

# **AE-617**

M. A. (Previous)  
Term End Examination, 2016-17

## **ENGLISH**

Compulsory

Paper - II

Reading in Drama

*Time* : Three Hours]      [*Maximum Marks* : 100

[*Minimum Pass Marks* : 36

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**Note** : Answer **all** questions. The figures in the right-hand margin indicate marks.

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**1.** Explain the following with reference to context : 4×5

- (a) Our bodies are like gardens and our willpower is like the gardener. Depending on what we plant—weeds or lettuce, or one kind of herb rather than a variety, the garden will either be barren and useless, or rich and productive.

**OR**

It has been by no means easy for me to meet my engagements punctually. I may tell you that there is something that is called, in business, quarterly interest, and another thing called payment in installments, and it is always so dreadfully difficult to manage them.

( 2 )

- (b) I want you all to understand one thing—  
I'm not going to be a loafer on your hands  
any longer. This means the beginning of a  
new life for me in every way. I'm sick and  
disgusted at myself for sitting around and  
seeing everyone else hard at work, while  
all I've been doing is keep the accounts—  
a couple of hours work a week!

**OR**

I don't want realism. I want magic I [Mitch  
laughs] Yes, yes magic! I try to give that to  
people. I misrepresent things to them. I don't  
tell truth, I tell what ought to be truth. And  
if that is sinful, then let me be damned for  
it.

- (c) We neither love nor hurt because we do not  
try to reach each other. And was trying to  
feed the dog an act of love? And, perhaps  
was the dog's attempt to bite me not an act  
of love? If we can misunderstand, well then,  
why have we invented the word love in the  
first place ?

**OR**

I congratulate you on your existence, which  
has already for more than a hundred years  
been directed towards the bright ideals of  
good and justice; your silent call to  
productive labour has not grown less in the  
hundred years [Weeping] during which you  
have upheld virtue and faith in a better  
future to the generations of our race,

( 3 )

educating us up to ideals of goodness and to the knowledge of a common consciousness.

- (d) Death is without meaning, Ghashya. Life, too, is without meaning. No one belongs to anyone. No one is anyone's daughter. No one is anyone's father. In the end, only oneself belongs to oneself. Life is a dance of four day's charm. One must do one's duty. That's enough.

**OR**

I don't mean we have to live together—like lovers or like husband and wife. I have been vicious enough to my husband. I don't want to disgrace him further. Let's be together like brother and sister. You marry any girl you like. Only please, Arvasu—spare a corner for me.

- (e) The doctor says all the organs of his little body are at loggerheads with each other, and there isn't much hope for his life. There is only one way to save him and that is to keep him out of this autumn wind and sun. But you are such a terror! What with this game of yours at your age, too, to get children out of doors!

**OR**

See! I am touching God!... Your god! My flesh is holding Him! Look, Javed! And He

( 4 )

does not mind!...He does not burn me to  
ashes! He does not cry out from the heavens  
saying He has been contaminated!

2. Othello is often called a tragic hero. Discuss his  
heroic qualities as well as his flaws which lead  
to his demise. 16

**OR**

Discuss the theme of 'freedom' in the play *A  
Doll's House*.

3. Analyse the conflicts in relationships in the play  
*Beyond the Horizon*. 16

**OR**

Bring out the flaws in the character of Blanche  
Dubois which lead to her downfall.

4. Compare Peter and Jerry's characters as depicted  
in the *Zoo Story*. 16

**OR**

Discuss *The Cherry Orchard* as a political play.

5. How does Tendulkar reveal exploitation, the  
corruption and hypocrisy in the play *Ghasiram  
Kotwal* ? 16

**OR**

Discuss treatment of Myth in the play *The Fire  
and The Rain*.

6. Delineate Amal's character as depicted in the  
*Post Office*. 16

**OR**

Analyse Dattani's views on secularism as  
presented in the play *Final Solutions*.