



BRAINWARE UNIVERSITY

Term End Examination 2022

Programme – M.A.(ENG)-2021/M.A.(ENG)-2022

Course Name – Shakespeare – inside and outside Europe/Shakespeare - Inside and Outside Europe

Course Code - MELS103

(Semester I)

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) Which of the following is used as a narrative tool by Césaire to confront the violence and depravity of colonialism?

- a) meta narrative
b) meta fiction
c) metonymy
d) meta drama

(ii) Which of the following is not true of the differing approaches of Caliban and Ariel to their master in *A Tempest*?

- a) Ariel is the prototypical western educated native informant who secures safety through compliance and proximity to the master's civilised whiteness
b) Caliban's refusal to completely adopt the master's tongue and his continuous attempts at subterfuge highlights the fact that violence is often the only tool left to the colonised
c) They both despise Prospero and inflict violence on his daughter showing how women end up bearing the burnt of the enmity between men
d) Their mindsets are clear allusions to the legacies of Martin Luther King Jr. and Malcolm X

(iii) Which of the following is relevant to Homi Bhabha's concept of mimicry?

- a) Mimicry is intentionally subversive
b) The colonised in the process of mimicry realises that he is subverting powerful systems of the colonised
c) It is drawn from a Lacanian concept and applied to the colonial context
d) It gives the colonised subject complete presence

(iv) In Sonnet 40, the take in the first line "Take all my loves, my love; yea, take them all" connotes to which of the following?

- a) possession of wealth
b) possession of all of the poet's literary works
c) carnal possession of the body and the poet's
d) possession of the chaste love that drives the

- affection poet to write this poem
- (v) In Sonnet 144, which medieval concept does the speaker utilise to talk about his two loves?
- a) chivalry b) feudalism
c) psychomachia d) honour
- (vi) In Sonnet 144 the phrase "coloured ill" does not refer to which of the following?
- a) the colour of the wings of the demonic spirit plaguing the speaker b) unpleasing or ugly complexion
c) flaselly glossed over d) the qualities of the emotions generated
- (vii) Select the probable meanings of fair in the line "and every fair from fair sometimes declines" mentioned in Sonnet 18
- a) women, beauty b) justice, glory
c) day, white d) youth, age
- (viii) According to Aristotle how many essential parts are there in a tragedy that determines its quality ?
- a) 4 b) 10
c) 8 d) 6
- (ix) Which of the following is an important implication of Caliban's speech "you taught me language, and my profit on't/ Is, I know how to curse"
- a) Caliban's rebuttal is a sign of his ingratitude and savage nature that refuses to be thankful b) Caliban's rebuttal is an instance of the native 'speaking back' and utilising the same language which was used to colonise them as a critical tool for self expression against the coloniser
c) Caliban proves how the coloniser's language is too advanced for savage native minds d) Caliban proves how Prospero was right to consider him a brute incapable of logic
- (x) Which of the following is used as a cinematic tool by Bhardwaj to hint at the growing closeness between Gazala and Khurram?
- a) Long shots showing Gazala's prayers for Khurram's good health over her own son b) The use of colour saturation where masterful use of orange sets points to the growing love between the two
c) The use of innuendos and the close tracking of gazes and the way the camera lingers on their touches betray the feelings growing between them d) The dialogues delivered by Haider when he suspects they are in love points to the same realisation in the minds of the audience
- (xi) Which of the following is not true of Caliban's instruction to Stephano?
- 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
- (xii) In Sonnet 138 what is the speaker's reaction to his love's claim that "she is made of truth"?
- a) The speaker refuses to beleive her b) The speaker is unsure of the truth
c) The speaker's love for her makes it possible to beleive her even though he knows she is lying d) The speaker is indifferent
- (xiii) Which of the following is true of Gazala's confession to Haider?
- a) She confesses that she used Arshia as an informant against Haider since the start b) She confesses that she was the one who shot Hillal
c) She confesses Roohdar was acting on her behalf d) She confesses to informing Khurram about Hillal's work with the militants without

- knowing he was an informant
- (xiv) Which of the following does not support critics claims regarding the remnants of subtle incestuous desires in Bhardwaj's Haider?
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| <p>a) The scene in front of the mirror where Haider compliments Gazala and the camera pans in on the affectionate kisses they exchange which is disturbingly similar to how interactions between romantic partners are traditionally filmed</p> <p>c) The scene where the camera lingers on Arshia and Haider's scene of love making to showcase the subsequent betrayal</p> | <p>b) The scene where Haider returning home sees through a narrow opening his mother's behaviour towards Khurram and the framing of the scene highlights his voyeuristic gaze</p> <p>d) The scene where Haider remembers his father singing and the happy days of his childhood and sees the presence of Khurram as blight on his father's memory, an abhorrent replacement</p> |
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- (xv) Why does Arshia decide to kill herself?
- | | |
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| <p>a) Because of her brother's death</p> <p>c) Her suicide was an act of political protest</p> | <p>b) Because of Gazala's taunts that she misled Haider</p> <p>d) Because she held herself responsible for her father's death and could not stand her and Haider's involvement in it</p> |
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Group-B

(Short Answer Type Questions)

3 x 5=15

2. Write a short note on the notion of tragic protagonist. (3)
3. Comment on the significance of the Bismil song sequence from Vishal Bharadwaj's *Haider*. (3)
4. "We are such stuff / As dreams are made on, and our little life / Is rounded with a sleep." Annotate. (3)

OR

Comment upon Kashmir as a setting to Vishal Bharadwaj's *Haider* as an appropriation of *Hamlet* in the Indian context. (3)

5. Comment upon Shakespeare's Sonnet 40 and 144 from an angle of alternate sexuality. Refer to the text as validation. (3)

OR

What is scopophilia? Explain with reference to psychoanalysis. (3)

6. Explain the significance of the masque scene in *The Tempest*. (3)

OR

Comment upon the context of Aime Cesaire's *Une Tempete*. (3)

Group-C

(Long Answer Type Questions)

5 x 6=30

7. Comment upon the use of language and appropriation in Aime Cesaire's *Une Tempete*. (5)
8. Discuss Bharadwaj's use of songs in *Haider*. How does it contribute to the Hamlettian sense of pathos. (5)
9. Comment upon the appropriation of Freudian and Lacanian psychoanalysis by Mulvey in her essay "Visual Pleasure and Narrative Cinema." (5)
10. Discuss the three unities as observed in classical plays. (5)
11. Comment on the metatheatrical element of the play-within-the-play in *Hamlet*. (5)
12. Assess the role of magic and supernaturalism in *The Tempest*. (5)

OR

Explicate upon colonial mimicry and resistance with reference to Aime Cesaire's *Une Tempete*. (5)
