

M. A. DEGREE END SEMESTER EXAMINATION - MARCH 2026**SEMESTER 4 : ENGLISH LANGUAGE AND LITERATURE****COURSE : 24P4ENGT23EL : SHAKESPEARE ACROSS CULTURES***(For Regular - 2024 Admission)*

Time : Three Hours

Max. Weights: 30

PART A**Answer any 8 questions****Weight: 1**

1. "Since Shakespeare is the most memorable of writers, there may be a valid sense in which the pain Shakespeare affords us is as significant as the pleasure." Examine with reference to Bloom's work (An, CO 1, CO 3, CO 4)
2. Comment on significance of 'flipping coins' in Stoppard's play. (An, CO 1, CO 4, CO 5)
3. Examine the significance of John Rolfe's letter in providing a postcolonial reading to *The Tempest*? (An, CO 2, CO 3, CO 5)
4. The significance of comedy in Madden's *Shakespeare in Love*. (An, CO 2)
5. Attempt a character sketch of Kanthan from *Kaliyattam*. (An, CO 1, CO 5)
6. How does Rituparno tackle the issue of 'consent' with relation to filmmaking in *The Last Lear*? (An, CO 2, CO 4)
7. The role of magic and the supernatural in Cesaire's *A Tempest* (An, CO 1, CO 5)
8. Comment on the setting of Toni Morrison's *Desdemona*. (An, CO 2)
9. What does Orgel suggest in order to make psychoanalytic paradigm more serious? (R, CO 2, CO 3)
10. On what grounds does Bloom compare Shakespeare with the Bible? (U, CO 1, CO 3, CO 4)
(1 x 8 = 8)

PART B**Answer any 6 questions****Weights: 2**

11. "The family paradigm that emerges from Shakespeare's imagination is a distinctly unstable one." Examine Orgel's claim with reference to Shakespeare's own family life (An, CO 2, CO 4, CO 5)
12. Examine Harish Mishra's relationship with Vandana in *The Last Lear* (U, CO 2, CO 4)
13. Examine Bloom's scathing critique of "French Shakespeare" and its hijacking of "universal" Shakespeare (An, CO 1, CO 3, CO 4)
14. Examine the narrative liberties taken by Bhardwaj to make *Haider* a distinctly 'Indian' take on *Hamlet* (An, CO 2, CO 4, CO 6)
15. Examine Shakespeare's Desdemona as portrayed in *Omikara, Kaliyattam* and *Desdemona*. (E, CO 2, CO 5)
16. Discuss the use of foreshadowing in *Rosencrantz and Guildenstern are Dead*. (U, CO 1, CO 4, CO 5)
17. The representation of female friendship in Morrison's *Desdemona* (An, CO 1, CO 2, CO 5)

18. Discuss Bloom's observations on G.K. Chesterton's views of Shakespeare (U, CO 3)
(2 x 6 = 12)

PART C

Answer any 2 questions

Weights: 5

19. Discuss in detail Bloom's claim that Shakespeare's characters are full of vitality, just like their creator. (U, CO 1, CO 3, CO 4)
20. Do you think that Shakespeare has failed to accommodate women in his plays? If so, to what extent have Shakespearean film adaptations rectified this lack? (E, CO 2, CO 6)
21. "In order to claim one's autonomy as an auteur, one must somehow "betray" the original author." Evaluate the statement by examining *Othello's* adaptation by Morrison, Bhardwaj and Jayaraj (E, CO 1, CO 2, CO 5)
22. Discuss in detail the discourse of sexuality running through *The Tempest*. (An, CO 2, CO 3, CO 5)
(5 x 2 = 10)

OBE: Questions to Course Outcome Mapping

CO	Course Outcome Description	CL	Questions	Total Wt.
CO 1	Explain and demonstrate the timeless genius of Shakespeare across cultures, literatures and authors	U	1, 2, 5, 7, 10, 13, 16, 17, 19, 21	21
CO 2	Analyse the rereading of Shakespeare's plays down the history.	An	3, 4, 6, 8, 9, 11, 12, 14, 15, 17, 20, 21, 22	30
CO 3	Assess the impact of Shakespeare at the theoretical and textual level	E	1, 3, 9, 10, 13, 18, 19, 22	18
CO 4	Critically evaluate the culture industry behind the legacy of Shakespeare	An	1, 2, 6, 10, 11, 12, 13, 14, 16, 19	19
CO 5	Critique the history through the many adaptations of Shakespeare's plays	A	2, 3, 5, 7, 11, 15, 16, 17, 21, 22	22
CO 6	Formulate research in Cultural Studies by posing viable research questions in terms of Shakespeare's continuing legacy.	A	14, 20	7

Cognitive Level (CL): Cr - CREATE; E - EVALUATE; An - ANALYZE; A - APPLY; U - UNDERSTAND; R - REMEMBER;