

Undergraduate Examination, 2023
Semester – I (NEP)
MDCL01 (Comparative Literature)
Comparative Literature and Performance Studies

Time – Three Hours

Full Marks – 60

Questions are of value as indicated in the margin

1. Answer the following questions: (Any Ten)

2X10 = 20

- a. In which year did Bahurupi produce Rabindranath Thakur's *Raktakarabi*?
- b. Who did the stage arrangements for Shambhu Mitra's production of *Raktakarabi*?
- c. What is *mukkad natak*?
- d. What is 'theatre of synthesis'?
- e. Name two theatrical performances of Kerala.
- f. Name one Muslim *padakarta* who wrote hymns to Jagannatha in Odia language.
- g. Name two indigenous ritualistic performance practices in India.
- h. What are *Karbala* songs?
- i. What is the significance of modern technology in *Kalpana*?
- j. Name two playwrights of proscenium theatre in India.
- k. Who is the central protagonist of *Dance like a Man*?
- l. What is IPTA?

2. Write short notes on the following: (Any Five)

5X5 = 25

- a. Performance Studies and the Santiniketan school
- b. The 'Bangla Theatre'
- c. Costume design of Bahurupi's *Raktakarabi*
- d. Songs of *Raktakarabi*
- e. Political Theatre in India
- f. "Sarira" by Chandralekha
- g. Gender and Performance

3. Answer the following question: (Any One)

15X1 = 15

- a. What was the motive behind Bahurupi's production of Rabindranath Thakur's *Raktakarabi*? Do you think Shambhu Mitra was successful in representing Tagore's thoughts on Indian theatre through his production of *Raktakarabi*?
- b. *Kalpana* unfolds the complex web of intertextuality in the context of Indian performance traditions. Comment with suitable reference to the text.

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1. Answer the following questions: (Any Ten)

2X10 = 20

- a. What is *kuttampalam*?
- b. Who are the Chakyars?
- c. Name the central protagonist of *Chandalika*.
- d. What is the name of the theatre group formed by Badal Sircar?
- e. What is *kramadipika*?
- f. What is *Alkaap*?
- g. What is Jazz?
- h. What is a proscenium theatre?
- i. What is choreography for stage?
- j. What are the genres of the various versions of *Chitrangada* by Rabindranath?
- k. What is the role of the *Juri* in Jatra performances?
- l. Why did Visva-Bharati Music Board want to stop the performance of *Raktakarabi* by Bahurupi?

2. Write short notes on the following: (Any Five)

5X5 = 25

- a. Performance Studies in India
- b. Commercial Bangla Theatre
- c. Censorship and Bahurupi's *Raktakarabi*
- d. Retelling of *Mahakavyas* in *Kutiyattam*
- e. "Rangamancha" by Rabindranath
- f. Idea of Gender in Chandrlekha's *Sarira*
- g. Performing Caste

3. Answer the following question: (Any One)

15X1 = 15

- a. What are the visual elements introduced by Sambhu Mitra in addressing the 'absence' of stage directions in Rabindranath Tagore's *Raktakarabi*?
- b. What is the historical significance of *Kalpana* in interrogating 'tradition' and 'modernity' in the context of Indian performance traditions? Comment with suitable reference to the texts you have read.