

Reg. No

Name

M. A. DEGREE END SEMESTER EXAMINATION - MARCH 2020
SEMESTER 4 : ENGLISH
COURSE : 16P4ENGT18EL : SHAKESPEARE ACROSS CULTURES
(For Regular - 2018 Admission and Supplementary - 2017, 2016 Admissions)

Time : Three Hours

Max. Marks: 75

Section A**Answer any 6 (3 marks each)**

1. Which are the sources of the idea of Western character, of the self as a moral agent?
2. What, according to Bloom, do Falstaff and Hamlet most closely share?
3. How is Prospero's wife portrayed by Shakespeare in *The Tempest*?
4. Define 'Masterlessness',
5. Write a note on the political backdrop of *Haider*
6. Comment on the language in *Omkara*
7. Comment on the setting of Toni Morrison's *Desdemona*.
8. Attempt a character sketch of Paniyan in *Kaliyattam*
9. Theatre in *Shakespeare in Love*.

(3 x 6 = 18)

Section B**Answer any 5 (6 marks each)**

10. What is Shakespeare's vitalism according to Bloom?
11. How does Sinfield problematize Shakespeare's authorship?
12. Comment on Prospero's magic power.
13. What, in your opinion, is the significance of the letter of John Rolfe, in analyzing *The Tempest*?
14. Write a note on the Player in *Rosencrantz and Guildenstern are Dead*
15. Comment on Langda Tyagi
16. Representation of Othello in *Kaliyattam* and *Desdemona*.
17. Development of *Romeo and Juliet* in *Shakespeare in Love*

(6 x 5 = 30)

Section C**Answer any 1 (12 marks each)**

18. "If, for you, literature is primarily language, then the primacy of Shakespeare is only a cultural phenomenon, produced by socio-political urgencies." Discuss.
19. How does Orgel argue that *The Tempest* is a case study for understanding Shakespeare's fantasies?
20. How do you locate Shakespeare in a metadrama such as *Rosencrantz and Guildenstern are Dead*?

(12 x 1 = 12)

Section D**Answer any 1 (15 marks each)**

21. Do Bloom and Sinfield dis/agree in considering the authority of Shakespeare? How?
22. Do you think Bhardwaj has been successful in finding the right balance for his adaptations of Shakespeare's plays in to Indian context? Substantiate.
23. "...the whole business of producing Shakespeare in our society, and all the cultural authority which goes with that, depends upon the assumption that through all the metamorphoses to which the plays are subjected we still have the real presence of Shakespeare." How do you assess the statement? Use suitable examples from the texts you have read to substantiate the argument.

(15 x 1 = 15)