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Register Number:

DATE**: -04-2018 (1 PM)**

**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BENGALURU-27**

**SEMESTER EXAMINATION - APRIL 2018**

**OE - 6113 - OPTIONAL ENGLISH - VI SEMESTER EJP**

**Reading Shakespeare Differently**

**Time: 2 1/2hours Marks: 70**

**Instructions:**

**1. You are allowed to use a dictionary.**

**2. This question paper has FOUR sections & THREE printed sheets.**

**3. You will lose marks for exceeding the word limit.**

**I. Answer ANY TWO the following in about 250 words each: (2x15=30)**

1. On the basis of all you’ve viewed and read, comment on the way Shakespeare has become a cult figure in today’s globalised culture.
2. Using any two of the plays you studied, discuss the way Shakespeare treats the joys and heartaches of men and women in love?
3. What do you learn from the way Shakespeare juxtaposes the values of the Forest of Arden with those of the ducal court in *As You Like It*. What relevance does this have to our present-day world?

**II. Read the following extract:**

 It is peculiarly ironic that Bottom, Quince, and company perform the tragedy of Pyramus and Thisby as an auspicious offering on behalf of the newly established love union, thereby, one might say, presenting the material of Romeo and Juliet in a comic and grotesque manner. Thus an exaggerated form of tragedy is employed so that the preceding scenes may be parodied as comedy. The play of Pyramus and Thisby parodies not only the torments of love, which the Athenian lovers can now look back on with serene calmness, but also the Senecan style of Elizabethan tragedy with its melodrama and ponderous conventions. Shakespeare parodies these conventions here by means of exaggeration or clumsy and grotesque usage—the too explicit prologue, for instance; the verbose self-explanation and commentaries; the stereotyped phrases for expressing grief; and the excessive use of such rhetorical devices as apostrophe, alliteration, hyperbole, and rhetorical question.

Even the elements of comedy and parody in the Pyramus and Thisby performance appear in a two-fold light. Though they themselves are being mocked, the lovers smile at these awkward efforts on the part of the craftsmen, and Theseus even adds a highly suggestive commentary.

In the craftsmen's play, Shakespeare is also parodying the whole life of the theater. He calmly takes the shortcomings of all theatrical production and acting, drives them to absurd lengths, and holds them up for inspection. The lantern, which is supposed to represent the moon, makes us conscious of how equally inadequate Pyramus and Thisby are in their roles and suggests that such inadequacy may time and again have made its appearance on the Elizabethan stage. For those Elizabethan playgoers who viewed a play superficially, without using their own powers of imagination, much in Shakespearean drama must have remained completely unintelligible. It is at such narrow-minded theatergoers as these that Shakespeare is indirectly poking fun. And he enables us to see the limitations of his own stage, which had to portray a large world and create atmosphere without the elaborate scenery and technical equipment that we have today.

But the very inadequacy of the artisans' production gives emphasis to the true art of dramatic illusion and magic, as we have witnessed it in the preceding scenes, in which the evocative power of Shakespeare's language, assisted by our imagination, enables us to experience moonlight and night time in the woods. Theseus himself makes this point when, in answer to Hippolyta's remark, "This is the silliest stuff that ever I heard," [V. i. 210] he says: "The best in this kind are but shadows; and the worst are no worse, if imagination amend them." [V. i. 211-12]. (pp. xxiii-xxxvii)

[Wolfgang Clemen, in an introduction to A Midsummer Night's Dream by William Shakespeare, edited by Wolfgang Clemen, New American Library, 1987, pp. xxiii-xxxvii]

**II.A. Answer the following in about 150 words each: (2x10=20)**

4. To what extent will you agree with this critic’s remarks based on your own reading and viewing of *A Midsummer Night’s Dream*? What relevant details would you wish to add to this observation?

5. Using evidence from the plays you have read, elaborate on Wolfgang Clemen’s observations regarding the power of the imagination and of the stage as a self-reflexive metaphor in the works of Shakespeare?

**III. The following is an extract from Romeo and Juliet. Read it carefully:**

**Prince**. This letter doth make good the friar's

words,

Their course of love, the tidings of her death:

And here he writes that he did buy a poison

Of a poor 'pothecary, and therewithal

Came to this vault to die, and lie with Juliet.

Where be these enemies?—Capulet! Montague!

See what a scourge is laid upon your hate,

That heaven finds means to kill your joys with

love;

And I, for winking at your discords too,

Have lost a brace of kinsmen: all are punish'd.

Cap. O brother Montague' give me thy hand:

This is my daughter's jointure, for no more

Can I demand.

**Mon.** But I can give thee more;

For I will raise her statue in pure gold;

That while Verona by that name is known,

There shall no figure at such rate be set

As that of true and faithful Juliet.

**Cap**. As rich shall Romeo by his lady lie;

Poor sacrifices of our enmity!

**Prince**. A glooming peace this morning with

it brings;

The sun, for sorrow, will not show his head:

Go hence, to have more talk of these sad things:

Some shall be pardon'd, and some punished

For never was a story of more woe

Than this of Juliet and her Romeo**.**

**III.A. Answer the following questions in about five sentences each. (2 x 5 = 10)**

6. In which part of the play is this section located and what has just preceded it?

7. “…that heaven finds a means to kill your joys with love”. What does the speaker mean through this utterance? In the broader context of the play, on whom and on what do these words constitute an indictment?

**IV.** Respond to this sonnet in terms of the themes that it has in common with the other sonnets that you have studied. **Your answer should not exceed 200 words:**

 **(1 X 10 = 10)**

Lo! in the orient when the gracious light

Lifts up his burning head, each under eye

Doth homage to his new-appearing sight,

Serving with looks his sacred majesty;

And having climb'd the steep-up heavenly hill,

Resembling strong youth in his middle age,

Yet mortal looks adore his beauty still,

Attending on his golden pilgrimage;

But when from highmost pitch, with weary car,

Like feeble age, he reeleth from the day,

The eyes, 'fore duteous, now converted are

From his low tract, and look another way:

So thou, thyself outgoing in thy noon,

Unlook'd on diest, unless thou get a son.