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| **ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE-27** |
| **B.A./B.Sc./B.Com- II SEMESTER** |
| **SEMESTER EXAMINATION: APRIL 2019** |
| **AE 214- ADDITIONAL ENGLISH****Time- 2 1/2 hrs Max. Marks-70****INSTRUCTIONS:**1. This booklet contains**THREE PAGES** and**THREE SECTIONS.**
2. You will lose marks for exceeding the suggested word-limits
3. You are allowed to use a dictionary.
4. You will lose marks for lifting from the passage.
5. You will lose marks for writing summaries of the text.

**SECTION A****I. Read the following extract from Elliot L. Gilbert’s writings**.IT IS IMPOSSIBLE to get into a serious discussion of Charles Dickens' *A Christmas Carol* without sooner or later having to confront "the Scrooge problem." Edmund Wilson stated that problem succinctly and dramatically in his well-known essay "The Two Scrooges" when he wrote: Shall we ask what Scrooge would actually be like if we were to follow him beyond the frame of the story? Unquestionably, he would relapse, when the merriment was over if not while it was still going on into moroseness, vindictiveness, suspicion. He would, that is to say, reveal himself as the victim of a manic depressive cycle, and a very uncomfortable person. Other critics have made much the same point about Scrooge. Humphry House, for example, remarked about the old man's conversion that it seems to be complete at a stroke, his actions after it uniform. There is no hint of his needing at intervals to recruit his strength for the new part he has to play; there are implied no periods of restlessness or despondency.Biographer Edgar Johnson, briefly summarizing this critical approach to *A Christmas Carol*, added his own speculation about how such an attitude might have developed. "There have been readers," Johnson wrote, “who objected to Scrooge's conversion as too sudden and radical to be psychologically convincing. But this is to mistake a semi-serious fantasy for a piece of prosaic realism.” And as recently as 1972, Scrooge was still being discussed in the same terms. The personality transformation in *A Christmas Carol, Joseph Gold remarks in Charles Dickens: Radical Moralist*, is not much more than magical or symbolic. Indeed, by writing a fairy or ghost story, Dickens deliberately avoids dealing with the question of psychological or spiritual growth.The Scrooge problem, as defined by these four statements, appears to be one of credibility. It is true that even the severest critic of *A Christmas Carol* is likely, thanks to Dickens' skill as a dramatist and manipulator of language, to find himself moved and almost convinced by Scrooge's change of heart. Speaking purely from the point of view of the laws of weights and measures that govern esthetics, sufficient emotional intensity is generated by the visits of the three Christmas Spirits to justify, at least within the terms of the work itself, the old man's conversion at the end, and to cause us temporarily to suspend our disbelief in the reality of that conversion. I say "almost convinced," however, because often there is a measure of discontent in even the most positive emotional response of the serious reader to this book. It is a discontent arising from the obvious disparity between the way in which moral and psychological mechanisms operate in the story and the way in which they seem to the reader to work in the "real world," a discontent focusing, as the quoted passages suggest, on the unconvincing ease and apparent permanence of Scrooge's reformation.1. **A. Answer these questions in about 150 words each: (2x10=20)**
2. The passage identifies a ‘Scrooge problem’. Explain this from your reading of the above passage and Dickens’ novel.
3. How convincing is Scrooge’s conversion of the heart? Comment on his conversion of heart from your reading of Charles Dickens’ novel and the above passage of criticism.

**SECTION B**1. **Read the following extract from M. D. Muthukumaraswamy’s article for Sahapedia.**

The Mahābhāratais traditionally classified as an ancient oral Indian epic that has grown over the centuries to become a family of literary and performance traditions in most Indian languages, yielding to the social imaginaries and the historical aspirations of artists, storytellers, performers, writers, religious leaders, philosophical commentators, television producers, film makers, and even communities. Countless interpretations, adaptations, and everyday allusions to the Mahābhāratamake it one of the most important systems of codes, values, and narratives for Indians to reflect on human destinies, births and deaths, the futility of war, the nature of divinities, the paradoxical nature of human action and the inevitable consequences of one's actions. In addition to the central epic narrative of the conflicts between the Kaurava and the Pāṇḍava princes and the Kurukṣetra war, the Mahābhārata includes several philosophical texts, devotional material, and moral tales of importance. Among the seminal works and tales in the Mahābhārata are the Bhagavad Gītā, Śiva Sahasranama, ViṣṇuSahasranama, the story of Naḷa and Damayanti, and an abbreviated version of the Rāmāyaṇa. While the inclusion of the devotional texts in the Mahābhāratamakes it a rich resource for the Śaivite and Vaiṣnavite sects of Hinduism, the Bhagavad Gītā, being the compendium of the ethical dilemmas, philosophical issues, and Yogic practices of ancient times, makes it perennially important and enduring through the ages.**II.A. Answer these questions in about 200 words each: (2x15=30)**1. How distinct are the Ramayana and the Mahabharata from the other classics that you discussed this semester? Support your answer using evidence from your reading of the text and around it.
2. Do the female characters in the Theban trilogy abide by the stereotype of submission and patience? Support your arguments using evidence from your reading of the text.

**SECTION C****III. Answerany ONE of the following in about 300 words: (1x20=20)**1. How different is the London that is presented in Dickens’ novels from the common perception of London as a refined and modern society?
2. What are the important features of Sophocles’ *Oedipus Rex* which makes it a classic tragedy? Do you think that these features remain the same for the formula of a classical tragedy in the modern world?
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