

**BACHELOR OF ARTS EXAMINATION 2019**  
**ENGLISH**  
**Third Year, Fifth Semester**  
**Detailed Study of a Shakespeare Play**

**Time: Two Hours**

**Maximum Marks: 30**

**Attempt any three questions. All questions carry equal marks.**  
**Do not use the same material for more than one answer.**

- 1a. What is the rationale behind the inclusion of *The Tragedy of Macbeth* in *The Collected Works of Thomas Middleton* (Clarendon Press, 2010)?  
OR
- 1b. Discuss in detail *any four* internal and *any four* external pieces of evidence for dating the composition of *Macbeth*.
2. Taking into account the Senecan model of tragedy, discuss how the play *Macbeth* transforms Holinshed's boorish tyrant into a tragic protagonist.
- 3a. Attempt a detailed study of the interaction between Macbeth and Lady Macbeth in Act 1, Scene 7 to demonstrate how they manipulate each other. Also, discuss why this interaction does not lapse into a farce.  
OR
- 3b. Critically explore Macbeth's self-deception and self-dramatisation as evident in the last two acts of the play.
4. Considering the discourses on witchcraft and the female body in Shakespeare's time, discuss how Lady Macbeth is tacitly aligned with the demonic.
- 5a. Trace the changes in the staging practices of *Macbeth* in England from Shakespeare's lifetime to the late 19<sup>th</sup> century.  
OR
- 5b. Attempt a close study of *any three* major theatrical productions of *Macbeth* in the 20<sup>th</sup> or 21<sup>st</sup> century.
6. Compare the representation of Lady Macbeth in Akira Kurosawa's and Roman Polanski's film adaptations of *Macbeth*.
7. Discuss in detail *any two* Bengali adaptations of *Macbeth*, focusing on how they try to address the issue of translation/adaptation as cross-cultural negotiation.