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

**END SEMESTER EXAMINATION - IV SEMESTER BA/BSc/BSW/BCA/BVC/BCom**

**AE 414 ADDITIONAL ENGLISH APRIL 2020**

**TIME: 2 ½ Hours Max. Marks: 70**

**INSTRUCTIONS**

1. This paper contains **THREE** printed pages and **TWO** sections.

2. You will lose marks for exceeding word limits.

3. You are allowed to use a dictionary during the examination.

1. **Answer the following questions in about 150 words each: (5x10=50)**
2. Look up the word ‘displacement’ in a dictionary. Do you find instances of displacement in Amitav Ghosh’s novels? Explain from your understanding of the excerpts you have read this semester?
3. What common ground do Deeti, Paulette, and Munia share?  Describe some of the individual acts of bravery, defiance or deception that these characters had taken recourse to, in order to escape their fate?
4. Do you feel contempt or compassion for the character of Emma in the novel *Madame* *Bovary*? Justify your answer with suitable illustrations from the text.
5. *“You wait, kid, before it’s all over we’re gonna get a little place out in the country”*. How does this statement of Willy symbolize his constant dwelling on some impractical dreams? Do you think Willy Loman lived more in the past and future than in the present? Give reasons for your answer.
6. “PG Wodehouse writes musical comedies without any music, you read them for the characters, and not the plot”. Respond to this statement using the works of Wodehouse that were discussed this semester. Which of the Wodehouse characters do you find engaging? Why?
7. **Read the following excerpt from the article *Stanley Featherstonehaugh: Hidden Values and Frozen Assets* by Elliott Milstein:**

STANLEY UKRIDGE makes his entrance in Chapter Two as a newly married man with a business scheme. Here is his, shall I say, business plan, in his own words:

“You buy your hen. It lays an egg every day of the week. You sell the eggs, say six for fivepence. Keep of hen costs nothing. Profit—at least four pence three farthings for every half dozen eggs. What do you think of that, Bartholomew?”

Garnet admitted that it sounded like an attractive scheme, but, like any cautious investor, expressed a wish to overhaul the figures in case of error.

Error! shouted Ukridge, pounding the table with such energy that it groaned beneath him. Error? Not a bit of it. Can’t you follow a simple calculation like that? The thing is, you see, you get your original hen for next to nothing. That is to say, on tick. Anybody will gladly let you have a hen on tick. Now listen to me for a moment. You let your hen set and hatch chickens. Suppose you have a dozen hens. Very well then. When each of the dozen has a dozen chickens, you send the old hens back with thanks for the kind loan; and there you are, starting business with a hundred and forty-four free chickens to your name. And after a bit, when the chickens grow up and begin to lay, all you have to do is to sit back in your chair and endorse the big checks.”

Who can miss the fabulous introduction from “Ukridge’s Dog College”. Here is true value and economy of language. The initial descriptor, “that much-enduring man,” will be filled out before long, but what a deftly elegant first brush-stroke to the portrait! (Later, more often, the brush is harder: “that man of wrath,” or even “that chronically impecunious man of wrath” will be the “Laddie,” said Stanley Featherstone Hugh Ukridge, that much-enduring man, helping himself to my tobacco and slipping the pouch absently into his pocket, “Listen to me, you son of Belial.”

“What?” I said, retrieving the pouch.

“Do you want to make an enormous fortune?”

“I do.”

“Then write my biography. Bung it down on paper,

and we’ll split the proceeds.”

As the story proceeds, he decides the road to wealth is to start a dog college:

“I’m going to train dogs.”

“Train dogs?”

“For the music-hall stage. Dog acts, you know. Performing dogs. Pots of money in it. I start in a modest way with these six. When I’ve taught ’em a few tricks, I sell them to a fellow in the profession for a large sum and buy twelve more. I train those, sell ’em for a large sum, and with the money buy twenty-four more. I train those – ”

“Here, wait a minute.” My head was beginning to swim. I had a vision of England paved with Pekingese dogs, all doing tricks. “How do you know you’ll be able to sell them?”

“Of course I shall. The demand’s enormous. Supply can’t cope with it. At a conservative estimate I should think I ought to scoop in four or five thousand pounds the first year. That, of course, is before the business really starts to expand.”

“I see.”

The stories are told by his long-suffering old school-friend Jimmy Corcoran, a journalist. He knows how hopeless these money-making schemes are:

“not for the first time in a friendship of years the reflection came to me that Ukridge ought to be in some sort of a home. A capital fellow in many respects, but not a man lightly to be allowed at large.”

**II.A. Answer the following question in about 250 words: (1x20=20)**

1. The writer of the above article has given selective excerpts from Wodehouse’s Ukridge. Do you find these excerpts humourous? Explain why or why not. If you have to give a name to this kind of humour, what would you like to call it and why?