



Register Number:

Date:

ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE- 27
ADDITIONAL ENGLISH B.A/ B.Sc./B.S.W./ B.Com - IV SEMESTER
SEMESTER EXAMINATION: APRIL 2018
AE 414 – ADDITIONAL ENGLISH

Time: 2 ½ Hours

Max marks: 70

INSTRUCTIONS:

1. This paper contains **FOUR** printed pages.
2. You will lose marks for exceeding word limits.
3. You are allowed to use a dictionary during the examination.

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

1. Comment on the realistic narrative style employed by Flaubert in *Madame Bovary*. Illustrate your answer by doing a close analysis of any two scenes in the novel.
2. What is your assessment of the way women are portrayed in Amitav Ghosh's *Sea of Poppies* and *The Hungry Tide*?

II. Read the excerpt, "Why *Death of a Salesman* is relevant today" by Brandon Johnson and answer the following questions:

On the surface, *Death of a Salesman* by Arthur Miller does not seem to have much relation to modern day high school students. The story of demise and ultimate death of Willy Loman, a failed salesman in his sixties, does not immediately come across as something high school juniors would be able to relate to. For the most part, it appears to be read as part of English curriculums across the country simply because it is considered an important part of American Literature.

However, one of the most reasons that this text should be included in Governor Livingston's curriculum is its relevance to teenagers today. High school students in the modern age are faced with more stress and pressure than any other generation, and live under the constant fear of a failure. *Death of a Salesman* is the story of a man who spends his entire life in this quest for greatness and importance, and eventually fails, hits particularly close to home for many teenagers who fear exactly what Willy Loman faces.

Parental and societal expectations, which are evidenced in the play through Biff Loman's conflicts between his own dreams and his father's aspirations for him, is also an important part of this play's relevance to contemporary America, as many students today face the same issue. Though Arthur Miller's *Death of a Salesman* may not have seemed very relatable for most high school students during previous decades, fairly recent changes in lives of American teenagers make this play's inclusion in Governor Livingston's English curriculum unquestionable.

Though the character of Willy Loman appears to be worlds apart from modern day high school students, his obsession with success and finding a sense of importance in the world mimics the feelings of many of them. Pressure on high school students, especially in terms of academics, is much higher today than it was during previous years. Increased globalization has made foreign competition a tangible threat for many young Americans and harsh economy often makes it feel like anything short of perfection is inadequate.

Though the Loman family inhabits a very different America, the pressure that Willy Loman puts on himself is still relatable for teenagers, especially at a high school like Governor Livingston. He yearns to be a notable salesman and leave a legacy in the world, but the greatness he desires is not really in his reach. His wife, Linda, questions his goals, asking, "Why must everybody conquer the world?" (Miller 85). In the same way that Willy is pressured to "conquer" and finally achieve success, as a modern-day high school student, it often feels as if some kind of distinction is required to get anywhere in life.

In an affluent town like Berkeley Heights, expectations on high school students, from parents and just society in general, are also very high. As a result, students often face the conflict between what they truly want to do with their lives, which may not be the most practical or respectable option, and what society expects them to do. Willy's son Biff faces this conflict in the play. For the majority of his youth, Biff idolizes his father, and his desires revolved around that. When his image of Willy finally shatters after his visit to Boston, Biff is able to truly realize who he is and exactly what he wants.

While reminiscing to Happy about his time out West, he says, "I just realized it lately... There's nothing more inspiring or – beautiful than the sight of a mare and a new colt" (Miller 22). Though he does not live up to his father's expectations and Willy frequently calls him an underachiever, unlike his father and his brother, he is able to live in reality, even if it means not subscribing to the norms of the time. This is very relatable aspect of the play for many modern-day high school students who feel restricted by the narrow road to success, but are still pressured to choose fields that make more money or are more respected in society. High pressure and heightened expectations on teenagers in modern American society make the Loman family's struggle to achieve success very relatable..

Answer any TWO of the following questions in 150 words each: (2x10 = 20)

3. Arthur Miller focuses on the failure and disappointment of Loman's family; what can we learn about life from a failure such as his?
4. To what extent is *Death of a Salesman* a play of its time? What relevance does it have for us today?
5. Comment on the way Miller's *Death of a Salesman* and Ghosh's *The Hungry Tide* explore the tragedy of a 'common man'? What similarities and differences do you see when you compare one with the other?

III. Read the excerpt from an essay by George Orwell and answer the following questions:

A thing that people often forget about P. G. Wodehouse's novels is how long ago the better-known of them were written. We think of him as in some sense typifying the silliness of the nineteen-twenties and nineteen-thirties, but in fact the scenes and characters by which he is best remembered had all made their appearance before 1925. ...When one looks through the list of Wodehouse's books from 1902 onwards, one can observe three fairly well-marked periods. The first is the school-story period. ...The next is the American period. Wodehouse seems to have lived in the United States from about 1913 to 1920, and for a while showed signs of becoming Americanised in idiom and outlook. ...The third period might fitly be called the country-house period. By the early nineteen-twenties Wodehouse must have been making a very large income, and the social status of his characters moved upwards accordingly ...The typical setting is now a country mansion, a luxurious bachelor flat or an expensive golf club. The schoolboy athleticism of the earlier books fades out, cricket and football giving way to golf, and the element of farce and burlesque becomes more marked. ...Mike Jackson has turned into Bertie Wooster. That, however, is not a very startling metamorphosis, and one of the most noticeable things about Wodehouse is his lack of development. ...How much of a formula the writing of his later books had become one can see from the fact that he continued to write stories of English life although throughout the sixteen years before his internment he was living at Hollywood and Le Touquet.

In *Something Fresh* Wodehouse had discovered the comic possibilities of the English aristocracy, and a succession of ridiculous but, save in a very few instances, not actually contemptible barons, earls and what-not followed accordingly. This had the rather curious effect of causing Wodehouse to be regarded, outside England, as a penetrating satirist of English society. Hence Flannery's statement that Wodehouse "made fun of the English," which is the impression he would probably make on a German or even an American reader. Sometime after the broadcasts from Berlin I was discussing them with a young Indian Nationalist who defended Wodehouse warmly. He took it for granted that Wodehouse had gone over to the enemy, which from his own point of view was the right thing to do. But what interested me was to find that he regarded Wodehouse as an anti-British writer who had done useful work by showing up the British aristocracy in their true colours. This is a mistake that it would be very difficult for an English person to make, and is a good instance of the way in which books, especially humorous books, lose their finer nuances when they reach a foreign audience. For it is clear enough that Wodehouse is not anti-British, and not anti-upper class either. On the contrary, a harmless old-fashioned snobbishness is perceptible all through his work. Just as an intelligent Catholic is able to see that the blasphemies of Baudelaire or James Joyce are not seriously damaging to the Catholic faith, so an English reader can see that in creating such characters as Hildebrand Spencer Poyns de Burgh John Hanneyside Coombe-Crombie, 12th Earl of Dreever, Wodehouse is not really attacking the social hierarchy. Indeed, no one who genuinely despised titles would write of them so much. Wodehouse's attitude towards the English social system is the same as his attitude towards the public-school moral code — a mild facetiousness covering an unthinking acceptance. The Earl of Emsworth is funny because an earl ought to have more dignity, and Bertie Wooster's helpless dependence on Jeeves is funny partly because the servant ought not to be superior to the master. An American reader can mistake these two and others like them, for hostile caricatures, because he is inclined to be Anglophobe already and they correspond to his preconceived ideas about a decadent aristocracy. Bertie Wooster, with his spats and his cane, is the traditional stage Englishman. But, as any English reader would see, Wodehouse intends him as a sympathetic figure, and Wodehouse's real sin has been to present the English upper classes as much nicer people than they are. All through his books certain problems are constantly avoided. Almost without exception his moneyed young men are unassuming, good mixers, not avaricious: their tone is set for them by Psmith, who

retains his own upper-class exterior but bridges the social gap by addressing everyone as “Comrade”.

Answer the following questions in 200 words each: (2x15 =30)

6. George Orwell talks about how PG Wodehouse has presented the English upper classes sympathetically. Do you agree/ disagree with the statement. Justify your answers from your reading of the novels prescribed in the semester.
7. PG Wodehouse explores human nature through irony, hyperbole, understatement and humour. Do you agree with this assessment? Support your answer by giving examples from the readings you have studied.