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**2022/TDC(CBCS)/EVEN/SEM/
ENGHCC-201T/160**

TDC (CBCS) Even Semester Exam., 2022

ENGLISH

(Honours)

(2nd Semester)

Course No. : ENGHCC-201T

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

Full Marks : 70

Pass Marks : 28

Time : 3 hours

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

SECTION—A

Answer any *ten* questions : 2×10=20

1. Name four dramatists of the Restoration period.
2. Who are the four novelists who popularized novel writing in the 18th century?
3. What do you understand by the term 'Jacobean Drama'?

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(Turn Over)



(2)

4. Who is/are the Muse/Muses from whom Milton seeks inspiration?
5. What happens to Satan after he revolts against God?
6. Explain briefly the following :
To wage by force or guile eternal war,
Irreconcilable, to our grand Foe,
7. Mention the names of the locations in which the actions of the play, *The Duchess of Malfi* take place.
8. Briefly assess the role of Ferdinand in *The Duchess of Malfi*.
9. Describe the killing of Antonio.
10. What is the basic proposition stated in the Prologue to the play, *The Rover*?
11. Who is Don Pedro?
12. Briefly discuss the use of masks in *The Rover*.

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(Continued)

(3)

13. To whom is *The Rape of the Lock* dedicated and why?
14. What did Belinda dream of?
15. In what context are India and Arabia mentioned in *The Rape of the Lock*, Canto I?

SECTION—B

Answer any five questions :

10×5=50

16. Discuss the growth and development of the Restoration comedy of manners and also highlight the contributions of the major dramatists of the school.
17. Trace the growth of periodicals during the 18th century and assess the role of the prominent contributors to the periodicals of the time.
18. Discuss the importance of the first 125 lines of *Paradise Lost*, Book I.
19. Write a detailed note on the epic qualities of *Paradise Lost* from the first 125 lines of the poem.

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(Turn Over)

20. Critically examine the character of the Duchess as you find in *The Duchess of Malfi*.
21. Attempt a detailed note on the various themes dealt with by Webster in *The Duchess of Malfi*.
22. Discuss Aphra Behn's art of characterization with reference to her play, *The Rover*.
23. Do you consider that *The Rover* is a feminist play? Give reasons in support of your answer.
24. Assess *The Rape of the Lock*, Canto I as a social satire.
25. Critically analyze the use of supernatural machinery employed by Pope in *The Rape of the Lock*, Canto I.

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