

Reg No:

Date:

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

**VI SEMESTER – B.A. EJ/EP**

**END-SEMESTER EXAMINATION: APRIL 2024**

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

**OE 6123 – Language and Literature**

**(For current batch students only)**

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

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

**PART A**

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

1. What are some non-literary contexts where we employ foregrounding techniques? Mention two instances.
2. What did the medical commission recommend for Svejk after their examination?
3. What punishment does the young protagonist receive for lying to her mother in “Figures in the Distance”?
4. What does the poet mean when he says “Here's the house with childhood/whittled down to a single red trip wire/Don't worry/Just call it horizon and you'll never reach it.” Discuss the use of the image of the horizon in this context.
5. Discuss the significance of the dog episode in the story “The lonesome bodybuilder”.
6. Why is Lituma posted in Naccos? What is he investigating?

**PART B**

**II. Answer ALL THREE of the following questions in 5-6 sentences each. (3x5=15 Marks)**

1. Read the excerpt below that contains the opening lines to a novel and answer the question that follows.

Mother died today. Or maybe yesterday, I don’t know. I had a telegram from the home: ‘Mother passed away. Funeral tomorrow. Yours sincerely.’ That doesn’t mean anything. It may have been yesterday.

What expectations regarding the narrator and the novel do these lines convey to you? What are the stylistic elements from the excerpt that led you to these expectations? Explain.

1. Identify two instances of foregrounding in the lines given below:

The usual Dog about the Town

 Is much inclined to play the clown

And far from showing too much pride

Is frequently undignified.

He's very easily taken in-

Just chuck him underneath the chin

Or slap his back or shake his paw,

And he will gambol and guffaw.

He's such an easy-going lout,

He'll answer any hail or shout.

Again I must remind you that

A Dog's a Dog - A CAT'S A CAT.

Explain deviation and parallelism using the instances you picked.

1. In another house, in the consecration of spring, a girl about to be married felt an ecstasy of piety: "Mama, look at her little picture, poor little thing! Just look how sad she is!"

 "But," said the mother, hard and defeated and proud, "it's the sadness of an animal. It isn't human sadness."

"Oh! Mama!" said the girl, discouraged.

Identify the text that is referred to in the extract. Who is called a “poor little thing”? What does the mother mean when she calls it “the sadness of an animal”? In what ways is this conversation ironic?

**PART C**

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

10. Commenting on the structure of *Death in the Andes* a critic writes, “The story is nonetheless crucial to the novel's project, for the romantic happy ending is the only one there is in *Lituma en los Andes*, and it is the only solution offered to Peru's problems.”

What according to you is the novel’s project? Which story is being referred to here? How does that story become the solution to Peru’s problems?

11. A critic reviewing ‘The Smallest Woman in the World’ comments that “In this short narrative Lispector parodies the frequently romanticized ethnographic confrontation between cultures and, by implication, problematizes all instances of self/Other engagement”.

Discuss how the text parodies the expectations of a “ethnographic confrontation”? How does it by implication problematize “all instances of Self/Other engagement”?

12. “This is an excellent example of how perplexing Japanese culture can be, and a reminder of why Kosei Ono’s warning is worth heeding. Better to know nothing than a little, for the more you try to pin down otaku, the more wriggly it gets. “

Who or what is an otaku? How does it become an example of “how perplexing Japanese culture can be”? Discuss how the text becomes a cautionary tale “to know nothing than a little” for outsiders visiting Japan?

**PART D**

**IV. Read the following extract on World literature and answer the question that follows in 180-200 words. (1x15=15 Marks)**

 Literary culture is a supremely mobile artifact, albeit one dependent on the transformations effected by various mediators to facilitate its travels. As Azade Seyhan suggests, a true world literature text is by definition written “outside the nation,” in that while it is never fully severed from its source culture, neither can it be completely absorbed by or incorporated into the broader world. Having left its homeland, a “transnational text” still carries its origins within itself; where it has settled into the newly adopted land and social context, it cannot help but do so in a self-conscious, negotiated, and often resistant way. Nothing means quite the same as it did before, nor should it. In A History of Reading, Alberto Manguel suggests something of the creative, as well as problematic, potential of this operation:

 Translation proposes a sort of parallel universe, another space and time in which the text reveals other, extraordinary possible meanings. For these meanings, however, there are no words, since they exist in the intuitive no-man’s-land between the language of the original and the language of the translator.

13. Do you agree with the above passage that “a true world literature text is by definition written “outside the nation”? Do you agree that translation “reveals other, extraordinary possible meanings”. Discuss the role of translation in relation to any of the texts you read this semester.

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