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First Semester M.A. Degree Examination, May 2023

English Language And Literature

Core Course III : Paper III

EL 513 : SHAKESPEARE STUDIES

(2022 Admission)

Time : 3 Hours Max. Marks : 75

I. Write a paragraph not exceeding **50** words on and **five** of the following.

1. Classification of Shakesperean Sonnets
2. Soliloquy
3. Setting of Kurosawa's *Throne of Blood*
4. Shakespeare's use of blank verse
5. Shakesperean Sonnet
6. First Folio Edition of Shakespeare's plays
7. Symbolism of Yorick's skull in *Hamlet*
8. The theme of love in Shakespeare's sonnets

(5 × 2 = 10 Marks)

II. Answer any **five** of the following question in not more than **100** words.

9. Comment on the mismatch between appearance and reality with reference to *Twelfth Night*.
10. What are the chief concerns that Hamlet ponders over in his famous soliloquy, "To be or not to be", in Act III, Scene I of *Hamlet*?

P.T.O.

11. Examine McEwan's *Nutshell* as a contemporary adaptation of Shakespeare's *Hamlet*.

12. Describe the cultural milieu into which Luhrmann transplants the narrative of Shakespeare's *Romeo and Juliet*.

13. How does Sonnet 152 present the poet's problematic relationship with the Dark Lady?

14. Comment on Ania Loomba's observation that "Shakespeare's plays were both derived from and used to establish colonial authority."

15. Hemmings and Condell's contribution to the publication history of Shakespeare's works.

16. How does Peter Brook exploit the resources of film as a medium to convey a stark vision of *King Lear*?

(5 × 5 = 25 Marks)

III. Write essays on any **three** of the following in about **300** words, choosing one from each section.

SECTION – A

17. Unlike in tragedies, Shakesperean comedies often feature women characters in major parts. With reference to *Twelfth Night* examine how characters such as Viola and Olivia subvert stereotypes of gender roles assigned to women.

18. Leonard Tennenhouse observes that *Hamlet* rehearses the "dilemma of a state form between two competitors". Examine the interplay of power, legitimacy, and crime in *Hamlet*.

19. In his Preface, Dr. Johnson describes Shakespeare as a man who holds "a faithful mirror to manners and life". Examine the validity of Dr. Johnson's observation.

(1 × 15 = 15 Marks)

SECTION – B

20. Elaborate upon Shakespeare's thematic concerns and artistic technique as evidenced by his Sonnets.

21. Comment on how Baz Luhrmann's *Romeo+Juliet* incorporates twentieth century cultural elements into an adaptation of Shakespeare's *Romeo and Juliet*.

22. Douglas Lanier observes that, "(like economic capital in the age of globalization, Shakesperean cultural capital in the age of mass media is restless.") Evaluate Baz Luhrmann's *Romeo+Juliet* and Akira Kurosawa's *Throne of Blood* in the light of this statement.

(1 × 15 = 15 Marks)

SECTION – C

23. Present the context and meaning of the given extract in not more than two sentences and attempt a one page critical note on it.

I left no ring with her: what means this lady?

Fortune forbid my outside have not charm'd her!

She made good view of me; indeed, so much,

That sure me thought her eyes had lost her tongue,

For she did speak in starts distractedly.

She loves me, sure; the cunning of her passion

Invites me in this churlish messenger.

None of my lord's ring! why, he sent her none.

I am the man: if it be so, as 'tis,

Poor lady, she were better love a dream.

Disguise, I see, thou art a wickedness,

Wherein the pregnant enemy does much.

How easy is it for the proper–false

In women's waxen hearts to set their forms!

Alas, our frailty is the cause, not we!

For such as we are made of, such we be.

24. Examine the implications of post–colonial readings of Shakespeare.

25. Discuss the aspects of Shakesperean narratives which lend themselves to diverse cultural and linguistic adaptation.

(1 x 10 = 10 Marks)