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English Drama

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- (i) Who is speaking these lines, and to whom are they addressed ? 2
- (ii) What historical or mythological reference is made in the line "was this the face that launched a thousand ships" ? 3
- (iii) What is the significance of the speaker's statement "Here will I dwell, for heaven be in these lips" in relation to his perception of Helen ? 5

Or

- (b) Discuss the role and significance of the comic scenes in Doctor Faustus. How do characters like Wagner and the clowns contribute to the overall tone and thematic elements of the play ? 10

2. (a) The night has been unruly. Where we lay,
 Our chimneys were blown down and, as they say,
 Lamentings heard i' th' air, strange screams of death,
 And prophesying with accents terrible
 Of dire combustion and confused events
 New hatched to the woeful time. The obscure bird
 Clamored the livelong night. Some say the Earth
 Was feverous and did shake

- (i) Identify the speaker of these lines. 2
- (ii) What is the significance of the "unruly night" described in the passage ? 3
- (iii) Explain the symbolism behind the "obscure bird" and its connection to the chaotic events in the play. 5

Or

- (b) Discuss how the unnatural events described in the passage, such as the "unruly night" and "clamoured the livelong night," symbolize the chaos in *Macbeth*. How do these events reflect the moral and political disorder in the play ? 10

3. (a) Like me ! I don't intend every he that likes me shall have me, but he that I like : I shou'd have staid in the Nunnery still, if I had lik'd my Lady Abbess as well as she lik'd me. No, I came thence, not (as my wise Brother imagines) to take an eternal Farewel of the World, but to love and to be belov'd; and I will be belov'd, or I'll get one of your Men, so I will.

(i) Who is speaking these lines, and to whom are they addressed ? 2

(ii) How does this passage reflect the speaker's character and desires ? 3

(iii) Analyze the tone and language of the passage. What does this reveal about the speaker and the play's themes of freedom and love ? 5

Or

- (b) How does the approach to Carnival differ between men and women in *The Rover* ? 10

Part B

Answer any three questions. (3×20 = 60 Marks)

4. (a) Critically analyse the conflict between Renaissance values and medieval morality in *Doctor Faustus*. How does this tension shape Faustus' downfall ?

P.T.O.

Or

- (b) Faustus continually ignores reality and chooses instead to believe his own ideological constructions. Do you agree? Justify your answer with examples from the play.
5. (a) Examine the psychological transformation of Macbeth throughout the play. How do ambition, guilt, and fear drive his descent into tyranny and madness?

Or

- (b) Discuss the role of the supernatural in *Macbeth*. How do the witches, visions and prophecies influence the characters' actions and contribute to the play's tragic outcome?
6. (a) In *The Rover*, women are depicted from various social backgrounds and their sexual freedom determines the extent of liberty men are permitted to take with them. Discuss this representation.

Or

- (b) Analyse the portrayal of violence and the threat of rape in *The Rover* and discuss its significance in the context of the play.
7. (a) Discuss the development of a distinctively national character in English drama by the end of the 17th century, referring to any one text from this paper.

Or

- (b) Discuss the portrayal of human will and agency in English drama with reference to any text studied in this paper.

This question paper contains 4 printed pages]

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S. No. of Question Paper : 6459

Unique Paper Code : 2032101201

Name of the Paper : 14th to 17th Century English Poetry

Type of the Paper : DSC

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

Semester : II

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A

and any *three* questions in Part B

Questions in Part A carry 10 marks each

and questions in Part B carry 20 marks each.

Part A

1. (a) Identify, contextualize and critically examine the following lines :

“Adam oure fader, and his wyf also,

Fro paradis to labour and to wo

Were driven for that vice, it is no drede

For whil that Adam fasted as I rede

He was in Paradis....”

P.T.O.

Or

- (b) "And I seyde his opinioun was good :

What sholde he studye, and make himselven wood
Upon a book in cloistre alwey to poure
Or swinken with his hands, and laboure
As Austin bit ?"

2. (a) Identify, contextualize and critically examine the following lines :

"Where no corrupted voyces brall,
No Conscience molten into gold,
Nor forg'd accusers bought and sold.
No cause deferd, nor vaine spent Iorney,
For there Christ is the Kings Atturney."

Or

- (b) Write a short note on the sonnet form, using Sidney's Sonnet I as an illustration.

3. (a) Identify, contextualize and critically examine the following lines :

"The mind is its own place and in itself
Can make a Heaven of Hell, a Hell of Heaven.
What matter where, if I be still the same
And what I should be : all but less than He
Whom thunder hath made greater ? Here at least
We shall be free."

Or

- (b) Write a short note on Milton's description of Satan's physical dimensions in Book I of *Paradise Lost*.

Part B

4. (a) "Chaucer the pilgrim is best viewed not as a character but as a sophisticated device". Elucidate Chaucer's narrative technique in the light of this statement.

Or

- (b) *The Pardoner's Tale* is based on the paradox that the Pardoner satisfies his own avarice by preaching against the avarice of others. Discuss.
5. (a) John Donne's poems often begin with abrupt, arresting lines such as, "For God's sake hold your tongue, and let me love..." How does Donne's use of such abrupt openings contribute to a staccato rhythm in the poem's tone and structure ? Analyze how this technique reflects the urgency of emotion, dramatic voice and intellectual energy as characteristics of metaphysical poetry.

Or

- (b) Elaborate upon the concept of pilgrimage and its value in Raleigh's 'The Passionate Man's Pilgrimage'.

P.T.O.

6. (a) B. Rajan thought Milton "may justify God's ways, but he does not celebrate them". Consider this comment in the light of Milton's reasoning of Satan's fall.

Or

- (b) Discuss the ways in which Book I of Milton's *Paradise Lost* revises and responds to Classical epic conventions.

7. (a) What features of Renaissance humanism do you note in the select poems prescribed in your syllabus ?

Or

- (b) How do you think the writers and poets in your syllabus contribute to or develop the English ideal of the Renaissance man ?

This question paper contains 4 printed pages]

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S. No. of Question Paper : **6523**

Unique Paper Code : **2032101203**

Name of the Paper : **18th Century Literature**

Type of the Paper : **DSC**

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

Semester : **II**

Duration : **3 Hours**

Maximum Marks : **90**

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *All* the questions in Part A and

any *three* questions in Part B.

Questions in Part A carry **10** marks each and

questions in Part B carry **20** marks each.

PART A

1. (a) Identify, contextualise and critically comment on the following lines :

Of these am I, who thy protection claim,

A watchful sprite, and Ariel is my name.

Late, as I rang'd the crystal wilds of air,

In the clear mirror of thy ruling star

P.T.O.

I saw, alas ! some dread event impend,
 Ere to the main this morning sun descend,
 But Heav'n reveals not what, or how, or where:
 Warn'd by the Sylph, oh pious maid, beware!
 This to disclose is all thy guardian can.
 Beware of all, but most beware of man !

Or

(b) Write a critical note on mock-epic conventions in *The Rape of the Lock*.

2. (a) Identify, contextualise and critically comment on the following lines :

My little friend Grildrig; you have made a most admirable panegyrick upon your country. You have clearly proved that ignorance, idleness, and vice, are the proper ingredients for qualifying a legislator. That laws are best explained, interpreted, and applied by those whose interest and abilities lie in perverting, confounding, and eluding them.

Or

(b) Write a note on Swift's use of travel genre and attempts to secure verisimilitude in *Gulliver's Travels*.

3. (a) Identify, contextualize and critically comment on the following lines :

I cannot tell whether it is from the number of our penal laws, or the licentiousness of our people, that this country should shew more convicts in a year, than half the dominions of Europe united. Perhaps it is owing to both; for they mutually produce each other.

Or

- (b) Write a short note on the character of Squire Thornhill in *The Vicar of Wakefield*.

PART B

4. (a) Critically examine Swift's satire on contemporary politics based on your reading of *Gulliver's Travels*.

Or

- (b) To what extent is *Gulliver's Travels* a pessimistic view of human nature. Support your answer with reference to his various voyage.

5. (a) Explain the gender discourse in Pope's *The Rape of the Lock*.

Or

- (b) The irrationality of human passion is the subject of satire in *The Rape of the Lock*. Elaborate.

6. (a) "Man little knows what calamities are beyond his patience to bear, till he tries them." Discuss the theme of fortitude as explicated in *The Vicar of Wakefield*.

Or

- (b) How do the tone, style and genre of *The Vicar of Wakefield* shape its plot ?

7. (a) The eighteenth-century literature, with a strong emphasis on good sense and reason, sought to effect changes in the manners and morals of society. Elaborate with reference to two or more texts.

Or

- (b) How did the eighteenth-century politics affect the social fabric, especially the institution of marriage ? Elucidate with reference to two texts.