

Register Number:

Date:

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

**END-SEMESTER EXAMINATION: OCTOBER 2021**

**I SEMESTER - L2 AE 121: Additional English**

**Time- 3 hrs**

**Max. Marks- 60**

Instructions:

1. The paper has THREE SECTIONS and TWO printed pages.

2. This paper is for the I SEMESTER students who have picked ADDITIONAL

ENGLISH as L2.

3. You are allowed to use a dictionary.

4. All questions are compulsory.

**I. Read this excerpt from Rajesh Rajamohan’s translator’s note to N.S. Madhavan’s *Litanies of Dutch Battery.***

 Reconstructing Kochi from the vantage point of Lanthan Bathery, as created by N.S. Madhavan, has been serendipitous. Having been in self-imposed exile from the shores of Kochi, I have had the unique joy of reliving the experience.

 The townsfolk of Lanthan Bathery possess a certain humour. It is protected, and is a secret that no outsider can access or be privy to. Madhavan has uncovered the make-belief constructs of Kochi’s history and the inhabitants’ idiosyncratic yet disarmingly self-deprecating view of life, while sliding in layers of legends, fantasies, myths, facts and images. The language of Kochi, Malayalam, has a unique rhythm and cadence, which the original has captured so beautifully that it has been a hard act to follow. That the mirthful spirit of the land and its people shine through is a testament to Madhavan’s genius.

**I.A. Answer the following questions in about 150 words each. (2x10=20)**

I.A.1. Translation is a transfer of linguistic, social and cultural codes from the source language to a target language. The translator in the above excerpt says that it has been a ‘hard act to follow’ the original while translating from Malayalam to English. Why do you think the translator chooses the word ‘follow’ here? Would you agree if translation is defined as an act of imitation than of interpretation?

I.A.2. ‘The townsfolk of Lanthan Bathery possess a certain humour. It is protected, and is a secret that no outsider can access or be privy to.’ Translation is an act of sliding in layers of social and cultural codes along with linguistic codes. Do you think translations are able to capture the ‘humour’ (essence) of indigenous stories successfully?

**II. Read the following excerpts and answer the following questions.**

**Excerpt :**

 For seven years we have suffered. Have a look at our condition, my child, and please tell the government of it... when you go to see the wild animals at the Kaziranga, also see us, look at the condition of the villagers.

**II. B. Answer the question in five to eight sentences (5x1=5)**

II.B.3. Identify the text that these lines were taken from. Who is the speaker in this annotation and what is the ‘condition’ that the speaker is referring to? Why do you think the author compares the villagers to the animals at Kaziranga?

**Excerpt:**

 To translate is to 'metaphor', to 'carry across'. Translations are trans- positions, re-enactments, interpretations. Some elements of the original cannot be transposed at all. One can often convey a sense of the original rhythm, but not the language-bound metre: one can mimic levels of diction, but not the actual sound of the original words. Textures are harder (may be impossible) to translate than structures, linear order more difficult than syntax, lines more difficult than larger patterns. Poetry is made at all these levels-and so is translation. That is why nothing less than a poem can translate another.

**II.B. Answer the question in five to eight sentences (5x1=5)**

II.B.4. Do you agree with the author? Why does the author say that ‘some elements cannot be transposed at all.’?

**III. Answer the following questions in about 200 words each. (15x2=30)**

III.C.5. Despite all the trivialities and absurdities of life, human beings should extend love and affection to those in need. Do you think Chandru is carrying out this message in the short story *Dots and Lines* by Jayant Kaikeni? Explain your argument with incidents from the text.

III.C.6. The short story *The Scent of Orange Blossom* by Mamang Dai is written in English. Why do you think it is included in our syllabus which discusses Bhasha literature in translation?