BEGC-107: British Poetry and Drama - 17th & 18th Century
Assignment July, 2026 & January, 2027 Sessions
(Based on Blocks 1 - 4)

Course Code: BEGC-107/ 2026-2027
Max. Marks: 100

Section A

1. Write short notes on any four of the following: (5 Marks each) 20

a) Marlowian tragedy 5

b) John Webster's satire 5

c) Augustan Age 5

d) Pastoral Poetry 5

e) Cardinal in *The Duchess of Malfi*

Section B

Attempt any five (5) questions. All questions carry equal marks. 10X5=50

1) Comment upon the themes of power and corruption in *The Duchess of Malfi*. 10

2) Critically compare Milton's twin lyrics, 'L'Allegro' and 'Il Penseroso'.
10

3) Elucidate the central arguments of Alexander Pope's "An Essay on Criticism". 10

4) Critically analyse the use of poetic diction in 'Mac Flecknoe'. 10

5) Discuss the central features of Jacobean Drama. 10

6) Critically examine the characters of Belinda and Clarissa in *The Rape of the Lock*. 10

Section C

Attempt all questions. All questions carry equal marks. 15X2= 30

1. Critically comment upon *Lycidas* as a pastoral elegy. 15

2. Compare the use of mock-heroic elements in *Mac Flecknoe* and *The Rape of the Lock*. 15

1. Write short notes on any four of the following: (5 Marks each)

a) Marlowian tragedy

Answer

Marlovian tragedy is associated with Christopher Marlowe, one of the most influential playwrights of the English Renaissance. His tragedies differ from medieval morality plays because they centre on powerful individuals whose extraordinary ambitions put them in conflict with moral, social or religious limits. Marlowe gives dramatic importance to the desires of an individual rather than simply demonstrating an accepted moral lesson. This Renaissance confidence in human ability, however, is accompanied by anxiety about what happens when aspiration loses restraint.

The typical Marlovian protagonist is larger than life. Tamburlaine seeks almost limitless political domination, Doctor Faustus desires forbidden knowledge and magical power, and Barabas in The Jew of Malta pursues wealth and revenge with destructive determination. Their goals differ, but all three are distinguished by an intense will to exceed ordinary human boundaries. Their energy fascinates audiences even while their actions raise serious ethical questions. Marlowe's protagonists are consequently neither uncomplicated heroes nor merely conventional villains.

A notable feature is the use of blank verse, especially the forceful, musical lines often called Marlowe's 'mighty line'. The elevated language expresses ambition through grand images, commanding speeches and rhetorical movement. Marlowe also brings together spectacular public action and personal inward struggle. Faustus's final moments, for example, expose his fear and helplessness beneath his earlier intellectual pride. The audience sees a tragic distance between what he imagined he could control and what he can actually prevent.

Marlovian tragedy frequently involves overreaching and its consequences, but it is not a simple condemnation of human aspiration. Marlowe makes the audience experience the attractiveness of ambition before confronting its dangers. His treatment of ambition, conflict and psychologically compelling central figures helped prepare the way for later Elizabethan tragedy, including Shakespeare's. The lasting value of these plays lies in their powerful tension between the promise of human greatness and the limits imposed by conscience, time and mortality.