

Reg. No .....

Name .....

23P4025

**M. A. DEGREE END SEMESTER EXAMINATION : MARCH 2023**

**SEMESTER 4 : ENGLISH**

**COURSE : 21P4ENGT18EL : SHAKESPEARES ACROSS CULTURES**

*(For Regular - 2021 Admission)*

Duration : Three Hours

Max. Weights: 30

**PART A**

**Answer any 8 questions**

**Weight: 1**

1. What does Orgel suggest in order to make psychoanalytic paradigm more serious? (R)
  2. According to Bloom, who are the critics of "Resentment"? (U)
  3. Why does Bloom regard Samuel Johnson as the premier critic of Shakespeare? (U)
  4. Who is Soun in Morrison's play? (R)
  5. Comment on significance of 'flipping coins' in Stoppard's play. (An)
  6. How does Rituparno tackle the issue of 'consent' with relation to filmmaking in *The Last Lear*? (An)
  7. How is Morrison's Cassio different from Shakespeare's? (E)
  8. Comment on Harish Mishra as a mentor and guide to Shabnam. (U)
  9. "Life is what it is. Women try to survive, since we cannot flourish." Examine the resentment in this statement by Emilia (U)
  10. Comment on Gonzalo as a quintessential colonizer in Cesaire's *A Tempest*. (E)
- (1 x 8 = 8)**

**PART B**

**Answer any 6 questions**

**Weights: 2**

11. Discuss the significance of the Tragedians in *Rosencrantz and Guildenstern are Dead*. (E)
  12. Examine Madden's portrayal of the development process of the play *Romeo and Juliet* in *Shakespeare in Love*. (An)
  13. How does Morrison reinterpret and give voice to the character of Emilia in *Desdemona*? (An)
  14. Examine the portrayal of Othello and Iago in Morrison's *Desdemona*. (An)
  15. How does Orgel interpret the portrayal of Caliban in *The Tempest* through his essay? (An)
  16. Examine William Shakespeare as a writer and a person in Madden's *Shakespeare in Love*. (An)
  17. Discuss how Cesaire generates comedy and satire from the interactions between Miranda and Ferdinand. (U)
  18. Examine the significance of Bhardwaj changing the object of doom from the 'handkerchief' to a piece of 'jewelry' in *Omkaara*. (E)
- (2 x 6 = 12)**

**PART C**  
**Answer any 2 questions**

**Weights: 5**

- 19. Discuss in detail how Orgel tackles the discourse of Art versus Black Magic in *The Tempest*. (An)
- 20. "Personality is a Shakespearean invention." Critically evaluate the veracity of Bloom's claim. (E)
- 21. Analyse and substantiate Paul Brown's statement that *The Tempest* is not simply a reflection on colonialist practices but an intervention in an ambivalent and even contradictory discourse. (An)
- 22. Attempt a reading of *Rosencrantz and Guildenstern are Dead* as an absurd play. (An)

**(5 x 2 = 10)**

**OBE: Questions to Course Outcome Mapping**

CO	Course Outcome Description	CL	Questions	Total Wt.
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Cognitive Level (CL): Cr - CREATE; E - EVALUATE; An - ANALYZE; A - APPLY; U - UNDERSTAND; R - REMEMBER;