

3. a) *Shah Nameh* emerges as an attempt on the part of Firdausi to preserve the pre-Islamic Zoroastrian cultural legacy of medieval Persia in the face of Islamic cultural hegemony. Do you agree ? Answer with close reference to the text.

OR

- b) Comment critically on the role of Firdausi as the chronicler of the “history” of a nation in the throes of foreign invasion, with close reference to *Shah Nameh*.

BACHELOR OF ARTS EXAMINATION, 2018

(1st Year, 2nd Semester)

COMPARATIVE LITERATURE

COURSE – CL/UG/2.2/2018 (OLD)

(LITERATURES OF THE MIDDLE AGES - II)

Full Marks : 30

Time : Two hours

Answer *three* questions either in English or in Bangla

but all *three* in the same language. All questions carry equal marks

1. a) The poetic expression of divine love in Arab-Andalusian lyric poetry has been instrumental in laying the foundations of the expression of secular human love in Trobadour and Minnesang poetry. Do you agree ? Comment critically.

OR

- b) Do you find Petrarch’s love sonnets and Ronsard’s *Sonnets pour Helene* different in their attitude to love ? Analyse at least two poems by each poet to defend your view.
2. a) How does the concept of *firaq* encapsulate within it the basic philosophy underlying Sufism ? Discuss.

OR

- b) What basic differences in the narrative structures do you notice between *The Arabian Nights*, *The Canterbury Tales* and *The Decameron* ? Can you account for these differences ?

[Turn over