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

**ADDITIONAL ENGLISH- IV SEMESTER**

**SEMESTER EXAM- APRIL 2017**

**AE 414 : Additional English FOR B.Sc/B.A/BSW/B.COM**

**TIME- 2 Hour and 30 Minutes. MARKS- 70**

INSTRUCTIONS

1. You are allowed to use a dictionary.
2. Answer questions according to the word limit.
3. This question paper contains FOUR pages

**I.A.Read the excerpt by David Walsh on Arthur Miller and answer any TWO of the following questions in about 200 words each. (2 x 15=30)**

Death puts an end to the ongoing effort that most artists consider a “work in progress” until the final moments. The body of work, like it or not, is then a finished product, vulnerable to evaluation as a whole. The commentators, for better or worse, will have their day. That Miller was a personally decent man ought to figure prominently in any commentary. Miller was perhaps the most well-known figure who did. He resisted the tide of cowardice, egoism and selfishness, personified by his one-time colleague director Elia Kazan, and refused to “name names” to the congressional witch-hunters. “My conscience will not permit me to use the name of another person,” he told his persecutors in 1956.The playwright, although he did not remain untouched by the difficult political climate, maintained a critical attitude toward American society until the end of his life. He supported and participated in the civil rights struggle. He famously opposed the Vietnam War. Whatever the fate of his dramas, Miller’s reputation as an individual of genuine integrity rests secure.

Marilyn Berger commented that Miller’s work “exposed the flaws in the fabric of the American dream” in “dramas of guilt and betrayal and redemption that continue to be revived frequently at theatres all over the world. These dramas of social conscience were drawn from life and informed by the Great Depression.”Charles Isherwood noted that Miller’s concerns “were with the moral corruption brought on by bending one’s ideals to society’s dictates, buying into the values of a group when they conflict with the voice of personal conscience.”

The Nation, the liberal-left publication whose outlook perhaps most closely corresponded to Miller’s own, editorialized rather pompously that when a figure like Miller dies, “his greatness swells in retrospect in a mound of accumulated tributes and memories.” Further on, the journal observed oddly, “In his plays Miller made no distinction between art and politics.”

The last comment was apparently intended as a compliment, but the editors may have given away more than they intended to. Art and politics cannot be identical. Art is not merely a means toward practical aims, it has an end in itself, to picture life in all its complexity. The editors’ comment smacks of something didactic and utilitarian. It reminds one of the populist formula that “art is what the people want,” which rejects the critical need, raised by both Trotsky and Wilde, to educate masses of people artistically. We would be bold enough to suggest that the Nation’s tepid and tired stew of national-reformist, Democratic Party politics will not under present conditions adequately nourish the genuinely creative imagination. And this leads us back to the “Miller problem.”One of the issues that needs to be addressed in any consideration of the dramatist’s work is why, despite his obvious intelligence, sensitivity and ability with language, there is such an inartistic quality to much of Miller’s work, even, to borrow Plekhanov’s phrase, an “anti-artistic element.”

1. In the excerpt by David Welsh he mentions, “ Art and politics cannot be identical.” Comment on the statement in relation to the political and social scenario during Arthur Miller’s time.
2. Marilyn Berger commented that Miller’s work “exposed the flaws in the fabric of the American dream”. Do you agree with the statement. Why?.
3. In “ Death of a salesman”, do you consider Willy’s withdrawal to the past is a technique to escape from his awful reality?.

 **I.B. Read the excerpt by Harry Mount on P.G.Wodehouse titled” P.G.Wodehouse wasn’t a traitor, merely foolish.”**

A distinguished gossip columnist once told me that the secret of a good diary column is to be serious about trivial things, and trivial about serious ones. If you meet Colonel Gaddafi at a party, ask him what his favourite chocolate bar is. If you bump into Lady Gaga, question her about the euro’s chances of survival.

P G Wodehouse knew that better than anyone. In The Code of the Woosters, Bertie Wooster says: “There are moments, Jeeves, when one asks oneself, 'Do trousers matter?’ ” The answer? “The mood will pass, sir.” In Carry on, Jeeves, he reverses the trick, becoming trivial about the serious: “I rather fancy it’s Shakespeare who says that it’s always just when a fellow is feeling particularly braced with things in general that Fate sneaks up behind him with the bit of lead piping.”

It was that same magical gift for trivialisation that brought about Wodehouse’s downfall, when, in July 1941, he made six comic broadcasts about life in a German internment camp.

It was a foolish decision, particularly at a bad time in the war, with 40,000 people recently killed in the Blitz, and the Germans on the road to apparent victory. But was it treason? I don’t think so, even in the light of newly declassified MI5 papers. These reveal that Wodehouse played down his friendship with Werner Plack, the German official who looked after him once he was removed from the camp. He was also a bit too concerned about his fee for the broadcasts, and tried to justify them on the basis that they were made to America, which wasn’t then at war with Germany.

None of this reflects well on Wodehouse; but nor does it convert his foolishness (in his own words, “a loony thing” and “a hideous mistake”) into treachery. The content of the talks was essentially harmless. It was the relentlessly jolly tone that led to him being attacked in Parliament, British libraries refusing to stock his books, and William Connor, “Cassandra” in the Daily Mirror, condemning him as a Quisling and pawn of Goebbels.

Such a fevered witch-hunt was perhaps understandable at a time of national peril. But the assault on Wodehouse remains an extreme over-reaction to the misguided transmission of sub-standard stuff.

Looking back at the broadcasts now, you can see Wodehouse slightly straining for laughs under the forced jollity. “The chief drawback [of internment],” he said, “is that it means your being away from home a good deal.” This is a typical Wodehouse device, but it’s hardly first-rate material.

The lack of humour was partly because the subject matter didn’t readily lend itself to such an approach; partly because Wodehouse’s inventiveness was constrained by the circumstances; and partly because he had injected real life into his fantasies.

As Evelyn Waugh, a devout fan, pointed out, the world of Jeeves and Wooster never really existed, even in early 20th-century Mayfair. There had never been any real London club like the Drones, and spats were an archaism even then. In Wodehouse-land, no one ever gets ill, beyond the occasional hangover, and no one ages. His genius was for concocting comic fairytales that were a flight of fancy away from the horrors of real life. When he was forced up against those horrors, his comic gift deserted him, as did his judgment. But his essential decency remained intact.

P.G.Wodehouse is acknowledged for his humour and wit and often praised for it. After reading this article, do you agree with the element of wit that he portrayed in his novels and short stories.. Your answer should be in relation to the texts that you have read this semester. (word limit- 250 words) (20 marks)

II. **Answer the following questions in about 150 words. (2 x 10 = 20)**

1.One of the criticisms raised with Amitav Ghosh was” historicising the dehistoricised” and narrating the nation using the dispossessed, the sub altern. Do you agree to the above statement after having dealt in detail the works by Ghosh. Give explanations to validate your answer.

2. What differences you have come across in the last four semesters with regard to the Additional English syllabus. If you are asked to come up with an Indian adaptation of P.G.Wodehouse, which one will you choose and why?.s