

Reg. No

Name

19P4026

M. A. DEGREE END SEMESTER EXAMINATION - MARCH/APRIL 2019

SEMESTER 4 : ENGLISH

COURSE : 16P4ENGT18EL : SHAKESPEARE ACROSS CULTURES

(For Regular - 2017 Admission and Supplementary - 2016 Admission)

Time : Three Hours

Max. Marks: 75

Section A

Write a short note on any 6 (3 marks each)

1. Why does Bloom say that he is naïve enough to read incessantly?
2. Why does Bloom say that personality is a Shakespearean invention?
3. Why does Orgel think that Shakespeare was interested in the subject of illegitimacy?
4. Define 'Savagism'.
5. Attempt a character sketch of Gertrude in *Haider*
6. Attempt a brief character sketch of Omi
7. Write a short note on Othello in *Desdemona* of Toni Morrison
8. Attempt a character sketch of Thamara in *Kaliyattam*
9. Write a short note on Shakespeare in John Madden's film

(3 x 6 = 18)

Section B

Attempt a paragraph on any 5 (6 marks each)

10. Write a note on *The Wars of the Roses*
11. Substantiate the argument of Bloom that Shakespeare is the fixed centre of the Western Canon.
12. How are the socio-political realities of England during Shakespeare's time reflected in the depiction of power and legitimacy of Prospero over his island?
13. Comment on Caliban.
14. Discuss the theme of Oedipal Complex in *Haider*
15. Compare the three Desdemonas of Morrison, Bharadwaj and Jayaraj.
16. How is Iago adapted in *Omkara*?
17. *Shakespeare in Love* as a historical narrative

(6 x 5 = 30)

Section C

Attempt an essay on any 1 (12 marks each)

18. How does Bloom argue that Shakespeare is not only the Western canon in himself, but also the universal canon?
19. "All our attempts to produce an authentic, correct, that is, stable text have resulted only in an extraordinary variety of versions." Discuss the argument in the light of Orgel's essay.
20. What innovations, do you think, a film such as *Haider* could afford when it was adapted from a Shakespeare play?

(12 x 1 = 12)

Section D

Attempt an essay on any 1 (15 marks each)

21. In what ways can you find parallels between Bharadwaj's *Haider* and Stoppard's *Rosencrantz and Guildenstern are Dead*?
22. Do you find parallels between the thoughts of Orgel and Brown? Discuss how the two writers build up seemingly differing discourses around *The Tempest*.
23. Discuss Shakespeare's universalism in the light of any three adaptations of the bard's *Othello*.

(15 x 1 = 15)