

**ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE- 27**  
**V SEMESTER COMMUNICATIVE ENGLISH**  
**MID-SEMESTER EXAMINATION: AUGUST 2019**  
**CE: 5117 Literature and Interpretation**

**TIME: 1 Hour**

**Max marks: 30**

**This paper contains 2 printed pages.**

**INSTRUCTIONS**

**1. You may use a dictionary**

**I. Read the following poem and answer the questions set on it:**

**Punishment in Kindergarten**

**Kamala Das**

Today the world is a little more my own.  
No need to remember the pain  
A blue-frocked woman caused, throwing  
Words at me like pots and pans, to drain  
That honey-coloured day of peace.  
'Why don't you join the others, what  
A peculiar child you are!'

On the lawn, in clusters, sat my  
schoolmates sipping  
Sugarcane, they turned and laughed;  
Children are funny things, they laugh  
In mirth at others' tears, I buried  
My face in the sun-warmed hedge  
And smelt the flowers and the pain.

The words are muffled now, the laughing  
Faces only a blur. The years have  
Sped along, stopping briefly  
At beloved halts and moving  
Sadly on. My mind has found  
An adult peace. No need to remember  
That picnic day when I lay hidden  
By a hedge, watching the steel-white sun  
Standing lonely in the sky.

**i.A. Answer the following in three sentences each:**

**(3x5=15)**

- 1) Identify and explain two images from the poem that refer to pain and loneliness
- 2) Explain the metaphor contained in the "the years have/ sped along, stopping briefly/at beloved halts and moving/sadly on..."
- 3) Explain how the first line of the poem is related to "my mind has found an adult peace"

## II. Read the following and answer the question set on it:

It's a simple task to define the short story in opposition to other literary genres, even in purely qualitative terms. The short story is distinct from a novel (or, for that matter, a short extract from a novel) in many ways: the protagonist of a short story doesn't have to be fully 'back-storied', they can remain fairly anonymous, we don't need a family tree for them; nor do they need to be the sort of ultimately-likeable everyman that so dominates the novel (we don't have to get on with the start of a short story, the way we have to get on with a novel's central character as a 'fellow traveller' in the long 'plotted' course that is the novel's journey).

Equally the moral compass of a short story doesn't have to be as fixed as the novel's, there doesn't have to be that cumulative truth you find in a novel, always building and pointing in the same direction; as Nadine Gordimer argues, the short story's truth is momentary, discrete and fleeting, and as such the story can occupy a more morally ambiguous (and therefore realistic) universe. Also, we might distinguish the short story's revelation - and the nature of it - as being of a more singular, untempered variety than a novel's (if the novel trades in revelation at all).

Conversely, and at another level, the novel could claim greater realism for reflecting the fact that any chain of consequences leading from a single act is indefinitely long, all relationships go on, arguably, forever. Whilst in a short story, they are re-defined suddenly at the close, and then abandoned in a kind of unchanging stasis. (Charles E May 1994)

### II.A. Answer any one of the following in not more than 250 words (1x15=15)

- 4) Enumerate in detail the various aspects of the form of the story from the above extract. Using your reading of the short stories in class, also identify what aspects of the short story have been left out? Explain and comment on those left-out aspects and their uses in the short story. Substantiate suitably wherever necessary.
- 5) Do you think as is argued in the above extract, that "the moral compass" is "fleeting" and "ambiguous" only in a short story? From your reading of short stories, argue whether the above argument is true or false or anything otherwise. Use suitable and appropriate evidence to substantiate your perception and perspective