

BACHELOR OF ARTS EXAMINATION 2017

Third Year Fifth Semester

ENGLISH (HONOURS)

Comedy

Time: Two hours

Full marks: 30

Answer any *three* questions. All questions carry equal marks.

1. What is meant by saying that the history of Athenian comedy can be divided into three periods: 'Old', 'Middle' and 'New'? Examine some of the problems associated with such a tripartite classification.
2. Discuss the structural framework of Aristophanic comedy with special emphasis on the 'parabasis'.
3. Examine how Dionysus' arrival at Hades after his encounters with Heracles and the Eleusinian Initiates can be used to chart the gradual progression and transformation of his identity in *Frogs*.
4. Plautus' skill in *Casina* lay in the violent restructuring of the romantic paradigm of Diphilus' *Klerumenoï* into a farcical aesthetic. Discuss.
5. How far is Jonson successful in uniting the separate sub-plots into a unified plot structure in *Bartholomew Fair*?
6. What is meant by the term 'revolution comedy'? Do you think Congreve's *The Way of the World* can be classified as belonging to this category? Justify your answer.
7. Despite being bracketed as an anti-sentimental play, Sheridan's *The School for Scandal* represents a sentimental reworking of many typical Restoration comedic traits. Examine the relevance of this statement.
8. Discuss how Wilde wishes to draw the attention of the audience towards the distinctions of appearance and reality, shallowness and depth through *The Importance of Being Earnest*.
9. Discuss patriarchal systems of control and reward as portrayed in *Arms and the Man*. Is Shaw's satire of them convincing? Give reasons for your answer.
10. 'In *The Birthday Party* Pinter arouses the audience's desire for verification and repeatedly disappoints that desire.' Discuss with textual evidence.