

Reg. No.:

Date:

**ST. JOSEPH’S UNIVERSITY, BENGALURU - 27**

**II SEMESTER – B.A. OEPY, JNOE   
END-SEMESTER EXAMINATION: APRIL 2024**

**(Examination conducted in May / June 2024)**

**OE 221 – OPTIONAL ENGLISH II**

**(For current batch students only)**

**Time: 2 Hours Max Marks: 60**

**This paper contains FOUR printed pages, FOUR parts and THIRTEEN questions.**

**PART A**

**I. Answer ANY FIVE of the following questions in 2-3 sentences each. (5x2=10 Marks)**

1. Draw the tree-diagram for the following sentence:

*My sister is being sent to boarding school.*

1. How do you rewrite a question to find its deep structure? Write the deep structure of the following sentence:

*Which of these sofa sets are they buying?*

1. In her poem titled “Miss Louise”, Eunice de Souza writes,

She dreamt of….

till the dream rotted her innards

What is the destructive dream that de Souza refers to in the poem?

1. Read the following lines from A K Ramanujan’s “Ecology”

The day after the first rain,

for years, I would come home

in a rage,

for I could see from a mile away

our three Red Champak trees

had done it again

What did the “three Champak trees” do? Why does this enrage the poet?

1. Read the following lines.

a wobbly zero,

a spastic shunya

but that doesn’t mean

I’m ready

to hang myself

up on a finial yet,

or rot

on a mossy rooftop

Identify the writer. What do you find strange about the description given in these lines?

1. Attempt to rewrite in modern English the opening lines of Geoffrey Chaucer’s *The Canterbury Tales*.

Whán that Aprílle with hise shoures soote

The droghte of March hath perced to the roote,

And bathed every veyne in swich licóur

Of which vertú engendred is the flour

**PART B**

**II. Answer ALL THREE of the following questions in 5-8 sentences each. (3x5=15 Marks)**

1. Identify the lexical relations for the following (direction is relationship of word1 to word2):

a. Labrador-Dog

b. Money-Cash

c. Toe beans-Paw

d. Waist-Waste

e. King-Crown

1. What is Endophoric Reference in Discourse? What are its two types? Discuss and provide adequate examples.
2. With your knowledge of the basic concepts like turn-taking, adjacency pairs, and repairs, analyse the following dialogue from the movie Forrest Gump:

**Forrest:** What’s the matter, Momma?

**Momma:** I’m dyin’, Forrest. Come on in, sit down over here.

**Forrest:** Why are you dyin’, Momma?

**Momma:** It’s my time. It’s just my time. Oh, now, don’t you be afraid, sweetheart. Death is just a part of life. It’s something we’re all destined to do. I didn’t know it, but I was destined to be your momma. I did the best I could.

**Forrest:** You did good, Momma.

**Momma:** Well, I happened to believe you make your own destiny. You have to do the best with what God gave you.

**Forrest:** What’s my destiny, Momma?

**Momma:** You’re gonna have to figure that out for yourself. Life is a box of chocolates, Forrest. You never know what you’re gonna get. sasa

**PART C**

**III. Answer ANY TWO of the following questions in 120-150 words each. (2x10=20 Marks)**

1. Jay Dubashi, in his review of *The Men Who Killed Gandhi* writes, “Malgonkar is generally tight-lipped about the political aspects of the Gandhi murder, which is perhaps as well, for his story is essentially about the men involved in the plot and the way they came, one by one, to play their part in it.” Do you find Manohar Malgonkar’s book to be a work of history or a biography? Give reasons, drawing from the chapter(s) you have read, to support your answer.
2. Discuss the significance of the bonsai plant in Mahesh Dattani’s play *Bravely Fought the Queen*.
3. In her review of Meena Kandasamy’s *The Gypsy Goddess*, Kavitha Bhanot notes,

This is not an easy novel to read… This narrator directly addresses the reader, making clear her refusal to make it an easy ride, to tell a linear tale, to explain, to exoticise, to give the reader what he/she expects from an Indian English-language novel.

In what ways, if any, did Kandasamy’s style defy your expectations of an Indian-English novel? How does her distinctive style act as a mode of resistance and remembrance, bringing to light the pain and fury of the Dalit community in India?

**PART D**

**IV. Given below are two contesting views on Indianness in Indian literature. Read the excerpts and answer the question in 180-200 words. (1x15=15 Marks)**

It is said that Indian Literature is one though written in many languages. This view confers upon the works in different Indian languages a national status… What remains of the Indian novel or literature if not its Indianness?

I think we have a distinct way of life, of our own, which is Indian. Still we seek to identify the Indianness of our literature. Is Indianness a concept to be evolved by dint of an act of will; a point to be made in arguments; or, an ideal to be realized in the dizzy heights of sentiments? Does it constitute a formless idea, an end in itself, or a self-seeking interest? I think, Indianness is real even as our literature is real.

- Thakazhi Sivasankara Pillai

I believe it is important to periodically reassert one’s resistance to this quest for the ‘identifiably Indian’ – a quest that tells us more about the seeker than the sought. Underlying it, clearly, is another guise of colonialism, based on the premise that there is a core Indianness that can and should be identified, labelled, itemised and brandished like a visa (to what might seem like Destination Literary Paradise but is actually a literary ghetto). Not so very different, after all, from the fundamentalists back home who are forever devising Procrustean means to arrive at unitary cultural identities.

What this kind of criticism ends up doing frequently is to reduce the role of the Indian artist to that of a vendor of exotica, ‘an alterity-manufacturing machine’. Will roughening our cadences and splitting our infinitives establish our distance from our colonial history? Do we still secretly believe that we must write about earthquakes in Bhuj, wars in Kargil, yogis in the Himalayas and pot-bellied children on pavements to prove our credentials as authentic Indians? Do we have to arrive at a cleverly packaged Orientalist formula to be artistically kosher, to prove that we belong? Are we in fact back to the stage of having to prove that English is our language? That we have the right to speak it the way we want? That each one of us – whether our idioms are mandarin or demotic  – are as much part of the same bhel-puri that typifies the complexity of the Indian cultural experience?

- Arundhathi Subramaniam

1. What do you understand by “Indianness” in Indian literature? Based on your reading of Indian literature, whose standpoint do you find yourself agreeing with? Citing examples from texts you have read this semester, express your views on the significance or irrelevance of Indianness in defining Indian literature.

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