

MASTER OF ARTS EXAMINATION 2018

First Year Second Semester

ENGLISH

Popular Literature

Answer any *three* questions, choosing *each* from a *different* module. All questions carry equal marks. i.e. Do NOT attempt more than ONE question from any module

Module A (Crime Fiction)

1. Analyze how 'Seemanta Heera' both draws on and differs from the Sherlock Holmes stories, including 'The Blue Carbuncle'.
2. How do hard-boiled crime fiction narratives like *Knock! Knock! Who's There?* and *A Drink before the War* negate the charge that popular literature avoids the complexities of realism, offering falsely upbeat endings to placate readers?
3. In what different ways does the past impinge on and affect the present in *Cards on the Table* and *Rebecca*?
4. How is the process of securing justice shown to be long, hard, unglamorous, yet worthwhile in *Twelve Angry Men* and *Gideon's Day*?

Module B (Horror)

5. Analyze Kipling's views on race and colonialism as expressed in 'The Mark of the Beast'.
6. *The Player in the Game of Death* maintains a deliberate ambiguity over whether the supernatural was involved in the murderer's acts of evil. In 'Quitters Inc.', the source of evil is decidedly human. Which of the two scenarios, in your opinion, makes for a more effective horror story? Give reasons for your answer.

Module C (The Adventure Story)

7. What features of the 'boy's adventure tale' are established by Stevenson through *Treasure Island*?
8. How successfully, in your opinion, do 'The Hawk of the Hills' and *Raiders of the Lost Ark* incorporate actual geopolitical events in their fictional plots?

Module D (Humour)

9. Wilde has more witty repartees, while Wodehouse relies more on farcical situations. Is this a fair estimate of the two humorists? Answer with examples from *The Importance of Being Earnest* and *Joy in the Morning*.
10. Tom Sharpe attacks the snobbery of literary critics of the novel in *The Great Pursuit*. Is he able to establish what he thinks the novel ought to be like? Substantiate your answer from Sharpe's novel.

Module E (Queer Texts)

11. The queer texts in the syllabus belong to the genres of horror, detective fiction, fairy-tale adventure, and humour. Examine how effectively any *two* of these texts combine their genre requirements with the portrayal of queer issues.