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OR

(b) How does the kidnapping of the moneylender's infant son connect to other murders in Dilli in *Crimson City*? Comment on the structure of the novel with respect to how various elements in the narrative are connected.

7. (a) Detective Fiction is ultimately about restoring order in society. Discuss in relation to the texts in your course.

OR

(b) Critically discuss Speculative Fiction as a cautionary tale that also has revolutionary potential.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 13388 **K**

Unique Paper Code : 2034001018/2034002002

Name of the Paper : Genre Fiction GE (Non-Language)

Name of the Course : **Bachelor of Arts (Honours Course)**

Semester : I/III/V/VII

Duration : 3 Hours

Maximum Marks : 90

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer **ALL** the questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 20 marks each.

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**Part A**

1. (a) Critically analyse the ending of the story in *The Sign of Four*.

**OR**

- (b) Write a short note on Dr. Watson's role as a narrator and its influence on the readers' perception of Sherlock Holmes.

2. (a) Critically analyse the significance of Norfolk in *Never Let Me Go*.

**OR**

- (b) Write a short note on nostalgia in *Never Let Me Go*.

3. (a) Analyze the character of Ali Amran as an unconventional and intellectual protagonist in *The House of Fear*.

**OR**

- (b) Discuss the social and political dynamics of seventeenth century Shahjahanabad as portrayed in *Crimson City*.

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4. (a) Is Arthur Conan Doyle critiquing the search for Agra Treasure and the discourse on Empire or is crime fiction such as *The Sign of Four* a vindication for British colonialism.

**OR**

- (b) Comment upon the significance of building suspense and tension in the commercial success of detective fiction such as *The Sign of Four*.

5. (a) Kazuo Ishiguro challenges conventions of genre and readers' expectations when he makes *Never Let Me Go* as a 'coming of age' novel using clones. Discuss.

**OR**

- (b) Discuss the sinister silence and submission of clones in *Never Let Me Go*.

6. (a) Ali Imran uses logic and detection as part of his investigative methods in *The House of Fear* however he is distinct in many ways for example his mockery of use of guns. Discuss Ibn-e-Safi's characterisation of Ali Imran in the light of canonical detectives.

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