



DATE: 17-10-2017 (9 AM)

**ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE**  
**THIRD SEMESTER BA, BSC, BCOM – OCTOBER 2017**  
**ADDITIONAL ENGLISH – AE 314**  
(For supplementary students only)

Do not write the register number on the question paper

Please attach the question paper along with the answer script.

**Time: 2 ½ Hours**

**Max. Marks: 70**

**INSTRUCTIONS**

*You will lose marks for exceeding word limits.*

*You are allowed to use a dictionary during the examination.*

**THIS BOOKLET CONTAINS FOUR PRINTED SIDES**

**I. Answer the following questions in 200 words.**

**(2x10=20)**

1. Euripides depicts women characters in different ways. To what extent does Medea, fit to the shape of a tragic hero?
2. How is the concept of motherhood portrayed in the plays of Euripides?

**II. Read the excerpt, "R.K.Narayan's Works as Moral Fables" by Dr. Cheriyan Alexander and answer the following questions in about 200 words each.**

**(2x10=20)**

Now if you are looking for a moral vision in Narayan's work, then I think that at the heart of it lie his paradigms of work, time and life, and of the purpose of life - and they are juxtaposed against the modern understanding of all these. And if Narayan's moral vision is traditional, if it is the wisdom of the conservative, then maybe there is something to be said for it - for being conservative, or for having a conservative view of life. Do we always have to see "conservative" as a bad word? It is a free country and you have a right to be a conservative if that is the way you want to be. We have to look at how this conservative vision in Narayan's work produces the art that we so much admire. Now, all of Narayan's stories are strung out on the structural frame developed by the form we know as the novel, a form that has been borrowed from modern Europe. But that is only superficially correct. Deeper down, however, the organizing principle is actually Indian mythology. Narayan's novels are largely built on frames that come from mythology, because there is a pattern behind the novels, which is a pattern that you could call 'Dharma' or 'the cosmic order'. All the novels are about the cosmic order being disturbed and then eventually reasserting itself in some way or the other, or about people trying their luck with the cosmic order, trying to get their personal benefit out of it,

tweaking it a little here and there to make it serve their purpose; seeing how much they can get away with, without too much hurt and trying to make the best of it, in some cases succeeding, and in others, failing. In the end, all the novels tend to restore the harmony that was disturbed. We must not forget that Narayan's novels map an India that is in transition. Traditionally, there was no such thing as the Indian nation. This notion that there is one India, one national identity and so on is a mythical notion.

We need to abandon this naïve notion that villagers are stupid and that only people who have gone to school and college can call themselves intelligent. We have to listen to the wisdom of tradition – and realize that tradition cannot be caricatured away. Tradition does have something to offer, and we need to dialogue with it. Narayan's novels are all sites of dialogue between tradition and modernity and display an unwillingness to let go of tradition in the name of some rational, modern blueprint to tackle all of humanity's problems. This perspective challenges the rational tradition (inherited from the European Enlightenment) to engage in dialogue with "native" traditions. And to become relevant to dialogue, to engage in dialogue, one must learn not to stand on a platform and judge as superstitious and illiterate everything that departs from the tenets of this Enlightenment-derived rationality.

1. The author mentions in the passage that, “Narayan's novels map an India that is in transition.” Does this claim stand true with your reading of the two novels, “Painter of Signs” and “Swami and Friends”.
2. From the reading of Narayan’s novels, do you see an open- ended dialogue between tradition and modernity? Comment.
3. Between the two authors, Rushdie & Narayan, who, according to you treats mythology in a more effective way? Comment.

**III. Read the following excerpt from an article by Siddarth on Chetan Bhagat and answer the following questions in about 250 words each.**

**(2x15=30)**

There is something about equilibrium that the universe tends to be quite carnal about. It is reflective in every facet of creation itself, with an intimate entanglement of opposites. So, to make up for the classy hardback editions of coffee table books, are Chetan Bhagat’s paperback atrocities. Being, for a while, an honest critic—the most disliked of all of creation itself—I shall point out some subtle hints given off by CB to warn us of the swirling vortex of insignificance in his pages...

Some things worthy of noting down, albeit mentally, about CB-books are:

His books are *not* works of literature by any means. Period. Don’t call it that. (I say that because I have heard people say that as if they don’t realise what they are getting at.)

They are *not* novels either, by any norms of novel-writing. (It’s the same trick we use in college assignments. Increase the font size and gap between lines. Voila, 20 pages!)

His works are close to comic books, just short of that, due to a visible lack of speech bubbles, also devoid of any form of imagery (which comic books are best known for, quite literally so), also the most basic virtue of a novel. Not to mention the meek namesake of a storyline. The character names do not go beyond the most unimaginative, common Indian names. (And there are pretty flashy Indian names too, with a lot of consonants tossed in.)The humour is not even borderline seasoned, or remotely satiric. It is at its best, anecdotal. (And of course, the best of it comes only once or if you

lower your standards, twice.)I personally did not want to be *any* character from his book (which again is the least an author's imagination should incite), and I don't really think anyone would. (This although disregards those hinting Bipolar tendencies). The sneak peek to the story behind the book is a peep show I would choose to avoid. It shows the wrong kind of flesh to my liking. (And that being "paid"?)

I don't fully gather to what effect do people associate his name to their experience in reading. "I love to read" they tend to touch up with "my favourite author is CB". It leads me to think what class of "Moron" they are carved out of. And that takes away any regard I might have had. Because for him to be your favourite, he also has to be your *only*. Along with him now come a myriad of other authors shelved under "Indian writing" (which I feel should be replaced by "Indian writing crap"), producing story books that flood the now-unfriendly neighbourhood bookstores, and bring down a handsome number of trees, which would do mankind some good were they still upright. Some of them might be better than the others, no denying that (not the trees, I mean). But when I enter the store with my wish list in mind, and hopes mounting like the notes in a mental whistle, and have to realise that CB is the "in thing", ergo they did not risk/bother getting copies of the well-writ brethren of books, should vengeance still not be served cold?

1. In the excerpt, the author mentions, "His books are *not* works of literature by any means, his works are close to comic books, just short of that, due to a visible lack of speech bubbles, also devoid of any form of imagery." Do you agree/disagree with the statement. Validate your answers from your reading of the novels prescribed in the semester.
2. Who according to you (R. K. Narayan, Salman Rushdie & Chetan Bhagat), presents the most realistic image of India? Support your answer by giving examples from the readings.

OCTOBER