

3 (Sem-3/CBCS) ENG-HC 3

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ENGLISH

(Honours)

Paper : ENG-HC-3036

**(British Poetry and Drama : 17th and
18th Centuries)**

Full Marks : 80

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

1. Answer any ten of the following as directed :

1×10=10

- (a)** What was the fruit of the forbidden tree in *Paradise Lost*?
- (b)** Who is called the mother of mankind?
- (c)** Mention one biblical allusion employed in *Paradise Lost* (Book I).

(2)

- (d) "All is not lost; the unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield."
Who is the speaker here?
- (e) In which year was *The Rover* first performed?
- (f) Name the subtitle of *The Rover*.
- (g) Which female character best represents the playwright Aphra Behn?
- (h) Give the subtitle of *Mac Flecknoe*.
- (i) What objects did Mac Flecknoe hold during the coronation ceremony?
- (j) What is *The Duchess of Malfi* based on?
- (k) What is the fictional name of London used by Dryden in *Mac Flecknoe*?
- (l) Mention the name of the twin brothers of the Duchess.
- (m) Antonio and Delio are _____ in *The Duchess of Malfi*.

(Fill in the blank)

(3)

- (n) Who is Cariola in *The Duchess of Malfi*?
- (o) "Shadwell alone my perfect image bears,
Mature in dullness from his tender
years,"
Where do these lines occur?
- (p) Name the sylph who was assigned to guard Belinda's watch.
- (q) To whom did Pope dedicate *The Rape of the Lock*?
- (r) "He saw, he wished, and to the prize
aspired.
Resolved to win, he meditates the way,"
Where do these lines occur?

2. Answer any five of the following questions :

2×5=10

- (a) Give a brief description of Milton's Hell as described in Book I of *Paradise Lost*.
- (b) Write briefly about the major fallen angels as depicted in *Paradise Lost* (Book I).
- (c) Write a brief note on the character of Bosola.

- (d) Why does Willmore find himself attracted to Helena?
- (e) Comment on the carnival setting of *The Rover*.
- (f) Write a brief note on *The Rover* as a feminist play.
- (g) Explain the title of the poem, *Mac Flecknoe*.
- (h) Why did Flecknoe select Shadwell as his successor?
- (i) What does the Baron's altar contain?
- (j) Comment on the setting of *The Rape of the Lock*.

3. Write short notes on any four of the following : 5×4=20

- (a) Milton's use of blank verse in *Paradise Lost* (Book I)
- (b) Milton's portrayal of Satan in Book I of *Paradise Lost*

- (c) Role of the Madmen in *The Duchess of Malfi*
- (d) *The Duchess of Malfi* as a Revenge Tragedy
- (e) Character of Angelica Bianca in *The Rover*
- (f) Significance of the street in *The Rover*
- (g) Coronation scene in *Mac Flecknoe*
- (h) Mock-heroic poem

4. Answer any four of the following questions :

10×4=40

- (a) Discuss the salient features of Milton's grand style as found in *Paradise Lost* (Book I).
- (b) Critically examine the significance of the invocation in Book I of Milton's *Paradise Lost*.

(6)

- (c) John Webster's *The Duchess of Malfi* portrays a world of violence endemic to Jacobean England. Do you agree? Give a reasoned answer.
- (d) "The Duchess in Webster's play embodies a heroic resistance to the male world of money and power." Critically examine this statement with reference to the text.
- (e) Discuss Aphra Behn's *The Rover* as a Restoration Comedy.
- (f) "Aphra Behn portrays a heady combination of marriage and market in her play, *The Rover*." Elucidate the above statement.
- (g) Discuss Dryden's *Mac Flecknoe* as a satire prompted by personal and impersonal motives.
- (h) Dryden was a great satirist, and *Mac Flecknoe* is one of his best verse satires. In what specific ways is Dryden satirising his rival Shadwell in the poem? Discuss.

(7)

- (i) Do you think Belinda's story is an effective vehicle for broader satire on the superficialities of the 18th century high society? What exactly is Pope satirising in *The Rape of the Lock*? Discuss.
- (j) "Belinda loses the lock but is compensated with literary fame and immortality through Pope's poem." Do you agree? Give reasons for your answer.
