

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

**III BA EJP - VI SEMESTER**

**END-SEMESTER EXAMINATION - JULY/AUGUST 2022**

 **OE 6118 - Optional English - Reading Shakespeare Differently**

**Time: 2 ½ hours** **Max. Marks: 70**

**This question paper contains two printed pages**

**You are allowed to use a dictionary**

1. **Read this excerpt from Greenblatt’s A Will In the World:**

He did not, in fact, leave it all completely behind: gloves, skins, and leather show up frequently in the plays, in ways that seem to reflect an easy intimacy with the trade. Romeo longs to be a glove on Juliet’s hand, so that he could touch her cheek. The peddler in The Winter’s Tale has scented gloves in his pack “as sweet as damask roses” (4.4.216). “Is not parchment,” asks Hamlet, “made of sheepskins?” “Ay, my lord,” replies Horatio, “and of calf-skins too” (5.1.104–5). The officer in The Comedy of Errors wears a calf-skin uniform—he resembles “a bass viol in a case of leather” (4.3.22); Petruchio, in The Taming of the Shrew, has a bridle made of sheep’s leather; the cobbler in Julius Caesar resoles shoes made of neat’s leather; tinkers, according to The Winter’s Tale, carry sow-skin bags. When Shakespeare wanted to convey the fantastical world of the fairies in A Midsummer Night’s Dream, he played with miniaturized versions of this trade: the “enamelled skin” shed by snakes is “wide enough to wrap a fairy in,” and the Fairy Queen’s followers war with bats “for their leathern wings / To make my small elves coats” (2.1.255–56, 2.2.4–5).

For Shakespeare, leather was not only a means of providing vivid detail but also the stuff of metaphor; it evidently came readily to mind when he was putting together his world. “A sentence is but a cheverel glove to a good wit,” quips the clown Feste in Twelfth Night, remarking on the ease with which language can been twisted, “how quickly the wrong side may be turned outward” (3.1.10–12). Young Will, assisting his father in the glover’s shop, no doubt observed the qualities of good “cheverel”—fine kidskin valued for its elasticity and pliability—and they made a strong impression on him: “O, here’s a wit of cheverel,” Mercutio teases and pliability—and they made a strong impression on him: “O, here’s a wit of cheverel,” Mercutio teases Romeo, “that stretches from an inch narrow to an ell broad [big stretch: an ell was forty-five inches]” (Romeo and Juliet, 2.3.72–73). “Your soft cheveril conscience,” the reluctant Anne Boleyn is told in Henry VIII, would receive the king’s gifts, “If you might please to stretch it” (2.3.32–33).

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

1. What are the kinds of research that are behind the insights presented in this extract?
2. Is this idea of research different from other notions that you have come across? Is such research worthwhile?

**II. Answer the following questions in about 200 words each: (2x15=30 marks)**

1. Which of the characters you have come across this semester does interesting things in relation to gender roles? Please pick your evidence carefully.
2. If the play were titled Juliet and Romeo, would it change the way in which you receive and understand events and issues in the play? Explain.

**III. Read Sonnet 30 by Shakespeare, given below and attempt an interpretation using your knowledge of Sonnet 29. Your answer should not exceed 250 words: (20 marks)**

When to the sessions of sweet silent thought

I summon up remembrance of things past,

I sigh the lack of many a thing I sought,

And with old woes new wail my dear time’s waste:

Then can I drown an eye, unused to flow,

For precious friends hid in death’s dateless night,

And weep afresh love’s long since cancell’d woe,

And moan the expense of many a vanish’d sight:

Then can I grieve at grievances foregone,

And heavily from woe to woe tell o’er

The sad account of fore-bemoaned moan,

Which I new pay as if not paid before.

But if the while I think on thee, dear friend,

All losses are restor’d and sorrows end.