

This question paper contains 4 printed pages]

Your Roll No. ....

5987

B.A. (Hons.)/II

G

ENGLISH—Paper V (c) (B-105)

(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 *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.

1. (a) Comment on *Gone with the Wind* as a saga of the civil war.

Or

Write a note on Mitchell's portrayal of slaves in *Gone with the Wind*. 15

- (b) Write a note on Caroline as detective in Christie's *The Murder of Roger Ackroyd*.

Or

Comment on the setting of Agatha Christie's novel, *The Murder of Roger Ackroyd*. 15

- (c) Comment on the description of SMERSH in Fleming's *From Russia with Love*.

Or

Write a note on the Gypsy community in Ian Fleming's *From Russia with Love*, focussing on race and gender issues. 15

2. (a) Felicity Hughes asserts that “fantasy has been merely abandoned to the child reader”. Explain her statement by placing it in context of her essay ‘Children’s Literature : Theory and Practice’.

Or

Examine the nature of the pedagogic paradigms advocated by Darko Suvin in the teaching of science fiction in the classroom in his essay, ‘On teaching SF critically’. 8

- (b) Popular literature is largely a literature of escape, relying much too heavily on fantasy. Justify or refute.

Or

The spy thriller is a special Western genre that draws heavily on the Cold War. Comment. 7

3. (a) Analyse Carroll’s exploration of the anxieties of his age through Alice’s journey in *Through the Looking Glass*.

Or

- (b) Examine Carroll’s use of fantasy in disrupting and rearranging the assumptions of the adult world in *Through the Looking Glass*. 20

P.T.O.

4. (a) Do you agree that the interplay between scientific determinism and human free will gives shape to the real concerns in Isaac Asimov's *Foundation* ? Give a reasoned answer.

Or

- (b) Asimov's *Foundation* is actually a loosely stitched collection of scattered narratives, held together by psychohistory. Do you agree ? Provide a reasoned answer. 20