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*Register Number:*

*Date:*

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

**END SEMESTER EXAMINATION- APRIL 2020  
II SEMESTER BSc/BA/BSW/BVC/BCA/BCom/BBA**

**AE 219 - ADDITIONAL ENGLISH**

**Time: 2 ½ Hours** **Max. Marks: 70**

**INSTRUCTIONS:**

1. This paper contains **FOUR** printed pages and **THREE** sections.
2. You are allowed to use a dictionary.
3. Strictly adhere to the word limit.

**SECTION – A**

**Answer any TWO of the following questions in about 5-8 sentences each:(2x5=10)**

1. Tabara feels that the British rule was better than free India. Do you agree/disagree? Why?
2. Pick a word or a phrase that seems to sum up any one of the characters from the story *The Game of Chess* appropriately. Explain the reason behind choosing the word or phrase.
3. If you were a film maker how would you have visualized the ghost in the short story, *The Dilemma?*

**Answer any ONE of the following questions in about 150 words: (1X10=10)**

1. Do you think Girish Kasaravalli and Satyajit Ray have been faithful/unfaithful to the source text? Discuss using examples.
2. ‘… at least animals shake their heads in protest but are women allowed to have any will of their own? Until they reach the cremation ground, they must be in the bedchamber, and when they escape the bedchamber, they go straight to the cremation ground.’ Discuss these lines in the light of women characters in the stories *The Game of Chess, Tabarana Kathe and The Dilemma.*

**SECTION - B**

# Read the following excerpt from the article ‘Indian novels get fresh lease of life as they get adapted into Web series’ by Rohini Mohan:

There is nothing like watching an underworld don with a god complex play mind games with a strait-laced minor cop in Mumbai.

Everything from a religious riot to a nuclear explosion feels imminent, the panic at their intertwining fates palpable. It could have been a great novel. And it is. Except that today, we are enjoying it over two eight-episode seasons, pausing the season finale only to get dinner from the kitchen.

Played by top Bollywood actors Nawazuddin Siddiqui and Saif Ali Khan, the complex characters in Netflix's first original series in India, Sacred Games (2018 to present), were first born in the mind of novelist Vikram Chandra.

When he created this grimy world in his thick 2006 English novel of the same name, Netflix was still a DVD rental store. Today, there is an explosion of films and slickly produced Web series based on Indian novels. After being largely ignored by the film industry for decades, old and new books are seeing a revival as streaming platforms hanker to develop fresh screenplays for a binge-hungry audience.

Authors are being courted like never before and the book and film industries are collaborating more strongly. "Books have a natural beginning, middle and end, with characters that resonate and stories that, in some cases, have endured for decades," said Ms. Monika Shergill, director of international originals at Netflix India.

Netflix chose Chandra's novel because it was "truly Indian". "We knew the more local it was, the bigger its appeal in India and around the world would be," she added.

Vikramaditya Motwane, who directed acclaimed Hindi films Udaan (2010) and Lootera (2013), co-helmed Sacred Games because the material offered him a "creative journey". "The book had so many details about Bollywood, gangsters, religion and politics. When that kind of detail is already there and so beautifully textured, it really excited us. "With a multi-episode format, filmmakers can tell a longer-form story with more depth and better-fleshed-out characters.

This year, author and journalist Prayaag Akbar's path-breaking science-fiction novel Leila inspired a Netflix series about a woman in search of her stolen daughter in a dystopian universe obsessed with hierarchy and notions of purity.

Netflix has also announced film adaptations of Adiga's White Tiger and Salman Rushdie's Midnight's Children. Mayank Tiwari, screenwriter for acclaimed films like Newton (2017), worked with Siddiqi for Bard of Blood.

"When you're adapting a novel, you know you can't colour outside the lines. You stick to the universe and, if possible, it's good to check major changes with the author because he has an intimate knowledge of the characters he has dreamt up."

Home-grown streaming platforms Hotstar (now acquired by Disney), Zee5 and Reliance Entertainment) are also delving into Indian literature. Zee5 produced the series Skyfire, based on Aroon Raman's book, which explores the effects of climate change. It also adapted Ruskin Bond's short ghost stories into a series called Parchayee. Reliance Entertainment has acquired writer Vineet Bajpai's Harappa trilogy for an ambitious multi-season series. As newcomers experiment, Mumbai's mainstream film industry has finally woken up to Indian novels.

"(Today's) audiences are more discerning, their expectations for plot are (higher), they want more complex, engaging ideas. I think that's why books and writers are getting more visibility and access today. "Her book on cursed legendary warrior Ashwathama was bought by Phantom Films and has now moved to Reliance Entertainment. Disney's Hotstar will turn her latest book Beast into a Web series.

"Initially, I was concerned about what will happen to the content, but now, I think, if I have done my job of creating the universe well, the essence will remain," said Udayasankar, who works on the story outline with film-makers and is also learning to write screenplays. "I find it's helped me outline and plan my novels much better."

Non-fiction books are also finding takers. Bollywood producer Sheetal Vinod Talwar will adapt parliamentarian Shashi Tharoor's Why I Am A Hindu into a Web series. Arka Mediaworks - which produced the hit movies Baahubali: The Beginning (2015) and its 2017 follow-up Baahubali 2: The Conclusion (also India's highest-grossing film) - has bought writer Manu Pillai's The Ivory Throne, a riveting narrative about the power struggles between two sister-queens in southern India's Travancore empire.

"I didn't actively seek it," said Pillai, who was told by many that his book "had wonderful screen potential". He thinks the Web series is "a good idea", adding: "The book is too long for a movie to do it justice. "Script developers and producers explained that in most production houses today, a content team identifies workable genres and "does coverage" - hunting for books with stories that can be repurposed.

"The reality is that the film industry is not the most reader-friendly community," said Mr. Jain. "We are trying to solve this problem by reading voraciously for them, keeping tabs on what they want, gauging what format works for what book, and providing the story in a very customised way."

In 18 months, he said, his company has sold more than 75 books. One led to a limited series based on Trial by Fire, written by a couple about their fight for justice after losing their children in a fire in a Delhi cinema theatre. Another is a whodunnit series set in the 17th century, featuring writer Madhulika Liddle's Mughal-era detective Muzaffar Jang.

"This is a golden time for stories. There's so much opportunity, there's real capital, content creators are getting paid well after ages and the audience is ready to watch anything as long as it entertains," said Mr. Jain.

**Answer the following questions in about 150 words each: (3X10=30)**

1. ‘We knew the more local it was, the bigger its appeal in India and around the world would be.’ Through your engagement with Bhasha Fiction to Film paper, do you agree/disagree with this statement? Why?
2. Through your reading of any TV series evaluate this statement, ‘With a multi-episode format, filmmakers can tell a longer-form story with more depth and better-fleshed-out characters.’
3. What happens when the reader of Literature becomes a customer of Netflix? Discuss.

**Section – C**

**Answer any TWO of the following questions in about 150 words each: (2X10=20)**

1. Have you watched a film based on a work by an Indian author outside of your syllabus? Describe the experience of watching it.
2. ‘Books are always better than the film.’ Discuss using examples.
3. Of the three films that you’ve watched this semester, which film had the best entry scene? Why?