

This question paper contains 4 printed pages.]

Your Roll No.

7188

A

M.A./I

ENGLISH—Course 3

(Drama : The Fourteenth to the Eighteenth Century)

(Admissions of 2008 and before)

Time : 3 Hours

Maximum Marks : 75

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

Answer Question No. 1, which is compulsory and three other
questions. Question No. 1 carries 30 marks (5 × 6)
and the other questions carry 15 marks each.

Note : The maximum marks printed on the question paper are
applicable for the ex-students of the regular colleges (Cat. 'A').
These marks will, however, be scaled up proportionately in
respect of the ex-students of NCWEB at the time of posting of
awards for compilation of result.

[P.T.O.]

1. Identify and comment critically on any *five* of the following :

(i) (a) The Interlude on priesthood

Or

(b) Gill

(ii) (a) Subtle

Or

(b) The Anabaptists

(iii) (a) "As children cry themselves asleep, I ha' seen
Women have chid themselves abed to men." Comment.

Or

(b) "Then for your own sakes be not too severe,
Nor what you all admire at home, damn here.
Since each is fond of his own ugly face,
Why should you, when we hold it, break the glass?"
Comment.

(iv) (a) The pardon of Macheath.

Or

(b) "You see I would not indulge the Girl as far as prudently
we can. In anything, but Marriage! After that, my Dear,
how shall we be safe?" Comment.

- (v) (a) What does Bacon say about 'division of the sciences' in *The Advancement of Learning*.

Or

- (b) "The Fly that sips the Treacle is lost in the Sweets,
So he that tastes Woman, Woman, Woman,
He that tastes Woman, ruin meets." Comment.

- (vi) (a) Significance of the title in *The Beggar's Opera*.

Or

- (b) Hobbes' idea of contract.

- 2. (a) Discuss the nature of secular parody and sacred birth in the Second Shepherd's Play.

Or

- (b) What is the relationship between unrestrained excess and social stability in *Everyman*?
3. (a) How does alchemy function as a metaphor in Ben Jonson's *The Alchemist* ?

Or

- (b) How does the undercurrent of a sexual frisson shape the idea of alchemy in Ben Jonson's *The Alchemist* ?

4. (a) Deflores exploits a strong sense of social hierarchy that is pervasive in *The Changeling* and manipulates other characters in the process. Discuss.

Or

- (b) How does class and desire work with each other in developing the sequences in *The Changeling*?
5. (a) Fops are as much essential for parodying existing social relationships as they are to cement social hierarchies. Discuss with reference to *The Man of Mode*.

Or

- (b) Write a commentary on the title *The Man of Mode*.
6. (a) Discuss the idea of marginality in *The Beggar's Opera*.

Or

- (b) Discuss how Gay's use of imagery in *The Beggar's Opera* serves to describe the predatory society of its time.