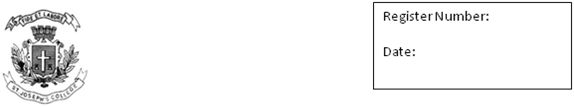
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**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE- 27**

**BA-CPE--VI SEMESTER –END-SEMESTER EXAMINATION: APRIL 2019**

**COMMUNICATIVE ENGLISH: CE 6117**

**LITERATURE AND INTERPRETATION**

**TIME: 2 I/2 Hours Max marks: 70**

**INSTRUCTIONS**

1. **You may use a dictionary**
2. **This paper has THREE printed pages and TWO sections**

**Section A**

**Read the following and answer the questions set on it:**

When, in disgrace with fortune and men’s eyes,  
I all alone beweep my outcast state,  
And trouble deaf heaven with my bootless cries,  
And look upon myself, and curse my fate,  
Wishing me like to one more rich in hope,  
Featur’d like him, like him with friends possess’d,  
Desiring this man’s art and that man’s scope,  
With what I most enjoy contented least;  
Yet in these thoughts myself almost despising,  
Haply I think on thee, and then my state,  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven’s gate;  
For thy sweet love remember’d such wealth brings  
That then I scorn to change my state with kings.

**I.A Answer the following in one or two sentences each (3x5=15)**

1) Explain how the term “in disgrace with fortune” is connected with the poet’s “outcast state”.

2)In the poem what does the poet mean when he says he feels he was “more rich in hope”? Explain how that phrase and its meaning are connected to “like him with friends possess’d”.

3) Explain the meaning of the last two lines of the poem.

**Read the following passage and answer the questions set on it**

**The Guardian view on historical reconstruction: don’t let it close down arguments: Oct 18, 2018**

The classicist Professor Mary Beard found herself the focus of a [flurry of headlines](https://www.theguardian.com/books/2018/oct/23/refuse-tv-roles-re-enactment-mary-beard-excruciating) this week when she spoke of her refusal to appear in television history documentaries featuring reconstructions. Or, as she put it, “B-list actors dressed up in sheets, saying, ‘Do pass the grapes, Marcus,’ and the like”. Actors, or at least some actors, were [not especially thrilled](https://www.theguardian.com/books/shortcuts/2018/oct/23/i-work-as-a-historical-reconstruction-actor-mary-beard-should-give-us-a-chance).

Her substantive point, however, was nothing to do with actors – A-list, B-list or otherwise. Her remarks, part of a lecture for members of [Voice of the Listener and Viewer](http://www.vlv.org.uk/), an organisation that campaigns for better public-service broadcasting, were part of a broader argument about the purpose of history on television. What Prof Beard was suggesting – in the lecture and in response to questions from the audience – was that TV history ought to put forward arguments. It can do more than just dazzle the viewer with enthusiasm or gorgeous visuals (though enthusiasm and beautiful filming are clearly a valuable part of what TV history has to offer).

Furthermore, history on TV has the capacity, she suggested, to activate the mind of the viewers to “do history” themselves – that is, to use the intellectual tools of the discipline to undertake the work of reconstruction in their own minds. Once you have presented a viewer with a reconstruction, you have completed that act of historical imagination for them: you have closed down the potential and possibilities. After all, a reconstruction will present the viewer with one way, and one way only, of interpreting evidence from the past that can often, in fact, be brought to life in a myriad different ways.

This point of view may seem rather hard work for the viewer; and of course, reconstruction, in a broader sense, can take many forms and serve many purposes. The bronze age site of Knossos in Crete, for example was heavily restored in the 1920s by architect Piet de Jong, working with its excavator (and Manchester Guardian correspondent) Sir Arthur Evans. These remains, in their current form, have even been called the [best art deco in Greece](https://www.metmuseum.org/blogs/now-at-the-met/features/2011/historic-images-of-the-greek-bronze-age), and the reinforced concrete reconstructions are historical artefacts in their own right. Nevertheless, many visitors find them more impressive and inspiring than the low rubble walls of other Minoan sites on the island. (An undeniable problem is that it can be hard for visitors to distinguish the parts of the building dating from the second millennium BC from those dating from a century ago.) These days, a trip to an ancient archaeological site – such as Akrotiri on the island of Santorini, or to the emperor Nero’s Domus Aurea in Rome – can be enhanced by seeing computer-generated imagery of decoration, rooms and buildings that exist, for the uninitiated, only as rather confusing masonry traces.

Even monuments often considered unchanging and untouched have often been subject to reconstruction. Stonehenge, for example, which celebrated [a centenary](https://www.english-heritage.org.uk/visit/places/stonehenge/stonehenge-100/) in the care of the nation on Friday, has had all kinds of intervention, including the [re-erection of a fallen trilithon](http://blog.english-heritage.org.uk/30-things-you-might-not-know-about-stonehenge/) (a pair of sarsen stones plus its lintel) in 1958. Non-western cultures, especially those where stone has not been a common building material, may take a much less reverential position on restoration of historic monuments, happily renewing in modern materials where deemed necessary. Others take a more romantic view, admiring the dilapidation of ruins for dilapidation’s sake. But surely Prof Beard’s substantive point is right: history on TV ought to spark intellectual curiosity, excitement and scepticism, not serve up certainty on a plate.

**II. A. Answer the following in about 200 words each (3x15=45)**

1)What critique does the article make regarding the nature of history being produced on television today. What does the article imply by the term, “doing history”? Show how the latter is different from regular history presentations on television.

2) The article employs the idea of ‘reconstruction” in two different ways. What are the two different meanings of reconstruction presented in the article. Enumerate and comment on their value and worth for history-making.

3) From your reading and experience, what form of Non-fiction, does this particular article, can it be categorised with? And why? Give suitable reasons for your answer

**III. A. Answer any one of the following in not more than 200 words: (1x10=10)**

1. How do you understand the idea of world literature? What are its characteristics? From your reading and experience, Comment on how it is different from other literary categories.
2. Joseph Brodsky describes poetry in the following manner: “Because every book of art, be it a poem or a cupola, is understandably a self-portrait of its author, we won't strain ourselves too hard trying to distinguish between the author's persona and the poem's lyrical hero. As a rule, such distinctions are quite meaningless, if only because a lyrical hero is invariably an author's self-projection.” Do you agree with the above proposition? Argue your point of view using appropriate evidence from the texts you have read.