

**MASTER OF ARTS EXAMINATION 2025**  
**First Year, Second Semester**  
**ENGLISH**  
**Classical Comedy**

**Time: Two Hours**

**Full Marks: 30**

Answer *any three* of the following questions. All questions are of equal marks.

1. Attempt a detailed analysis of the structure of Greek Old Comedy.

**Or**

2. The origins of comedy in ancient Greece are closely related to the worship of Dionysus. Discuss.
3. The “comic hero’s achievement is not of the sort that is usually called moral, but is an assertion, in one way or another, of boundlessness, a dethronement of limit, of reason, and even of the gods themselves.” How far is this statement applicable to Dicaeopolis in Aristophanes’ *Acharnians*?
4. How far is it possible to reconcile *Lysistrata*’s interrogation of traditional gender roles with its restitution of the status quo at the conclusion of the play?
5. “The denouement of Greek New Comedy depends less upon human agency than on coincidences, misunderstandings, and recognition scenes.” Do you agree? Discuss with close reference to Menander’s *Epitrepontes*.
6. Examine how Pseudolus can be read as a pseudo-authorial figure within the fictive world of Plautus’ eponymous play.
7. Discuss how Terence’s *Eunuchus* employs metatheatrical elements to comment on deception, performance, and the construction of gender roles in contemporary Rome.

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