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- (b) Analyse representations of class mobility and social aspiration in 16th—17th century English drama.

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 2666

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Unique Paper Code : 2032201201

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

Name of the Course : **Bachelor of Arts (Prog.)
English DSC**

Semester : II

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 **2** parts. **Both** parts are **COMPULSORY**.
3. Candidates have to answer **ALL** the questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

(2700)

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PART A

1. (a) “Why this is hell, nor am I out of it:

Think’st thou that I who saw the face of God,

And tasted the eternal joys of heaven,

Am not tormented with ten thousand hells,

It being deprived of everlasting bliss?”

- (i) Who is the speaker of these lines? (2)

- (ii) Explain the context of the lines above.
(3)

- (iii) Critically comment on the concept of
hell as stated in the lines given above.
(5)

OR

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6. (a) To what extent does the Carnival in *The Rover*
function as a space where visibility and disguise
complicate gendered agency? Analyse with
reference to the construction of identity through
performance.

OR

- (b) Analyse Helena’s resistance to commodification
in *The Rover* and evaluate the extent to which the
play offers a critique of this system.

7. (a) How do themes of power, authority, and legitimacy
operate within the dramatic works prescribed in
your syllabus?

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PART B

4. (a) Discuss the representation of sin, repentance, and redemption in *Doctor Faustus*.

OR

- (b) How does *Doctor Faustus* explore the limits of human knowledge and the dangers of intellectual hubris?

5. (a) Analyse the play *Macbeth* as a portrayal of the destructive nature of unchecked ambition.

OR

- (b) How does the play *Macbeth* articulate the rupture of the natural order?

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- (b) Write a short note on the Chorus in *Doctor Faustus*. (10)

2. (a) “That is a step

On which I must fall down or else o’erleap,

For in my way it lies. Stars, hide your fires,

Let not light see my black and deep desires;

The eye wink at the hand; yet let that be

Which the eye fears, when it is done, to see.”

- (i) Identify the speaker. (2)

- (ii) Which ‘step’ is being referred to? Explain its significance. (3)

- (iii) Critically comment about the ‘desires’ of the speaker. (5)

P.T.O.

OR

- (b) Write a short note on the sleep-walking scene of Lady Macbeth and its significance. (10)

3. (a) WILLMORE: Hold, hold, no Bugg Words, Child, Priest and Hymen: prithee add Hangman to 'em to make up the Consort—No, no, we'll have no Vows but Love, Child, nor Witness but the Lover; the kind Diety enjoins naught but love and enjoy. Hymen and Priest wait still upon Portion, and Joynture; Love and Beauty have their own Ceremonies. Marriage is as certain a Bane to Love, as lending Money is to Friendship: I'll neither ask nor give a Vow, tho I could be content to turn Gipsy, and become a Left-hand Bridegroom, to have the Pleasure of working that great Miracle of making a Maid a Mother, if you durst venture; 'tis upse Gipsy that, and if I miss, I'll lose my Labour.

HELENA: And if you do not lose, what shall I get? A Cradle full of Noise and Mischief, with a Pack of Repentance at my Back? Can you teach me to weave Incle to pass my time with? 'Tis upse Gipsy that too.

- (i) Identify and contextualise the above passage. (2)
- (ii) What is the speaker's attitude to love and marriage? (4)
- (iii) Why does Helena insist on marriage? (4)

OR

- (b) Write a note on the difference and similarities between women of quality like Florinda and Hellena and a prostitute like Angellica Bianca in *The Rover*. (10)