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**ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE- 27
V SEMESTER BA-EJP END-SEMESTER EXAMINATION: OCTOBER 2019
OE- 5115: THE SACRED AND THE PROFANE**

TIME: 2 ½ Hours

Max marks: 70

INSTRUCTIONS

1. You may use a dictionary
2. This paper contains 4 printed pages and FOUR sections

Section A

Read the following and answer the question set on it

**No Man is an Island
John Donne**

No man is an island,
Entire of itself.
Each is a piece of the continent,
A part of the main.
If a clod be washed away by the sea,
Europe is the less.
As well as if a promontory were.
As well as if a manor of thine own
Or of thine friend's were.
Each man's death diminishes me,
For I am involved in mankind.
Therefore, send not to know
For whom the bell tolls,
It tolls for thee.

A.I. Answer ALL the following in not more than FIVE sentences each

(3x5=15)

- 1) Explain the inter-relations between the images "island" and "continent" and show what relationship they hold for the idea of "man".
- 2) Explain the line: "Each man's death diminishes me" and show how it relates to the line, "Europe is less"
- 3) How do the last three lines of the poem connect with the title of the poem? Explain

Section B

Read the following interview of the National Public Radio (NPR) held on Jan 7th 2011 on the KJV of the Bible

Professor Jenkins, thank you so much for joining us.

PHILIP JENKINS: Thank you, good to talk to you.

MARTIN: Could you just tell us briefly how the King James Version of the Bible came about?

JENKINS: Well, in the 16th century there were a lot of different translations of the Bible competing and they were of very different quality. Some of them had terrible mistakes. The one I always liked is the one that included the line, Thou shalt commit adultery.

When the new King James came to power in 1603, he set up a translation committee. And in 1611, they produced this version that became known as the King James Bible. And gradually it became the English Bible. And it's the way that English Protestants, certainly, and Protestants around the world who use English, have thought of the Bible for hundreds of years thereafter.

MARTIN: Why did King James set up this commission? Did he have the soul of a copy editor?

JENKINS: I think he was generally scandalized that there were all these different bibles going around. And when somebody said, you know, I refer to the Bible, the first response was, well, which bible? My Bible says this, your Bible says this. So he was trying to create a standard version that everyone could agree on.

MARTIN: Why was that important to him? I mean, forgive me, we still do have a bit of that today, don't we, with people having different interpretations of the same text? What was his personal motivation for seeking to standardize these interpretations?

JENKINS: You know, you've got to think of a very different kind of society, very different way of thinking about religion. The idea that we have today of, you know, we choose our own way to God, there are different denominations and different groups. What sounds to us, you know, sensible easy-going tolerance would have to him been just the rankest kind of heresy. As far as he was concerned, he was the king of a country. And if it was to be one country, one church, and it was based on the Bible, then there had to be one Bible.

MARTIN: Were there fights about translations? Because doctrinal differences do have implications down the line, as you were saying, even though, you know, humorously, thou shalt commit adultery. I mean, there really are different consequences to different interpretations. Were there some significant fights?

JENKINS: Absolutely. For example, there is a word that shows up in the New Testament, and one of the translations is bishop. So if you translated that word as a bishop, then you were saying that this very kind of hierarchical, structural view of the church was right there in the Bible and nobody could argue with it.

Other people who didn't like the idea of bishops and archbishops, said no, no, no, you can't do that. You just call it overseers, supervisors, something like that. And also, words about kingship, kingdom, royal authority, this was to be a book about how God was over his church and the king was over his country.

MARTIN: Well, to that point, where there were differences of opinion, how were they resolved? I can imagine King James being very interested in interpretations of how authority should be treated.

JENKINS: Yeah.

MARTIN: So, how were these differences of opinion resolved? Was it based on scholarship or was he the final committee of one? Or how did that work?

JENKINS: There was a famous description of him as the wisest fool in Christendom. He was a very kind of, you know, interventionist guy, exactly as you're saying. In most cases, they went for the high view. So you get words like bishop in the text. But they didn't go crazy. So you don't have what you might call some of the more extreme interpretations. They were strictly bound by scholarship.

And if King James said, well, you know, we absolutely have to have this word here, I think they would glare at him and say, we really don't think that's right and we're not going to make fools of ourselves...

MARTIN: Why is it that the King James Version is no longer used today? I would venture to say that most churches in the United States don't use the King James Version. They probably have copies here and there and you may hear the language in hymns, traditional hymns traditionally sung, but most churches don't use it. Why do you think that is?

JENKINS: Well, for one thing, there are a lot of places where the language has become really difficult for ordinary readers. So, I mean, in the 19th century, people had access to different kinds of

manuscripts. They could see some of the verbal problems and they tried to bring the language up to date.

And I think it's fair to say, a lot of the reason bibles are probably far more accurate, they're far more scholarly, but certainly in English there's never been one which has vaguely come close to the King James in its literary verbal quality.

Whenever you think about the year 1611, you think about the other people who were around writing at that time and it begins with Shakespeare. This was probably the greatest ever time of English writings. It's not surprising that a bible from that age is so good.

So, it's very good that people have gone to more accurate, a more approachable, understandable versions of the Bible, but it would be a tragedy if they lost those roots in that particular translation.

MARTIN: But why do you think it is that the King James Version became, really, the standard for beautiful language? Is it just that beautifully written? You know, I'm thinking of all the traditional hymns that I grew up with, particularly in the African-American tradition and they draw upon the King James Version of the Bible.

JENKINS: Sure.

MARTIN: Why do you think it is? Is that at least as much political as it is the quality of the language? Why do you think it is that the King James Version became the standard for so long?

JENKINS: Partly I think it's the translators were brilliant at using the language of the day. You know, when Moses goes to Pharaoh, he doesn't say, you know, please let the tribes of Israel depart. It's let my people go. They had this great sense of resonance, of poetry, even in a declaration like that. They're not afraid to use simple, straightforward, declarative English. They're under no obligation to throw in, you know, six syllable words.

And it's not so much political, but think about it. For 300 years, basically, if you went to school anywhere in the English-speaking world, you learned through the Bible and through other works that were very dependent on the Bible. And over time, that language became the language that we live and think.

You know, there's a phrase that people use, which is, language speaks us. In other words, language, shapes the way we speak. Through the King James, it was scripture speaks us. And anywhere you go in the English language, there are all these, I mean, literally hundreds of phrases that we use that are directly from the King James...

Professor Jenkins, thank you so much for joining us, and Happy New Year.

JENKINS: Thank you, and same to you.

B.I. Answer the following in not more than 200 words each (15x2=30)

- 4) From your reading of the above, identify how the King James Version of the Bible contributed to the growth and development of English society. Which of the many contributions do you think stands out and why? Explain your view using your reading both of the above and from your class.
- 5) Enumerate the numerous conflicts leading up to the translation of the King James version of the Bible. From your reading in class, do you consider the interviewee/respondent adequately addressing or describing those conflicts? If so, show how he does so. If not, explain what has been left out?

Section C

Here is a brief overview of British poetry in the period of the Renaissance. Read carefully

The English Renaissance, the age of William Shakespeare, Christopher Marlowe, Sir Philip Sidney, Ben Jonson, John Donne, and John Milton, was one of the most brilliant periods in Western literary history for the production of great poetry. Yet the scope of its achievement is so varied that any effort to account for its multiplicity is inordinately challenging. Between 1509, with the

reign of Henry VIII, until the end of the Commonwealth in 1660, nondramatic poetry of the most varied kind—from epic to ballad—found a voice and an audience in recitation, manuscript circulation, and print. The period’s ideals were inscribed in the heroic narratives of Edmund Spenser’s *The Faerie Queene* and John Milton’s *Paradise Lost*, in a culture that embraced the epic as a means of political and theological reflection. But just as Renaissance poets looked outward at the turbulent world of early modern history, which they measured in terms of a mythic glorious past, they simultaneously gazed inward to focus on basic issues of identity and subjectivity, being especially attentive to the intricate trajectories of human desire. Beginning with the lyric poetry of John Skelton and Sir Thomas Wyatt, the blending of native, classical, and Continental influences added richness to verse that easily moved from the high to low, from earnest self-scrutiny and entreaty to mockery, play, disdain, and detachment. These qualities would mature in Shakespeare’s *Sonnets*. English Renaissance poetry is customarily divided chronologically in two ways. Scholars distinguish between either the 16th and 17th centuries, or between Tudor (1485–1603) and Stuart (1603–1649) periods. The division between Tudor and Stuart poetry is useful, for instance, in tracing how different poetic concerns, such as satire and religious poetry, challenged sonnet and epic. It helps account for how a growing insistence on “strong lines” of condensed poetic thought found expression in both the measured Augustan style of Ben Jonson and John Donne’s mannered wit. But these divisions can also obscure significant similarities as well between writers such as Spenser and Jonson or Sidney and Milton who share surprisingly similar attitudes on a variety of literary, political, and social issues. For quality, rhetorical genius, emotional complexity, depth, and variety, the poetry of the English Renaissance is unsurpassed.

C.I. Answer any ONE of the following in not more 200 words (15x1=15)

- 6) The writer above assumes that Milton’s *Paradise Lost* and Spenser’s *Faerie Queene* represent “heroic narratives” of the age and are inevitably “political and theological reflections”. Do you agree? Argue your point of view using your reading of the two writers in class.
- 7) The writer presumes that this period masters not only religious and romantic themes but also experiments in form such as the sonnet, the satire and the lyric. But seems strange however that no woman writer of this time figures at all. Do you think this omission is because women-writers were incapable of new thinking and literary experimentation or were they omitted for gendered reasons? Give reasons for your response.

Section D

Answer any ONE of the following in not more than 150 words (10x1=10)

- 8) Between the films, *Ben Hur* and the *Ten Commandments*, which one according to you represents the Jewish experience best? Give suitable reasons for your answer
- 9) From your viewing of *Ram ke Naam* and *Parzania*, show how communal violence destroys peace and harmony between people in a diverse society. Comment also on the impact such violence has on the individual human psyche and the collective consciousness of people