

**M. A. DEGREE (C.S.S.) EXAMINATION, MARCH 2017
SEMESTER IV- CORE COURSE (ENGLISH)
EN4EA2M - SHAKESPEARE ACROSS CULTURES**

Time: Three Hours

Maximum Marks: 75

PART A

I. Answer any five questions. Each question carries 3 marks

1. Shakespearean villains.
2. Does *Omkara* domesticate Othello? Discuss.
3. Metatheatre employed in *Rosencrantz and Guildenstern are Dead*.
4. How does Alan Sinfield define the real Shakespeare?
5. How does Toni Morrison yank the famously victimized Desdemona out of *Othello* and give her a voice?
6. *King Lear* as a Post Modern play.
7. How does *Shakespeare in Love* challenge gender roles?

(5x3=15)

PART B

II. Answer any six questions. Each question carries 5 marks

8. Write a short note on Shakespeare's Universalism.
9. How does the influence of Japanese theatre shape the acting in *Ran*?
10. Comment on Toni Morrison's play, *Desdemona* as a brilliant and powerful re-reading of *Othello*.
11. *Last Lear* is a celebration of the Shakespeare canon—Discuss.
12. The significance of the title “30 Rupees for Shakespeare: a Consideration of Imperial Theatre in India.”
13. In “Unmooring the Moor” Othello is unmoored historically, linguistically and even narratively - Discuss
14. Comment on the aesthetic and the narrative significance of the “film within the film” employed in *Hamlet*.
15. Make a comparative study of Shakespeare's *Hamlet* and Stoppard's *Rosencrantz and Guildenstern are Dead*.
16. “If any author has become a mortal god, it must be Shakespeare.” Elaborate.

(6x5=30)

PART C

III. Answer any two questions. Each question carries 15 marks

17. How does Alan Sinfield trace the fortunes of Shakespearean plays at the hands of RSC?
18. uMabatha is a straightforward translation of *Macbeth*—discuss.
19. How does Paul Brown argue that *The Tempest* is a radically ambivalent text?
20. Toni Morrison's *Desdemona* is a feminist take on Othello—discuss.

(2x15=30)