



Register Number:

Date: 17-11-2020

(A)

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

III SEMESTER / M/BA/BSW/BVC/LLM/BCom/BBA

END-SEMESTER EXAMINATION: NOVEMBER 2020

AE 319 - ADDITIONAL ENGLISH

Time: 2 ½ Hours

Max. Marks: 70

This paper contains **THREE** printed pages with **THREE** Sections.

INSTRUCTIONS

1. You will lose marks for exceeding word limits and lifting from the question paper.
2. You are allowed to use a dictionary during the examination.

I. Answer the following questions in about 5-8 sentences each: (4x5=20)

1. The crookedness of the serpent
is straight enough for the snake-hole.
The crookedness of the river
is straight enough for the sea.
And the crookedness of our Lord's men
is straight enough for our Lord!

Rewrite this 12th century Vachana by Basavanna for a 21st century reader.

2. Where was the mango tree,
where the koilbird?
when were they kin?

Mountain gooseberry
and sea salt:
when were they kin?
and when was I kin

to the Lord
of Caves?

What connections do you think Allama Prabhu is making while using the pairs -mango tree and koilbird, the gooseberry and sea salt, Allama Prabhu and Lord of Caves- in the above vachana?

3. Would you consider Akkamahadevi's vachanas blasphemous? Explain your response using her vachanas.

4. One of the book reviews for *Wild Girls Wicked Words* uses the word 'Sardonic' to describe the works of the Tamil Poets you have read this semester. Look up the meaning of this word in the dictionary and explain if you think this word aptly describes their work.

II. Read the following excerpt from the article 'Forward, in the past' (*The Hindu*) by Kavitha Muralidharan on the anthology *Wild Girls Wicked Words* (August 31, 2013):

Several centuries later, a bunch of women poets emerge to reclaim the voices of feminine brazenness lost in the patriarchal arrogation of Tamil literary space. Significant among them are Salma, Sukirtharani, Kutti Revathi and Malathi Maithri. Their voices sought to shock the male psyche out of the feminine comfort zones — ranging from culinary delights to maternal deification — they were so used to that some even demanded that the voices be silenced by way of lynching. These women were categorised as bad girls who wrote body poetry, juxtaposed against good girls who wrote normal poetry.

Emerging from a society that constantly teaches its women to hate their bodies, the voices of these brave women attempted to bring about an intimacy between self and the body. Their voices challenged the patriarchy that deified accepted norms, questioned a system hardened by centuries and shocked a culturally hardened society into accepting them, if grudgingly.

What binds them is the assertion of synonymy in their voices; what sets them apart is their unique treatment of issues that affect women in particular and the society in general.

Salma's poetry is largely about negotiating her space in a rigidly male-dominated set-up. 'The contract', arguably the most famous of her poems, perhaps exemplifies this best: To hold a little authority over you/If possible/To strengthen what authority I have/Just a little/In full knowledge of all this/My vagina opens.

Sukirtharani's poetry travels between her twin identities of being born a woman and a Dalit. They are at once the celebration of female body and a castigation of an oppressive system.

After recounting several instances of humiliation, Sukirtharani ends her poem 'I speak up bluntly' with an emphatic declaration: But now/If anyone asks me/I speak up bluntly:/I am a Paraichi.

Born into a fisher family that accords a certain degree of independence to women, Malathi Maithri's poetry is strikingly haunted by the sea and its myriad colours. Her daughter threads the

sky in one poem and, in another, a little girl dreams of becoming a 'snow-storm and a raging wave, joyous stream and feasting forest, and great exploding volcano.'

In the vast expanse of Malathi's poetry, women of various hues attempt to retrieve their lost souls. From a mad woman blissfully unaware of the overwhelming cacophony of consumerism, to a Shaivaite woman poet who chooses to transform herself into a demon, Malathi's language holds the key to transgression that had remained evasive for over centuries.

By daring to write on breasts, Kutti Revathi, perhaps, best exemplified the inevitable connect between a woman and her body. Among the four, Revathi's poetry stands out for its eroticism.

Showcasing the quintessence of each writer by carefully choosing among the body of works available is a challenge that Lakshmi Holmstrom handles with élan.

In a translation that remains brilliantly faithful to the original, Holmstrom epitomises the very voices that talked up a storm in Tamil literary space a decade ago.

II.A. Answer ANY TWO of following questions in about 200 words each: (2x15= 30)

5. The writer of the above essay has described the style and theme employed by each of the four Tamil poets we have discussed in class. Would you agree with the writer's arguments? Use instances from the poems that you've read in class to explain your response.

6. "Their voices sought to shock the male psyche out of the feminine comfort zones". Does this statement surprise you? Do you think there is something in the way that these poets write that could shock the male psyche? Discuss.

7. "These women were categorised as bad girls who wrote body poetry, juxtaposed against good girls who wrote normal poetry." Comment on this categorization of poetry using suitable examples from the readings and discussions we have had in class.

III. Answer ANY ONE of the following questions in about 250 words: (1x20= 20)

8. Nabokov in his 'Art of Translation' talks about three kinds of translators. One of them is someone who makes the world appreciate the works of an obscure genius as much as he does himself. Nabokov hopes that this scholar is exact and pedantic. Drawing upon your experience of engaging with translations in the last three semesters comment on this kind of a translator using suitable examples.

9. The Vachanas were originally written in Kannada, works of the Tamil poets in Tamil, and Eugene Onegin in Russian. Which of the above texts are you glad for being translated into English, opening out a new world to you? Discuss your response using the text and the various conversations around translations that you have been engaging with for three semesters now.