DECEMBER 2024 **P/ID 36512/PEN1B**

Time : Three hours Maximum : 80 marks

PART A — (10 × 2 = 20 marks)

Answer any TEN questions in 50 words each.

1. How does God describe Death in *Everyman*?

2. Name any two elements of a morality play on Everyman.

3. "*Here beginneth a treatise how High Father of heaven sendeth death to summon every creature to come and five account of the their lives*". – comment on the line.

4. Why were performances in Amphitheatres held only during the afternoon?

5. Why were women not allowed to perform in Elizabethan plays?

6. What was the purpose of the Elizabethan playhouse?

7. What does Revenge predict in the introductory scene of 'The Spanish Tragedy'?

8. On what basis does the Viceroy confirm Villuppo's accusation against Alexandro?

9. Why is the Duke concerned about the rumours surrounding Lorenzo and Hieronimo?

10. Explain the trick played by Faustus on pope while invisible.

11. What early indication of the Cardinal's corruption is suggested in the play's opening scene?

12. What does the duchess say about getting married outside the context of a church?

PART B — ($5 \times 6 = 30$ marks)

Answer any FIVE questions in 250 words each.

13. How does the morality play Everyman represent the Middle Ages?

14. What are the major characteristics of the Elizabethan theatre?

15. How did the Bubonic plague impact Elizabethan theatre actors?

16. Discuss the different models of suicide in *The Spanish Tragedy*.

17. Comment on the role of revenge in *The Spanish Tragedy*.

18. Write a note on the naming of characters in *Volpone*.

19. Describe the Wooing scene in *The Duchess of Malfi*.

PART C — (3 × 10 = 30 marks)

Answer any THREE questions in 500 words each.

20. How does the play *Everyman* describe the nature and destiny of humankind?

21. Elucidate how Elizabethan theatre is different from today's theatre.

22. Examine critically Thomas kyd's portrayal of Hieronimo and Bellimperia as avengers in *The Spanish Tragedy*.

23. Justify Doctor *Faustus* as an embodiment of the Renaissance.

24. Analyse The Duchess of Malfi as a tragic play.

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