



BRAINWARE UNIVERSITY

Term End Examination 2024-2025

Programme – M.A.(ENG)-2022/M.A.(ENG)-2024

Course Name – Shakespeare - Inside and Outside Europe

Course Code - MELS103

(Semester I)

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Brainware University
398, Ramkrishnapur Road, Barasat
Kolkata, West Bengal-700125

Full Marks : 60

Time : 2:30 Hours

[The figure in the margin indicates full marks. Candidates are required to give their answers in their own words as far as practicable.]

Group-A

(Multiple Choice Type Question)

1 x 15=15

1. Choose the correct alternative from the following :

- (i) The Fair Youth cycle of Shakespeare's sonnet is considered to be dedicated to which of the following people? Identify the correct answer.
 - a) Earl of South Berkely
 - b) Earl of Pembroke
 - c) Christopher Marlowe
 - d) King James I
- (ii) Identify, in The Tempest, whom Prospero refers to as a "born devil".
 - a) Ariel
 - b) Miranda
 - c) Caliban
 - d) Alonso
- (iii) Identify which of the following is not true of Caliban's instruction to Stephano in The Tempest.
 - a) He asks Stephano to kill Ferdinand and spare Prospero
 - b) He advises Stephano to burn Prospero's books for it is his greatest tool
 - c) He talks about the incomparable beauty of Miranda and how he desires her
 - d) He requests Stephano to batter in Prospero's skull or stab him dead
- (iv) Identify which of the following according to Aristotle is an essential characteristic of tragic plot.
 - a) an imitation of an action that is whole
 - b) an imitation of an action that is of a certain magnitude
 - c) an imitation of an action that is complete and has a beginning, middle, and an end and holds a certain magnitude
 - d) an imitation of an commonplace series of events
- (v) Infer the key elements of Anagnorisis according to Aristotle.
 - a) it is a change from ignorance to knowledge causing love or hate between persons destined by the poet for bad or good fate
 - b) it is a change from knowledge to ignorance of objects crucial to the plot
 - c) it is a change not at all connected to the plot and is a complete disavowal of people
 - d) it is the sole thing that produces pity and fear in the minds of the audience

- and actions
- (vi) Judge which of the following may be a reason why Hamlet does not kill Claudius when he hears him confessing.
- a) He feels him repenting and decides to forgive him
- b) He is reminded of his own guilts and sinful nature as he watches Claudius pray
- c) He is reminded of his pious father and spares him out of mercy
- d) He does not want Claudius to have the luxury of going to heaven, the same way his own father was killed without getting a chance to pray and would much rather kill him at another time if it secures his damnation
- (vii) Recall who considers Hamlet to be the Mona Lisa of literature.
- a) John Dryden
- b) Samuel Johnson
- c) S. T. Coleridge
- d) T. S. Eliot
- (viii) Identify the event that triggers Hamlet's suspicion and desire for revenge.
- a) The marriage of Claudius and Gertrude
- b) Ophelia's rejection of his love
- c) The appearance of the ghost of King Hamlet
- d) Polonius's betrayal
- (ix) Name the character who acts as a foil to Hamlet in the play.
- a) Fortinbras
- b) Ophelia
- c) Polonius
- d) Claudius
- (x) Assess the reason why Caliban was enslaved by Prospero.
- a) Caliban attempted to murder Prospero
- b) Caliban attempted to rape Miranda
- c) Caliban attempted to poison Ariel
- d) Caliban attempted to wreck Prospero's ship
- (xi) Infer what moral or ethical dilemmas are presented in The Tempest.
- a) The use of magic to manipulate others
- b) The decision of whether to seek revenge or forgiveness
- c) The importance of loyalty and trust in relationships
- d) All of these
- (xii) In Sonnet 144, the line "I guess one angel in another's hell" can be inferred to mean _____.
- a) both of the poet's beloved are intimate with each other
- b) the poet suspects both of the people he loves hate each other
- c) the poet feels helplessly angry at them both
- d) the poet is waiting for divine deliverance from his plight of having to choose one of them
- (xiii) In Sonnet 144, choose how the poet reacts to the liaisons between his two objects of affection.
- a) He breaks off the relationship
- b) He demands answers from them both
- c) He suspects but he does not outright accuse them
- d) He wants to be wooed by both
- (xiv) Evaluate the statements with reference to Stoppard's 'Rosencrantz and Guildenstern are Dead' and choose the correct alternative:- Statement I: The play portrays awareness of death as the ever-present yet ever-unknown constant in life. Statement II: Rosencrantz and Guildenstern argue with the Player and Tragedians about what 'real' death looks like.
- a) Only I is correct
- b) Only II is correct
- c) Both I and II are correct
- d) Both I and II are incorrect
- (xv) Evaluate the statements with reference to Tom Stoppard's 'Rosencrantz and Guildenstern are Dead' and choose the correct alternative:- Statement I: In the second act, the tragedians perform a play for Rosencrantz and Guildenstern that, unknown to Rosencrantz and Guildenstern, recounts the events of Shakespeare's play and reveals

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the pair's fate. Statement II: Since the two players portraying Rosencrantz and Guildenstern are wearing clothes identical to their own, Rosencrantz and Guildenstern are able to understand the significance of the play and what it means for them.

- a) Only I is correct
- b) Only II is correct
- c) Both I and II are correct
- d) Both I and II are incorrect

Group-B
(Short Answer Type Questions)

3 x 5=15

- 2. Explain anagnorisis and peripeteia. (3)
- 3. Analyze the role of King Hamlet's Ghost in the play. (3)
- 4. Write a short note on revenge tragedy. (3)
- 5. Examine the character of Rosencrantz in Tom Stoppard's 'Rosencrantz and Guildenstern are Dead'. (3)
- 6. Assess the lines "Love is not love / Which alters when it alteration finds." (3)

OR

Evaluate the significance of the opening scene of *The Tempest*. (3)

Group-C
(Long Answer Type Questions)

5 x 6=30

- 7. Discuss the possible sources that bear echoes in Shakespeare's *Hamlet*. (5)
- 8. Attempt a postcolonial reading of Shakespeare's *The Tempest*. (5)
- 9. Explain Freytag's Pyramid with reference to tragic play. (5)
- 10. Evaluate the soliloquies of Hamlet. How do they help to understand his character? (5)
- 11. Evaluate Tom Stoppard's 'Rosencrantz and Guildenstern are Dead' as an absurd play. (5)
- 12. How far can Caliban be viewed as the 'noble savage' in *The Tempest*? Explain. (5)

OR

Evaluate the homosexual dimension in the 'Fair Youth' sequence of Shakespeare's sonnets. (5)

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