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Reg. No. : .....

Name : .....



First Semester M.A. Degree Examination, April 2024

English Language and Literature

Core Course — III

Paper III — EL 513 : SHAKESPEARE STUDIES

(2022 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

I. Write a paragraph not exceeding 50 words on any five of the following :

1. The artistic muse in Sonnet 78.
2. The character of Felix Phillips in Atwood's Hag-Seed
3. Rhyme in Shakesperean Sonnets.
4. Cultural setting of Baz Luhrmann's 'Romeo+Juliet'.
5. Fair Youth Sonnets.
6. Royal patronage of the theatre in the Elizabethan age.
7. Dr. Johnson's observations on Shakespeare's portrayal of human nature.
8. Love as sickness in Sonnet 147.

(5 × 2 = 10 Marks)

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

9. Justify Hamlet's acclaim as the quintessential Shakesperean tragedy.
10. Examine Shakespeare's portrayal of female characters in male disguise.
11. Distinguish between soliloquys, asides and monologues.

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12. Trace the major milestones in the publication of Shakespeare's works.
13. Examine how Shakespeare addresses the theme of love in Shakespeare's sonnets.
14. Discuss Kurosawa's depiction of natural and artificial spaces integrates with the plot of *Throne of Blood*.
15. How does the unusual narrator of McEwan's *Nutshell* compare with Shakespeare's Hamlet?
16. What were the key features of the Elizabethan stage?

(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. Discuss *Hamlet* as a play in which the familial and the political interact.
18. Examine how Jonathan Dollimore explores the three aspects of the historical and cultural process that figure prominently in materialist criticism of Shakespeare's works.
19. According to the Greek philosopher Heraclitus, "Character is destiny". Do the characters in *Hamlet* and *Twelfth Night* justify the statement?

(1 × 15 = 15 Marks)

#### SECTION – B

20. With reference to Shakespeare's sonnets, what insights can be drawn about the validity of non-heteronormative sexualities in the Elizabethan era?
21. Douglas Lanier observes that, "(l)ike 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.
22. Examine Peter Brook's adaptation as a bleaker, apocalyptic and grotesque version of Shakespeare's *King Lear*.

(1 × 15 = 15 Marks)

## SECTION – C

Answer any **one** of the following in about **150** words.

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

O that this too too solid flesh would melt,  
Thaw and resolve itself into a dew,  
Or that the Everlasting had not fixed  
His canon 'gainst self-slaughter. O God, God,  
How weary, stale, flat and unprofitable  
Seem to me all the uses of this world!  
Fie on't, ah Fie, 'tis an unweeded garden  
That grows to seed, things rank and gross in nature  
Possess it merely. That it should come to this!  
But two months dead – nay not so much, not two —  
So excellent a king, that was to this  
Hyperion to a satyr, so loving to my mother  
That he might not beteem the winds of heaven  
Visit her face too roughly – heaven and earth,  
Must I remember?

24. Comment on Ania Loomba and Martin Orkin's observation that "Shakespeare's plays were both derived from and used to establish colonial authority".
25. Examine how modern adaptations of Shakespeare address questions of gender, and identity.

(1 × 10 = 10 Marks)