

1328

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Or

(b) "Shakespeare's *Macbeth* underlines a world of violence which is endemic to Jacobean England." Critically examine the statement. (20)

6. (a) "In *The Rover*, Aphra Behn examines the Comedy of Manners as a marketplace which dramatises the commodification of women." Do you agree? Give a reasoned answer.

Or

(b) Critically examine the title of the play *The Rover*. (20)

7. (a) "The evolution of the English tragedy from the late sixteenth to the early seventeenth centuries reflects the transition from a humanist aspiration to a sceptical reassessment." Do you agree? Give reasons with reference to the texts in your syllabus.

Or

(b) "The English theatre in the seventeenth century embodies a relentless pursuit of individualism, ambition and power." Critically examine this statement with reference to the texts in your syllabus. (20)

(1000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1328 F

Unique Paper Code : 2032101202

Name of the Paper : 16th and 17th Century English Drama

Name of the Course : Bachelor of Arts (Honours Course) English

Semester / Type : II / DSC

Duration : 3 Hours

Maximum Marks : 90

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two** parts: **A** and **B**. Both parts are compulsory.
3. Candidates have to answer **all** questions in **Part A** and any **3** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

**Part A**

1. (a) Identify the lines and explain with reference to the context :

My heart's so harden'd I cannot repent.

P.T.O.

Scarce can I name salvation, faith or heaven,  
But fearful echoes thunders in my ears  
'Faustus thou art damn'd';

**Or**

- (b) Write a short note on the significance of the Pope scenes in *Doctor Faustus*. (10)
2. (a) Identify the lines and explain with reference to the context :

Come, you spirits,  
That tend on mortal thoughts, unsex me here,  
And fill me, from the crown to the toe, top-full  
Of direst cruelty! make thick my blood,  
Stop up th' access and passage to remorse;

**Or**

- (b) Write a short note on the porter scene in *Macbeth*. (10)
3. (a) Identify the lines and explain with reference to the context :
- Yes, I am poor. But I'm a gentleman,  
And one that scorns this baseness which you practice.

Poor as I am I would not sell myself,  
No, not to gain your charming high-prized person.  
Though I admire you strangely for your beauty,  
Yet I contemn your mind.

**Or**

- (b) Write a short note on Walter Blurt in *The Rover*. (10)

**Part B**

4. (a) "In *Doctor Faustus*, Marlowe constructs his tragic protagonist as one who, despite being fallen and damned, compels the audience to take note of the perplexing choices facing him in a changing world of desire and doubt." Do you agree? Give a reasoned answer.

**Or**

- (b) Critically examine the thematic and the dramatic significance of the comic scenes in Marlowe's *Doctor Faustus*. (20)
5. (a) "In *Macbeth* Shakespeare portrays a tragedy arising out of a conflict between the Medieval notions of kingship and the Renaissance idea of individualism." Do you agree? Give reasons.