

Jadavpur University  
MA EXAMINATION, 2024  
Second Year, Third Semester  
DEPARTMENT OF ENGLISH  
Optional: Shakespeare and Empire

Ref.- EX/ENG/PG/F11/2024

Time: Two Hours

Full Marks: 30

Answer *any three* questions. All questions carry equal marks.

(3x10)

1. Do you think that Shakespeare studies in colonial India was “a crucial part of an ideological project to free the minds of the educated Bengali *bhadralok* so that they could cultivate their cultural/spiritual sphere while making a niche for themselves in the new socio-economic terrain opened up by the British”? Give reasons for your answer.

OR

2. “Shakespeare study in India holds the most enchanting paradox of colonial modernity whereby it had remained a part of a well-designed project of forming the ideology of the Raj as also inspiring the incipient nationalist consciousness of indigenous elites.” Discuss.
3. How does Hemchandra replicate the racist narrative of *The Merchant of Venice* in *Nalini Basanta Natak*? Illustrate with examples.
4. Do you think *Bhrantibilas* by Vidyasagar is a mere “compilation” of *The Comedy of Errors*? Give reasons for your answer.
5. Discuss how any two translations/adaptations of *Macbeth* from 19<sup>th</sup> century Bengal try to negotiate the question of “native taste.”
6. Would you like to consider Kalidasa’s *Abhijnanasakuntalam* as one of the principal intertexts of the novel *Kapalkundala* by Bankimchandra? Give reasons for your answer.

OR

7. Do you think, in “Shakuntala, O Desdemona.” Bankimchandra was trying to construct an ideal female subject for the purpose of representing what in late 19<sup>th</sup>-century Bengal would have appeared to be successful companionate marriages? Argue with illustrations from the essay.
8. Demonstrate with reference to either Purnachandra’s “Sahitye Khoon”(“Murders in Literature”) or Tagore’s “Sakuntala” how a cultural resistance was developing against Shakespeare study in late 19<sup>th</sup>-century Bengal.