

This question paper contains 4+1 printed pages]

Your Roll No. ....

6122

B.A. (Hons.)/II

E

ENGLISH—Paper V(c)

(Forms of Popular Fiction)

Time : 3 Hours

Maximum Marks : 100

(Write your Roll No. on the top immediately on receipt of this question paper.)

Note :— The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning. These marks will, however, be scaled down proportionately in respect of the students of regular colleges, at the time of posting of awards for compilation of result.

Attempt all the *four* questions.

Question No. 1 has three parts and

Question No. 2 has two parts.

Each of these parts must be answered.

P.T.O.

- I. (a) Write short notes on the following :

Red herrings in *The Murder of Roger Ackroyd*.

Or

Analyse Christie's representation of the figure of the narrator in *The Murder of Roger Ackroyd*.

- (b) Comment on Mitchell's use of Ashley Wilkes and Rhett

Butler to critique the 'War' and the 'Cause'.

Or

Write a note on Mitchell's portrayal of slaves and the institution of slavery in *Gone with the Wind*.

- (c) Comment on Fleming's description of SMERSH as a typically oppressive Soviet facility.

Or

Write a note on the Gypsy fight sequence in *From Russia With Love*, with particular reference to the gender issues that emerge from it. 3×15=45

2. (a) Critically comment on Felicity Hughes' statement, in her essay, 'Children's Literature : Theory and Practice', that ".... the development of a separate body of literature addressed to children has been crucially associated with that of the novel, and the critical fortunes of the one have been strongly affected by those of the other."

Or

Umberto Eco talks about a set of binaries that under-grid the narrative structure of Bond novels/movies in his essay 'The Narrative Structure in Fleming'. Explain with reference to at least *one* Bond novel/movie. 8

P.T.O.

- (b) Bestsellers are an American institution. Comment.

Or

Write a critical note on the debate between popular literature and serious literature.

Or

Popular literature is largely a literature of escape, relying much too heavily on fantasy. Justify or refute. 7

3. (a) Carroll explores the anxieties of his age through the uncertainty, and misrecognitions, that continually determine Alice's journey in *Through the Looking Glass*. Explain.

Or

- (b) Examine Alice's conversation with the white knight to bring out the relationship between humour and pathos. 20

4. (a) Asimov's *Foundation* is more a novel of ideas than a science fiction thriller. Comment.

Or

- (b) Is Asimov's *Foundation* a 'deterministic' novel, structured by Hari Seldon's prophecies and the science of psychohistory ? Alternatively, do you think the novel privileges the 'freewill' of men who, at different moments in history, give direction to the evolution of Terminus's future ? [You could discuss either proposition separately, or treat them in opposition to each other].

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