

BACHELOR OF ARTS EXAMINATION, 2022

(2nd Year, 4th Semester)

COMPARATIVE LITERATURE

Course – UG/CL/Core/4.2b

(Indian Literary Components in Bangla Literature, in translation I)

Full Marks: 30

Time: Two Hours

All questions carry equal marks.

Answer all questions either in English or in Bangla
but all *three* in the same language

1a. Comment critically on the inter – textual space created by Michael Madhusudan Dutta in his magnum opus, *MeghnadhbadhKavya*.

Or,

1b. What does Rabindranath mean by “the history of idea, as distinguished from the history of fact”? And how does this ‘history’ relate to the traditional Indian *Mahākāvya* traditions? Answer with reference to the text.

2a. How does Rabindranath resolve the tensions at the level of a creative life through his readings of the *Upanishads*? Comment critically with suitable examples.

Or,

2b. The structures of and narrative techniques employed in the *Caryapāda* verses are primarily dictated by the Tantra theology and not individual creative impulses. Would you agree? Answer with reference to at least five verses.

3a. Comment critically on Rabindranath’s adaptation of a Buddhist scriptural story in his *Shyama*. Do you think that Rabindranath’s *Shyama*, as a character, is completely a different personality compared to her scriptural counterpart in the Buddhist text? Explain your opinion with relevant textual references.

Or,

3b. Why do the poets of *In Praise of Krishna* foreground an intense emotive situation in the verses? What are some of the tropes, that they use, to do it? Answer with the help of close textual references.