

**BACHELOR OF ARTS EXAMINATION, 2025**

**2nd Year, 2nd Semester**

**DEPARTMENT OF FILM STUDIES**

**Subject Code : ARTS/FILM/UG/MINOR/TH/22/201**

**GENRE AND NARRATIVITY**

**Time : Two Hours**

**Full Marks : 30**

Answer *all four* questions. Answers can be written either in English or in Bengali, but all answers should be in the same language.

1a). How can we distinguish *film noir* from conventional crime detection films in terms of plot and style? Discuss with suitable examples. (CO 1:10 marks)

**OR**

1b). Dramatic conflicts in Hollywood family dramas often embody much larger socio-political upheavals. Discuss with reference to Thomas Elsaesser's observations on film melodrama. (CO 1:10 marks)

2a). In Hindi social melodramas such as *Awaara* (1951) or *Waqt* (1965) the spectacles of romance and consumption are overshadowed by the larger frame of kinship ties. Discuss with reference to the idea of 'feudal family romance'. (CO 2:10 marks)

**OR**

2b). The dichotomy between action heroes and weak legal systems in Hindi films symbolizes the complex constitution of the post-independence Indian state. Discuss. (CO 2: 10 marks)

3a). In Hitchcock's *Psycho* (1960), the source of horror lies in interior crises. Elaborate with examples. (CO 3: 5 marks)

**OR**

3b). Post studio-era horror film scenarios may not necessarily require visible monsters or ghosts as a trope. Comment with suitable examples. (CO 3: 5 marks)

4a). Genre hybridity and intertextuality are essential concepts for analyzing revisionist global melodramas. Comment with reference to Pedro Almodovar's films. (CO 4: 5 marks)

**OR**

4b). Briefly discuss how *Women on the Verge of Nervous Breakdown* (Pedro Almodovar, 1988) fuses the tragic and the comic to represent alternative ideas of 'community' and social liberation. (CO 4: 5 marks)

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