



Register Number:

Date: 6/1/21 AM

ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE- 27
I SEMESTER BSc/BA/BSW/BVC/BCA/BCom/BBA
END-SEMESTER EXAMINATION: JANUARY 2021
AE 119 - ADDITIONAL ENGLISH

TIME: 2 ½ Hours

MAX. MARKS: 70

This paper contains **THREE** printed pages with **FOUR SECTIONS**.

INSTRUCTIONS:

1. You will lose marks for exceeding word limits.
2. You can use a dictionary during the examination.

I. Answer the following in about 5 to 8 sentences each: (3x5=15)

1. Indira Goswami in an interview talked about her writing in these following lines: "You have to be poetic because the subject is so hard and rough. You must protect your subject like a mother protects her children. My stories are based on harsh reality, but I transform it. I turn it into literature; otherwise, it would simply be a pamphlet". Using instances from the short story *The Journey* explain what Indira Goswami means when she says the above lines.
2. What are some of the observations Chandrakant makes about language in the story *Dots and Lines*? Did you find them funny? Explain.
3. Does Nenem's husband Kao in *The Scent of Orange Blossom* seem interesting? Explain your answer based on your reading of the story.

II. Answer the following in about 150 words: (1x10=10)

4. In the short story *The Bar*, identify the characters that are moving and those which are stationary. How does the knowledge of their movement or lack of it help you understand the story? Discuss using instances from the text.

III. Read the following extract from the essay titled 'The Wound of Multilingualism: On Surrendering the Languages of Home' by Sulaiman Addonia (African immigrant author living in the United Kingdom) published in *www.lithub.com*:

The English language has a history of borrowing words, some would say stealing, from many other nations. But in my eyes, English felt like me, eternally wandering, crossing boundaries, leaping over borders, swallowing a phrase here, a word there, refusing to toe the line of fixating itself to one identity, one territory. My relationship with the English language was founded on the ability of both of us to adapt. Years after that first morning in London, I became a writer who writes in English. I remember people trying to dissuade me when they learned of my new career move. You can't write in your second language, they told me. But English wasn't my second, or third, or fourth. I no longer had a mother tongue to rank it against. How does someone like me measure the strength of a language? Is it how well I pronounce it or how well I thread its words to create a unique turn of phrase? Is it how solemn and somber I make it or poetically illustrate it? Sometimes, when I read copy-editors' comments on my books, saying things such as "how this or that sentence doesn't sound natural in English," I feel as if I hijacked a language and took it into a direction that only immigrants and those with a history of migration in their bloodline would understand. We the refugees and immigrants know that a language, like us, can re-settle somewhere far away from its native land and still feel at home.

III.A. Answer the following in about 5 to 8 sentences each: (3×5=15)

5. The writer mentions people dissuading him from writing in English – a language that is not his mother tongue. Do you agree with the popular perception that one cannot write in one's second language? Give reasons for your answer.
6. What does the writer mean when he talks about English as a language crossing boundaries and refusing to fixate itself to one identity and territory? Pick one or two words used in English that are borrowed from other languages to substantiate your answer.
7. What does the writer mean when he quotes copy-editors saying things like, "How this or that sentence doesn't sound natural in English"?

III.B. Answer the following question in about 150 words: (1×10=10)

8. The writer says that a language can resettle far away from its native land and still feel at home. Do you agree with this claim the writer makes about language? Substantiate your answer from readings and discussions you have had in class.

IV. Read this extract from the interview titled 'There is no critical discourse around translated works' with Tamil translator N. Kalyanaraman:

What are the common challenges one faces while translating a book?

There's a learning curve like with everything else. I don't write narrative fiction in English and so for me that was a problem: how to write a text. An original exists, but the text in English is entirely yours. It must read like a story and has to have a rhythm, and all the inflections and consistency of the original. You probably have a gift for it otherwise you wouldn't be translating. But it takes a long time to perfect the skill, particularly the syntactical structure which is very different in Tamil and English. Also, different authors write Tamil in different ways. Devibharathi and Ashokamitran do not write in the same way.

The real challenge is to have an immersive experience of the text and have empathy for the people who inhabit it. Translating demands a certain amount of imagination on part of the translator. If you do that then everything becomes less difficult.

Vocabulary is another challenge. You have to be familiar enough with the language to understand the particular register and nuance a word represents.

IV.A. Answer ANY TWO of the following questions in about 150 words each: (2×10=20)

9. What do you think the writer means when he says "the text in English is entirely yours"? Explain using relevant examples.
10. The writer talks about certain challenges that come with translating a text. Have you come across similar challenges when you tried translating? Discuss in light of the translations that you did for your Additional English classes.
11. "Translating demands a certain amount of imagination on part of the translator". Do you agree? Substantiate.