**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BENGALURU - 27**

Register Number:

Date:16-12-2022

**V SEMESTER EXAMINATION: DECEMBER 2022**

**OPTIONAL ENGLISH ELECTIVE**

**GENRES IN POPULAR LITERATURE - OE 5222**

**TIME: 2½ hours MAX. MARKS: 70**

**INSTRUCTIONS:**

1. This elective is for students of EJP (Semester V).
2. This question paper contains **THREE** pages and **SEVEN** questions.
3. You may refer to the excerpts provided but do not copy from them directly.
4. You are permitted to use a dictionary during this examination.

**I. Answer ANY TWO of the following questions in 120-150 words each. (2x10= 20 Marks)**

1. Given below are the opening lines of Jonathan Heawood’s review of a book written by D B C Pierre.

Most things about this violently satirical debut novel are remarkable and some are just inimitable. DBC Pierre's protagonist, 15-year-old misfit Vernon Gregory Little, narrates his story in phrases that whip off the page like gunshot - 'See what happens now I'm in trouble. See the awesome power of trouble. Trouble bleepin rocks'

Under which genre/genres will you categorize the above book? What specific cues/phrases from the excerpt allowed you to narrow down your choice? Provide reasons in support of your answer.

1. Do you find B J Novak’s *The Book with No Pictures* to be unusual? How does it fit within and transcend the boundaries of children’s literature?
2. How can one analyse a literary work based upon its genre? What are the benefits and limitations of such a study? Explain briefly, using any text which you have studied this semester as an example.

**II. Romance Writers of America (RWA) identifies two central criteria which defines the genre of romance. Listed below are the two criteria. Refer to these definitions and respond to the questions that follow.**

A Central Love Story – In a romance, the main plot concerns two people falling in love and struggling to make the relationship work. The conflict in the book centers on the love story. The climax in the book resolves the love story. A writer is welcome to as many subplots as she likes as long as the relationship conflict is the main story.

An Emotionally Satisfying and Optimistic Ending – Romance novels end in a way that makes the reader feel good. Romance novels are based on the idea of an innate emotional justice – the notion that good people in the world are rewarded and evil people are punished. In a romance, the lovers who risk and struggle for each other and their relationship are rewarded with emotional justice and unconditional love.

1. Is an emotionally satisfying ending a prerequisite for romance literature? Why do you think romance literature focuses on “emotional justice”? **Explain, in about 150 words, using an example from any text studied during this semester.**

**(10 marks)**

1. The passage given defines romance as a genre based on its tone and narrative structure. Do you find such formulaic elements maintained in popular cinema? **Attempt an analysis (in 200-250 words) of any film you have watched recently. (15 marks)**

**III. Read the following excerpt taken from John Scagg’s book *Crime Fiction* and answer the questions that follow.**

A mystery or detective novel, according to Porter, ‘prefigures at the outset the form of its denouement by virtue of the highly visible question mark hung over its opening’. This ‘question mark’ encourages the reader to imitate the detective, and to retrace the causative steps from effects back to causes, and in so doing to attempt to answer the mystery and detective fiction question at the heart of all stories of mystery and detection: who did it? Answering this question requires a reading approach that parallels the investigative process as a process of making connections, or of bridging gaps in the chain of cause and effect. The question mark hanging over the opening of the mystery or detective story is always the question of ‘whodunnit?’ – in other words, who committed the crime – and for this reason the term ‘whodunnit’ was coined in the 1930s to describe a type of fiction in which the puzzle or mystery element was the central focus.

1. What does the writer mean by the “question mark” which looms over works of detective fiction? What does it suggest about the narrative structure of a mystery or detective novel? **Explain, in around 150 words, using examples from the texts you read this semester. (10 marks)**
2. Scaggs’s analysis here is based on the classical whodunit of detective fiction. How has detective and crime fiction been re-imagined over time? What other genres are often combined and confused with crime fiction? **Comment on the above (in 200-250 words) basing your observations on any contemporary detective/crime fiction book you have read or film you have watched. (15 marks)**