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*Register Number:*

*Date:* /04/2020

**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE- 27  
END-SEMESTER EXAMINATION: APRIL 2020  
IV SEMESTER BA/BSc/BCom GE 412 - GENERAL ENGLISH (REGULAR)**

**TIME: 2 ½ hours MAX. MARKS: 70**

**INSTRUCTIONS:**

1. This paper contains **THREE** printed pages with **TWO** **SECTIONS**.

2. You will lose marks for exceeding the word limit.

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

**I. Read the following excerpt from an article titled ‘Singham to Simmba: Do Indian Movies Glorify and Normalise Mob Justice?’ published on *ThePrint.in* dated December 08, 2019:**

**Social media users have equated Telangana Police’s action in the ‘Hyderabad encounter’ with those of heroes in Indian ‘formula’ films like *Singham*, *Simmba*, *Dabangg*, *Aagadu* and so on. Such movies often project mob justice as virtuous and celebrate police officers taking the law into their own hands.**

**ThePrint asks: Do Indian movies glorify and normalise mob justice?**

**Answer by Samira Sood, Associate Editor, *ThePrint*:**“Yes, Indian movies certainly normalise mob justice. *Andha Kanoon* (1983), *Ghayal* (1990), *Dabangg* (2010), *Singham* (2011), *Simmba* (2018), the list is endless. Even *Rang De Basanti* (2006) and *A Wednesday* (2008), though more thoughtful and nuanced than some of the potboilers listed above, did ultimately give into the vigilante trope. And it’s easy to understand why Indian filmmakers do this. The recent Hyderabad ‘encounter’ has shown that we, as a society, have a truly warped sense of justice, are dismissive of the rule of law and feel deep satisfaction when our desire for blood is fulfilled, even if only on screen. Bollywood clearly figured this out early on. Moreover, it is far more entertaining to show people taking the law into their own hands and emerging victorious than it is to show the slow, tedious process of actually dismantling problems (like misogyny) and investing time and resources in judicial reform.  
But in a country like India, where Bollywood is influential even if we don’t like to admit it, filmmakers do need to approach their craft with a better sense of responsibility. Filmmakers often say that they are merely portraying reality as an excuse for their shoddy and questionable movies, but what they don’t seem to consider is that there is a difference between portrayal and glorification. It is unfortunate that as long as lawmakers like Jaya Bachchan keep advocating medieval-era mob lynching, and social media and its bloodthirsty keyboard warriors keep drowning out every voice of reason and sanity, Bollywood will continue to have its excuse.”

**Answer by Srijan Shukla, Reporter, *ThePrint*:**  
“There is a bit of a catch-22 logic here. Do Indian films propagate mob justice or are they simply depicting fantastical solutions to the issue of the country’s damaged criminal justice system?

As filmmaker Dibakar Banerjee once argued, the life of an average Indian isn’t all that great. It’s full of unnecessary everyday struggles. And dealing with the snail-like pace of both the police and the courts is one of them. The Indian state doesn’t make life easy for the citizens, so popular cinema tries to find solutions to apparently unsolvable problems. They adopt a cut-to-the-chase narration style by creating a make-believe world where ‘encounter killings’ are heroic acts. In the face of a damaged legal system, films with such content give people instant gratification. It makes them less angry. Although it’s hard to argue that movies such as *Singham* and *Ab Tak Chhappan* don’t normalise extrajudicial killings, it’s a mug’s game to think Indian films are the cause of the problem. People are celebrating the ‘Hyderabad encounter’ because they are convinced that justice won’t prevail. And that’s exactly the case with most of these ‘cop’ movies. They all depict encounter killings as a tool of last resort.

We can choose to either keep outraging over which films explore such content or outrage a little more and force lawmakers to enact stricter rape laws. But the latter still won’t solve anything. We need to begin by increasing the state capacity of both the police and the judiciary.”

**I. Answer the following questions in about 150 words each: (4x10= 40)**

1. Samira Sood and Srijan Shukla offer different perspectives on the question posed to them. Whose perspective do you agree with? Why?

2. Look up the expression ‘catch-22’ in your dictionary. Does Srijan Shukla employ the phrase appropriately in his argument? Explain why/why not.

4. Considering Sood and Shukla’s opposing stances, do you think that men and women react differently to violence? Support your claim with instances from your own experiences.

4. Do portrayals of justice in film always follow a certain ‘formula’? Support your argument using examples from films you may have watched in any language.

**II. Answer the following questions in about 200 words: (2x15= 30)**

5. “Justice delayed is justice denied. Justice hurried is justice buried.” Examine this statement with regard to the Hyderabad encounter in light of the two perspectives offered in the article above.

6. Do you agree that depiction of violence in visual media leads to violent behaviour in reality? Give reasons for your answer with appropriate examples.