novel began to indicate their region, class or caste. Thus novels made their readers familiar with the ways in which people in other parts of their lands spoke their language.

Q.27. “The novels brings together many cultures.” Explain. [2010, 2011 (T-1)]

Ans. The Novel brings together many cultures, like the nations.

First the use of *Vernacular*, the language spoken by the common people.

By coming closer to the different spoken languages of the people, the novel produces the sense of shared world between diverse people in a nation. Novels also draws from different styles of language. A language may take a classical language and combine it with the language of the streets and make them all a part of the Vernacular that it uses.

Q.28. Assess the contribution of Munshi Premchand in Hindi novels. [2010, 2011 (T-1)]

Ans. With Munshi Premchand the Hindu novel achieved excellence. He drew on the traditional art of *kissa-goi* (story telling). He lifted the Hindu novel from the realm of fantasy, moralising and simple entertainment to a serious reflection on the lives of ordinary people and social issues. *Sevasadan* dealt with the poor condition of women in society. Issues like child marriage and dowry are women into the story of the novel. In his novel *Godan* he wrote a moving story of Hari and his wife Dhania, or peasant couple and their struggle against landlords, moneylenders, priests and colonial bureaucrats.

Q.29. How did the novels of Munshi Premchand promote the feeling of nationalism? Explain. [2010 (T-1)]

OR

Characters of Premchand's novels were drawn from various strata of society. Explain from any two of his novels. [2011 (T-1)]

Ans. Premchand drew characters from various strata of society in his novels. His characters gave the image of a world shared by all, a world based on democratic values. In his novel one meets landlords, aristocrats, middle level peasants, landless labourers, middle class professionals and people from margins of society. The central characters of his novel *Rangabhoomi*, Surdas is from an untouchable class and blind. Choosing him as a hero is significant. The story of Surdas is inspired by Gandhiji's personality and ideas.

His novels revealed the problems of thinking about the nation : was India to be a nation of only a single religious community? Who had natural claims to belong to the nation?

Q.30. Explain briefly the history of Hindi novel from starting to excellence. [2010, 2011 (T-1)]

Ans. Bharatendu Harishchandra was the pioneer of modern Hindu literature. He encouraged writers to recreate and translate novels from other languages.

First proper modern Hindu novel was *Pariksha Guru* written by Srinivas Das of Delhi in 1882. The novel tries to teach the young readers the right way to live and expects all 'sensible men' to remain worldly wise and practical and to remain rooted in the values of their own tradition and culture. It was too moralising in its style and did not become popular.

Devakinandan khatri created a novel reading public. His *Chandrakanta* was a bestseller romance mixed with dazzling fantasy. It made Hindu language and script popular. This novel though written purely for 'pleasure of reading', gave some interesting insight into the fears and desires of its reading public.

It was Premchand who made Hindi novel achieve excellence. He took away Hindi novel from the realm of fantasy, moralising and simple entertainment to a serious reflection on the lives of ordinary people and social issues. His novels *Sevasadan*, *Godan*, and *Rangabhoomi* had powerful characters drawn from all strata of society. His women characters were powerfully drawn. He chose poor and downtrodden as his heroes, discussed every kind of oppression, modelled his characters on Gandhiji and made us think of India as one nation.

Q.31. “Leading Indian novelists of the 19th century wrote for a national cause.” Do you agree with the statement? Justify your answer. [2010 (T-1)]

Ans. Many historical novels were about India’s glorious past. Many historical novels were written about Marathas and Rajputs which produced a sense of pan-Indian belonging. They imagined the nation to be full of adventure, heroism, romance and sacrifice – qualities that could not be found in the offices and sheets of 19th centuries. Bhudev Mukhopadhyay’s *Anguriya Binimoy* (1857) was the first historical novel written in Bengal. Its hero Shivaji fought many battles against a clever and treacherous belief that he was a nationalist fighting for the freedom of Hindus.

Bankimchandra’s *Anandmath* was about a Hindu militia that fought Muslims to establish a Hindu kingdom. It was a novel that inspired many kinds of freedom fighters.

Writers like Premchand wrote novels which included various classes in the novels. He created characters who believed in a community based on democratic values. He made us think of social issues like caste oppression.

All the above wrote for a national cause.

Q.32. How did novels inspire the freedom fighters? Explain with two examples. [2010, 2011 (T-1)]

OR

How did the novels in India encourage nationalism explain any three points.

Ans. Novels like *Anandmath* written by Bankimchandrachattopadhyay and Bhudev Mukhopadhyay’s, *Anguriya Binimoy* inspired many kinds of freedom fighters this forical novels were about Marathas and Rajputs and they inspired adventure heroism, romance and sacrifice. Both the novels portrayed a fight against Muslims to establish a Hindu kingdom. *Anandmath* with its song “Bandematram” inspired the nationalists to fight against the British. Bhuddeb’s book described how Shivaji fought against Aurangzeb. They were written to show that Indians could be independent minded and had been so in the past. Indians were not weak, divided and dependent on the British. It made them think of India as a nation.

Q.33. How were the stories in prose not new in India? [2010 (T-1)]

Ans. Stories in prose were not new to India. Banbhata’s *Kadambiri*, written in Sanskrit in the 7th century, is an example. *Panctantra* is another example, Tales of adventures had been written in Persian and Urdu called “Dastan”.

Q.34. Why were many people worried about the effects of the novels on readers? Mention any three reasons. [2010 (T-1)]

Ans. The three reasons for worry about the effects of the novel on readers were :

- (i) The critics were worried about the immoral influence of the novels. They took people away from real surroundings to an imaginary world where anything happen.
- (ii) Women and children were considered as soft targets who could be corrupted easily. They were singled out for advice. They were warned against ailments and diseases which would ruin their lives if they wasted their time in reading novels.
- (iii) Men were suspicious of women reading or writing novels. This suspicion cut across communities. Many thought women would become rebellious and refuse to conform to traditions.

Q.35. Why did Chandu Menon decide to write a novel in Malayalam instead of translating the English novel? [2010 (T-1)]

OR

What led Chandu Menon to write *Indulekha*?

Ans. Chandu Menon tries to translate an English novel *Henrietta Temple* written by Benjamin Disraeli into Malayalam. But he quickly realised that readers in Kerala will not understand how the characters in English novels lived : their clothes, ways of speaking, manners were unknown to them. They would find a direct translation from English boring. So he gave up the idea of translation and wrote a story in Malayalam in the “manner of English Novels”. This was his delightful first novel called *Indulekha*, published in 1889.

Q.36. How did novels depict the lives of peasants and low castes? Explain with examples from India. [2011 (T-1)]

Ans. Novels in all vernacular languages including Hindi threw light on the lives of peasants and low castes. *Godan* written by Premchand, is an epic of Indian peasantry. The novel tells the story of a peasant couple who are exploited and robbed of their land by landlords and moneylenders. They turn into landless labourers and Hori dies. The central character of Prem Chand’s novel **Rangbhoomi** is Surdas a blind beggar from an untouchable caste. The very act of choosing such a person as the ‘hero’ of the novel is significant. Potheri Kunjambu, a ‘lower-caste’ writer from Kerala wrote the novel *Saraswativijayam* in 1892 mounting a strong attack on caste oppression.

Q.37. ‘Novels created a sense of social awareness in India.’ Explain. [2011 (T-1)]

Ans. Most of the novels in India described class and caste struggle. They depicted societal changes within colonial society. Almost all novels of Premchand, Bankim Chandra and Sharat Chandra created a sense of social awareness amongst their readers. The awareness was about caste, class, oppression, colonial rule.

Q.38. What actions of Robinson Crusoe made him as a typical coloniser? Explain. [2011 (T-1)]

Ans. The novel originated in Europe at a time when it was colonising the rest of the world. The hero of Daniel Defoe’s **Robinson Crusoe** is an adventurer and slave trader. Ship-wrecked on an island, Crusoe treats coloured people not as human beings equal to him, but as inferior creatures. He rescues a native and makes him his slave. He does not ask for his name but arrogantly gives him the name Friday. But during that time, Crusoe’s behaviour was seen as acceptable and normal. This is because colonised people were seen as primitive, barbaric, less than human and colonial rule was considered necessary to civilise them, to make them fully human.

D. LONG ANSWER TYPE QUESTIONS [4 MARKS]

Q.1. Describe the special features of novels written for the young, with examples. (2010)

OR

How did novels make themselves relevant to boys?

Ans. For boys : We find a new kind of hero in books written for the young. It is someone who is daring, powerful, independent and assertive. These adventurous people went to far away places in remote East to find adventure. They colonised the world, were heroic and honourable. They adapted themselves to strange surroundings and even more strange ‘natives’, and ended up by civilising and developing them as nations. In fact, colonising territories was glorified in the novels for young.

Examples : R.L. Stevenson's *Treasure Island* and Rudyard Kipling's *The Jungle Book*, published on 1883 and 1894 respectively.

G.A. Henty wrote historical novels for boys. They aroused the excitement and adventure of conquering many lands — lands as far-flung as Mexico, Alexandria, Siberia and many other countries. The heroes met with adventures in foreign, witnessed historical event, and showed “English Courage” in some militant action.

For Girls : For adolescent girls, love stories were written and became very popular. In USA, two women writers became famous :

- (i) Helen Hunt Jackson, who wrote *Ramona* (1864) and (ii) Sarah Chauncey Woolsey, who wrote *What Katy Did?* (1872).

Q.2. Discuss the importance of the novels of Thomas Hardy (1810–1928).

Ans. In the 19th century, most of the novel readers lived in cities. The novel connected them with the life and fate of rural communities. Thomas Hardy, an English novelist, wrote about the traditional rural communities of England who were affected by industrialisation. The old rural culture was vanishing due to machines used on land, and labourers brought to work the machines, and produce for the market. This change is reflected in many of Hardy's novels, specially *The Mayor of Casterbridge*. He describes the problems and changes created by the new order, and he mourns the loss of the more personalised world.

Q.3. Write short notes on :

- (i) Rokeya Hossein (ii) Hannah Mullens and (iii) Sailabala Ghosh Jaya.

Ans. (i) Rokeya Hossein (1880–1932), a widow and a reformer, she started a girl's school in Calcutta. Her first novel *Sultana's Dream* was a fantasy and written in English. She painted a world where women had taken the place of men. In her second novel, *Padmarag* encouraged women to improve their condition by their own efforts. No wonder men were suspicious of women writing or reading novels!

(ii) Hannah Mullens was a Christian missionary. She wrote *Karuna o Phulmonir Bibaran* in 1852. This is considered the first novel in Bengali and she had to write it in secret.

(iii) Sailabala Ghosh Jaya was another popular writer in Bengali. She could write her novels because her husband supported and protected her.

We can see from the above examples how women were worried from reading in Bengal as it was in South.

Q.4. Who was Potheri Kunjamba? What is his contribution to the growth of the novel?

Ans. Potheri Kunjamba was a “lower-caste” writer from north Kerala. In his novel *Saraswativijayam* (1892), he attacked caste oppression. In his novel, a low caste “untouchable” leaves his village to escape the cruelty of his Brahmin overlord. He becomes a Christian, educates himself and comes back to his own village as a sub-judge in a local court. Ironically, a case that he has to judge is about himself only. The villagers suspecting the landlord of killing Potheri bring him to court to be punished. In the end, the sub-judge reveals his true identity. The Brahmin master repents and promises to change his ways. The novel supported the importance of education as the only way to uplift the lower castes.

Q.5. Discuss the changes in the novel after the 1920s, with special reference to the work of Advaita Malla Burman and Vaikom Muhammad Basheer.

Ans. A new kind of novel appeared in Bengal after the 1920s. The novels depicted the life of

peasants and low castes and they were written by writers who belonged to this group of society or community.

Titash Ekti Nadir Naam (1956) is one such novel written by Advaita Malla Burman. Theme of the novel is three generations of Mallas, and the tragedies, the ups and downs in their lives are portrayed. The Mallas were a community of fisherfolk who earned their livelihood by fishing in river 'Titash'. The hero is Ananta, a child whose parents were separated after their wedding night.

The novel is about the customs, festivals, relationships, friendship of this community. When the river 'Titash' dries up, the community of 'Mallas' also breaks up. The new influences from the city had already broken up the community and the final blow comes when the river dries. Writers had written about low castes before Burman, but the writers were from upper class, unlike Burman, who belonged to the fishermen community.

Vaikom Muhammad Basheer (1908–1996) wrote about communities which were never mentioned in the novels before.

Basheer himself had led a chequered life. He had hardly had any formal education, and went away from home to join the 'Salt Satyagraha' of Gandhiji. He wandered all over India and travelled to Arabia. He had lived with sufis and sanyasis.

He wrote the spoken language style — a style that was simple. His themes were his own experiences. He brought to Malayalam writing themes which were unusual — themes of poverty, insanity and life in prisons — themes not yet written about.

Q.6. Give an example from any novel of the 19th century which depicted the problem of being modern.

Ans. The trouble which the Indians faced under colonial rule was how to safeguard their cultural identity and traditions, while accepting modern colonial culture. This problem was talked by Chandu Menon in his novel *Indulekha*. His heroine and hero were Western educated, artistic and highly cultured. Besides English they both knew Sanskrit also. Though dressed in Western clothes, the hero, Madhavan, kept a long tuft of hair as was the tradition of his clan — the Nayars. The ideal characters showed how a balance could be kept between Western modernity and traditional Indian culture.

Q.7. Describe some of the pleasures of reading.

Ans. Novels became a source of entertainment. Picture books, magazines, translations from other languages, stories in newspapers and magazines, popular songs composed on recent events — all offered new forms of entertainment. Detective and mystery novels kept Tamil readers enthralled.

The novel also spread silent reading. Novels could be read in silence alone, in the privacy of one's own room, in public while travelling and even in a crowd. Silent reading was not at all common before the novels became popular. Most of the reading was done aloud, with people listening. One could only daydream in silence.

Q.8. How did the colonial administrators find vernacular novels to be a valuable source of information on native life and customs? Explain with examples.

Ans. Vernacular novels proved very useful for colonial administration. They were a valuable source of information on native life and customs of which they were ignorant. They learnt from the novels about how they dressed, forms of religious worship, beliefs and practices. They could govern a large variety of communities and castes with their help. Missionaries and British

administrators translated them. For example, missionaries translated two Bengali novels, *Phulmoni* and *Karuna*. Most of the Indian novels were about the defects in society, like the novel *Indirabai*. It depicted the status of women in society. They gave a glimpse of Indian society and helped the colonial rulers. Chandu Menon, Bankim Chandra and Premchand grappled with social problems in a colonial society.

PREVIOUS YEARS' QUESTIONS

Q.9. Name the first modern novel of Hindi. Who wrote this novel? State four characteristics of this novel. (2008)

Ans. The first modern novel in Hindi was '*Pariksha Guru*' written by Srinivas Das of Delhi. It was published in 1882.

- (i) The novel depicted the conflict between the ideas of new society emerging under colonial rule and the old cultural values.
- (ii) The characters find the new world fascinating, yet frightening. They take to new methods of cultivation, try to be modern in their practices, try to make their language capable of teaching western sciences. The young develop healthy habits of reading newspapers.
- (iii) The moral pointed out by the writer to choose the right to live with dignity and honour. Stick to your roots but be wise and practical.
- (iv) It was too preachy and did not become too popular.

Q.10. Describe how the works of Munshi Premchand reflect the social conditions of the Indian society in the early 20th century? (2008)

Ans. The central theme of Munshi Premchand's novels was life in the villages as it then existed. His works have a social purpose. They are intended to awaken the reader to the harsh realities of life in rural India. His characters are not imaginary but lifted from real-life situations. His themes cover the curse of untouchability as practiced, specially in rural India. In addition, the problems of tenant farmers, the oppressive culture of the zamindars and the struggles of ordinary people have been highlighted in his works. He was in this sense a social reformer as also a great novelist.

Q.11. Describe any two popular themes on which women writers in England wrote in the 19th century. (2008)

Ans. Women novelists like Jane Austin, George Eliot and Charlotte Bronte projected a new species of women who were strong in their determination and had a personality of their own. Their novels dealt with the women who broke established norms of society before adjusting to them. Such stories allowed women readers to sympathise with rebellious actions. Yet another set of special magazines popularised articles on housekeeping. Many novels were written on domestic life. Thus, women were allowed to speak with the authority. They drew upon their experiences, wrote about family life and earned public recognition.

Q.12. "Premchand's novels are filled with all kinds of powerful characters drawn from all strata of society." Support the statement by giving suitable examples. (2009)

Ans. Premchand has created very powerful characters in his novels and they cover the whole spectrum of society. In his novels, we meet with aristocrats and landlords, middle-level peasants and landless labourers, middle-class professionals and people from margins of society. The women characters are very strong individuals, especially those who come from the lower classes of rural society.

His characters create a community based on democratic values. The central character of his novel *Rangbhoomi*, Surdas is a blind beggar from a so-called 'untouchable' caste. Premchand's choice of such a character as his 'hero' is very significant. We see Surdas struggling against the forcible takeover of his land for establishing a tobacco factory. The story of Surdas, inspired by Gandhiji's personality and ideas, makes us think about industrialisation and its impact on society.

In his novel, *Godan*, published in 1936, Premchand writes an epic, a moving story of Hori and his wife Dhaniam, a peasant couple and their struggle against landlords, moneylenders, priests and colonial bureaucrats – all symbols of power and oppression in society. Hori and Dhaniam retain their dignity till the end though they were robbed of their land and turned into landless labourers.

His novel *Sewasadan*, published in 1916, lifted Hindi novel from the realm of fantasy to serious reflection on the lives of ordinary people and social issues. It mainly dealt with the poor condition of women in India, with issues like dowry, child marriage woven into the story of the novel.

II. FORMATIVE ASSESSMENT

A. PROJECT

Project 1

- Topic** : Study of the role of Charles Dickens, Premchand and Chandu Menon in the development of the novel.
- Objectives** : To create awareness of how the novels of the three, depicted society, culture and beliefs of the men and women of their times.
To help in understanding the role of a novelist in influencing thoughts and ideas by his books.
To enjoy and appreciate different styles of writing.
- Skills developed** : Critical and creative thinking,
Empathy, Communicative skills,
Emotional skills,
- Time required** : One week.
- Method** : Information gathering about the time the above three lived — society, politics and problems
Autobiographical information — The lives of the three.
Choose two main works of each. After study, reflect on the society and culture.
Understand the author's ideas, philosophy and the main theme.
Compare and contrast their styles and characters.
Their contribution to the growth of the novel.

Project 2

- Topic** : Women and the novel (In Europe as well as in India)
- Objectives** : To create awareness of the problems faced by women novelists in both Europe and India.
To show, how inspite of many social, political and religious obstruction the women novelists triumphed.
- Skills developed** : Critical and creative thinking

- Empathy, Emotional skills
Decision-making
- Time required** : One week
- Methods** : First select at least 2 novelists from Europe and two from India.
Gather autobiographical information.
Trace the history of women novelists.
Problems and opposition faced by them — similarities and differences.
The contribution of the four women writers.
The present position of women writers.
(Mention : J.K. Rowling, Arundhati Roy, Jhumpa Lahiri, Agatha Christie.)

B. ASSIGNMENTS

1. Imagine you are a publisher of books. Write a report on how technological improvements in the 19th century helped you in expanding the market for novels and raising the number of reading public.
2. Imagine you are a research scholar, studying the growth of novel.
Write a short report on (1) Novels in the colonial period (2) Rise of the novel in Europe.

C. ACTIVITIES

1. Name five Indian films based on five famous novels. Choose five leaders from the class, who after a discussion with their group, read out a paper in class based on :
 - (a) Are the books portrayed faithfully in the films made on them?
 - (b) Which is better — the film or the novel?
 - (c) The theme of the novel, their impact.

D. CASE STUDY

1. Vaikom Muhammad Panikkar (1908-1996) is a renowned novelist in Malayalam. Find out about his unusual life, his philosophy and research, his stories and novels, his individual style and the reasons for his popularity. Write about his contribution to the novel.
2. Choose five students to speak on the contribution of the following regions in the growth of the novel (a) Hindi (b) Oriya (c) Bengali (d) Malayalam and (e) Tamil.

E. QUIZ

Hold a class quiz on the growth of novels under four categories (a) Visuals (b) Identify the novelist (c) Guess the name of the novel (d) Dates from the quotation given.

F. DEBATE

Have an extempore debate in the class on the topic “All novels reflect the society the writer lives in.”

G. GROUP DISCUSSION

Have an informal group discussion how the novel helped in the growth of nationalism.

H. COLLAGE/CHART

Make a chart or collage of famous women writers of Europe and India from the 18th to 20th century.