

OR

- (b) "Beirut, the Mistress of the World" oscillates between mourning and a call to resilience. How does Qabbani balance personal grief with political urgency in the poem ?
6. (a) Discuss how Ngugi wa Thiong'o differentiates between literature written in indigenous languages and that in colonial tongues, and what are the broader cultural and political ramifications of this choice ?

OR

- (b) Discuss how Decolonising the Mind links language to cultural identity, mental liberation, and resistance to neo-colonialism.
7. (a) How does world literature reflect the unequal structures of global literary circulation? Write with reference to any text in the course.

OR

- (b) How does world literature function as a "world-making" process, where literature not only reflects but also constructs a global understanding of human experience? Write with reference to any text in the course.

[This question paper contains 4 printed pages]

Your Roll No. :**Sl. No. of Q. Paper** : 7564 I**Unique Paper Code** : 2033100010**Name of the Paper** : World Literatures DSE**Name of the Course** : **Bachelor of Arts**
English**Semester** : VI**Time : 3 Hours** **Maximum Marks : 90****Instructions for Candidates :**

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains 2 parts. Both parts are compulsory.
- (c) Candidates have to answer ALL the questions in Part A and ANY THREE questions in Part B.
- (d) Questions in Part A carry 10 marks each, and questions in Part B carry 20 marks each.

Part - A**Answer Any Three questions**

1. (a) Critically comment on the character Rachel in *By the Sea*.

OR

- (b) Critically explore the theme of national and personal identity in *By the Sea*.

2. (a) Contextualize and critically explore the following lines :

"Listen, my children say :

moubain : the hogplum,

cerise : the wild cherry

baie-là : the bay,

with the fresh green voices

they were once themselves

in the way the wind bends

our natural inflection."

OR

- (b) "Remember what grandmother said ?

If you don't keep that parasol

Over your head

You'll turn into a little black girl".

3. (a) Critically explore the relationship between art and commerce in the context of "Balthazar's Marvellous Afternoon". How does the story critique the commodification of creativity ?

- (b) Analyse the symbolic use of space in "The Blue Bouquet".

Part - B**Answer any Three questions**

4. (a) Discuss how Gurnah's non-linear narrative structure in *By the Sea* reflects the fragmented nature of memory.

OR

- (b) Explore how Abdulrazak Gurnah uses the motif of "home" in *By the Sea*. What does "home" represent for the characters and how is this idea disrupted or transformed by their migration experiences ?

5. (a) The mermaid is rendered voiceless throughout the poem "Fable of the Mermaid and the Drunks". What does her silence communicate about power, otherness, and poetic witnessing ?