

Or

- b) Comment how Girish Karnad reorients the traditional theme of mind-body dichotomy to articulate individual confusion over identity in the post-independence era with close reference to *Hayavadana*.
3. a) Namdev Dhasal invented a language of protest-poetry that moves by images. Discuss.

Or

- b) Do you think that genre of the short story is effectively utilized by the 'modern' Indian writer to enliven the lived realities from the 'margins'? Are there formal innovations that help them to do this? Answer on the basis of your reading of the short stories that were discussed as a part of this course.

MASTER OF ARTS EXAMINATION, 2024

(2nd Year, 4th Semester)

COMPARATIVE LITERATURE

Course : CL/PG/4.1

[Literary Transactions III]

Time : Two Hours

Full Marks : 30

All questions carry equal marks.

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

1. a) How far is the metaphor of the cell membrane applicable to the permeability between fiction and self-narrative in the tradition of Dalit writing? Discuss with reference to Shyamal Kumar Pramanik's writings.

Or

- b) Comment on the novelty and legacy of Progressive Writers' Movement as an Indian literary movement to establish a powerful political aesthetic? Give examples of the major poets belonging to the movement.
2. a) How does the Theatre of Roots, in a bid to decolonize and de-Orientalize the notion of modernity and Indianness, emphasize on region and indigenous forms of performance while simultaneously critique a linear formulation of nation and a national culture.

[Turn over