



Register Number:

Date:

**ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE- 27
ADDITIONAL ENGLISH B.A/B.Sc/B.Com/BSW- II SEMESTER
SEMESTER EXAMINATION APRIL 2018
AE- 214 ADDITIONAL ENGLISH**

Time: 2 ½ hours

Max marks: 70

INSTRUCTIONS

1. This paper contains **FOUR** printed pages.
2. You will lose marks for exceeding word limit.
3. You are allowed to use a dictionary during the examination.

I. The following excerpt is from *Oedipus at Colonus*. Read it and answer the questions that follow:

O pitying strangers, since ye will not hear
My old blind father, for some tales ye have heard
Of his unpurposed sin, Oh, still give ear
To a lost maiden, and accept the word
I speak for his sake . . . See, I am not blind
As he is. I can look into your eyes;
Look into mine! 'Tis one of your own kind
Implores you for compassion. Our life lies
In your hand, as in heaven's . . . Unbend that brow
And grant the prayer we scarce dare hope for now.

Oh, if there be at home one thing you love
Most, I beseech you in the name thereof,
Be it woman, be it child, or work or God,

I that have nothing! And before you hate
My father, think what man can fly the road
That God hath marked and Fate.

Answer ANY TWO of the following in about 150 words each: (2x10=20)

1. Can you identify the speaker? What is the “unpurposed sin” mentioned here? What do these lines reveal about the speaker and his/her father?
2. Based on the Greek tragedies that you have read comment on how you see the idea of Fate versus Freewill playing out in the lives of the protagonists.
3. Evaluate the characters Antigone and Ismene with reference to the play *Antigone*. Would you say that their being women plays a part in the way their fates shape up? Give reasons for your answer.

II. The following excerpt is from a journal article on Charles Dickens. Read the passage and answer the questions that follow:

Dickens lived in England from 1812 to 1870, as the Victorian era emerged, when British imperialism and industrialism prevailed, democracy slowly blossomed, and a middle class developed. Dickens chronicled this transformative period from the streets of London and its surrounding villages. His characters, though fictional, portray daily social life from the perspective of people who are poor, working class, and middle class in ways that can easily be recognized as embodiments of frank, timeless reality. Dickens transparently demonstrated how ineffective social policies and prevailing discriminatory social norms wreaked havoc on families and communities. Dickens saw life as a white, urban, educated, middle-class, Protestant man whose family of origin included two involved parents—obviously a position of relative privilege and empowerment. His sensitivity to the plight of poor and working people can be attributed in part to the fragility of his childhood social and economic status. His father was an assistant clerk in a government office and his mother was a home-maker.

Charles, the oldest son, recalled a happy childhood; by age 10, he had three brothers and two sisters. Some of this happiness stemmed from the support of household staff, school, friends in a middle-class neighborhood, and excursions partially paid for by loans his father encumbered to live a genteel life, one beyond his means. In 1822, when Charles was 10, his father was transferred to London, where he continued to accrue debt. The family no longer could afford school for Charles, so he ran errands for his family and absorbed the sights and sounds of the London streets through his childish, unsupervised senses. These themes—the precariousness of social position, living above one's means, unrealized aspirations, solitary innocent sojourners in a vibrant broader environment, and optimism in the face of adversity—recur throughout Dickens's writing. They illustrate how our personal lives, particularly our early childhood development, influence our professional perspectives. And nothing shapes our lives like trauma. For Charles, this occurred at age 12 when his father was arrested for debt and sentenced to the Marshalsea, an ancient for-profit prison where debtors were forced to pay for their own stay while gathering resources through day jobs, family, and friends to pay down their debt. Charles's

parents and younger siblings lived at the prison while Charles lodged with an aunt and worked 12-hour days at a relative's shoe polish factory, wandering the streets at other times. The family was released after a few months, when a grandmother died and left a small inheritance that covered the debt. Charles resumed his education, but the school his family could afford is immortalized in *David Copperfield* as a brutal, dilapidated, meager establishment that saps rather than nourishes the developing child. Through family connections and his own resilience, Charles completed his education and became a law clerk and then a news paper reporter, which helped launch his career as a writer.

Answer ANY FOUR of the following in about 150 words each:

(4x10=40)

4. What kind of a picture of childhood does Dickens paint in his novels *Oliver Twist* and *David Copperfield*?
5. *A Christmas Carol* is generally considered to be the Dickensian antidote to the self-obsessed Victorian society and the general lack of consideration and sympathy for one's fellow man. Do you think he emphasizes on the importance of kindness and generosity in human beings? What are your thoughts on the same?
6. To a modern reader, many of Dickens's heroines can seem weak, foolish figures of fun. Dickens's novels date from the 1830s to 1870, when women were legally the property of their husbands, fathers or whichever male relative called themselves "head of the family". At the time of their creation, however, Dickens was emulating a popular impression of what a well-brought up young lady should be like. Comment on the validity of this observation in the context of women characters in Dickensian novels.
7. London religious riots of 1790 form the backdrop against which the novel *Barnaby Rudge* is set. How does this affect, change and determine the lives of the characters in the novel?
8. Comment on the irony inherent in the title *Great Expectations*. Do you think it is an apt title? Give reasons for your answer.
9. Critics opine that *Bleak House* is actually a critique of the corruption and deceit prevalent in the then Victorian England. How far does your reading of the novel concur with the above statement?

III. This is an excerpt from renowned author Devdutt Pattanaik's discussion on Sita and Draupadi:

Read the extract and answer the question that follows in about 150 words: (1x10=10)

"It is interesting to note that modern writers tend to project Sita more as a silent suffering victim and Draupadi more as an outspoken demanding heroine while traditional storytellers saw Sita as a person full of love, wisdom and patience and Draupadi as a glamorous intimidating diva. What everyone agrees with is that there can be no two characters more different from each other".

10. Do you agree with the author's opinions? In what ways do you think Sita and Draupadi's lives are similar to and differ from each other? Give reasons for your answer.

