



CRIME AND MYSTERY FICTION AS POPULAR LITERATURE: CERTAIN OBSERVATIONS TOWARDS TEACHING AND RESEARCH

WASFIA HASAN

Ph. D. Research Scholar
Dept of English
The Glocal University
Mirzapur Pole, Saharanpur,
(UP) INDIA

ABSTRACT

Crime, mystery and suspense fiction has become the class in which major political subjects are worked out. The philosophical portrayal of crime and identification of crime in mainstream talks is a diverse and complex interaction that involves various phases of meaning making, historicizing and political contextualizing. The present paper offers a general note on the prospects of research in the field of Crime and Mystery Fiction as popular literature.

Key Words: *Crime Mystery and Suspense fiction, Popular Literature , postmodernism , thriller ,*

INTRODUCTION

Edgar Allan Poe is known as the father of crime fiction . It is related with the The detective writing , which originated in the mid-nineteenth century. Although its basic form has remained intact, the genre has branched into numerous subgenres: espionage, gothic, psychological suspense, police procedural, courtroom, whodunit, the conspicuously British drawing room mystery, and even to a certain degree the horror story. Each form has its practitioners, each its fans. Sometimes elements of these various genres are combined, themes are often intermingled, and mystery aficionados--who usually tend to stick to what

WASFIA HASAN

1 Page



they like--can experience difficulty in locating stories or novels in a particular favourite genre. Similarly, mystery fans tend to gravitate towards work which emphasizes a certain subject or milieu. Keeping track of authors can present another difficulty. While some authors have risen to prominence and written books of enduring value, others have enjoyed a small period of success and faded into obscurity, while others remain unknown outside their small circle of devoted admirers. Many stories of mystery and detection, having served their ephemeral purposes, quickly fade from memory. A smaller quantity so accurately capture the prevailing social and moral climate and explore so precisely the dark mysteries of the human heart that they become permanently absorbed into our consciousness.

Crime, mystery and suspense fiction have become the class in which major political subjects are worked out. The philosophical portrayal of crime and identification of crime in mainstream talks is a diverse and complex interaction that involves various phases of meaning making, historicizing and political contextualizing. To figure out the writings and settings in which they are addressed in a scholarly undertaking is an intricate interaction. There is no kind of story that is more generally famous than the suspense story and there could be no other scholarly sort that draws in the consideration of both scholastic and lay perusers the same. For the class pundits, the crime/detective fiction's structure fits the investigation of social "real factors" social, social, legitimate and moral standards of the social orders in which they are contextualized.

The rise of crime kind is inextricably linked to metropolitan turn of events, industrialization, the making of police and detective power in Europe and United States and the change from the old/old legitimate and reformatory instrument to new acts of criminal equity and discipline. The ensuing improvement of criminal investigation contraption, rise of criminology and scientific science as significant new disciplines in the investigation of crime made the police power actually and expertly progressed. The industry of famous writing additionally created in a similar milieu in which crime accounts was a section. Detective fiction as a mainstream classification arose as a component of the post Enlightenment normal and hermeneutic custom. Its tremendous fame coincided with the epistemological and ontological change within the open arena. The post-Enlightenment period saw an orderly and fundamental change in the corrective and legitimate system as the European reformatory reformers supported the refinement and justification of preliminary and discipline of criminals by making its activity, equivalent, reliable and gainful to the entire society.

Various forms and trajectories of research :

As mentioned above , the present paper offers some information on sub genres of detective fiction and the allied forms as below .



Thriller

Epic Thriller:

Psychological Thriller/Suspense: Here the threat is still diabolical but more contained, even intimate—usually targeting the protagonist and/or his family—and the hero is often a relatively “ordinary” man, woman, or child. The pacing is a bit more deliberate, to reflect the ordinary person’s difficulty understanding the exact nature of the threat—and the enemy—and then struggling to respond. The third act, however, moves briskly. **Reader Expectations:** Emphasis is on the eerie over the sensational. Twists again are key, with chapters routinely ending in one disturbing revelation after another. Character is more important than pacing, but pacing can’t be neglected. This subgenre demands an ability to reveal dread and panic without explosions or car chases.

- i. *Supernatural Thriller:*
- ii. Cozy Mystery
- iii. Romantic Suspense
- iv. Spy Thrillers
- v. Police Procedurals
- vi. Private Detective
- vii. Legal Thriller
- viii. Heist
- ix. Locked Room
- x. Noir
- xi. Supernatural Thriller

The basic differences between mystery, horror and thriller fiction can be summarized as follows :

Mystery fiction includes police procedurals, private detective, and cozy mysteries. A crime has already been committed (usually a murder) and the story is about find out who did it.

Horror fiction includes gothic, paranormal, and non-supernatural stories. A crime is being committed (usually a murder) and the reader is forced to watch it as it happens.

Thriller fiction includes psychological, action, crime, political, espionage, legal, and science fiction stories. A crime is about to be committed (usually a murder) and the protagonist has to try and stop it from happening. The reader becomes invested in this.

In the postmodern times many a new patterns are opening up the research in the line of mystery , crime and suspense fiction. We can adopt interdisciplinary mode taking it from the



perspective of law and forensic science as well. The statement of Grace Moore as expressed in "Detective Fiction and the Rise of Forensic Science by Ronald R. Thomas" stands quite valuable here :

Beginning with the genre's founding fathers, Poe, Dickens and Collins, Detective Fiction argues for an inextricable link between forensic science and the detective novel. Thomas considers the investigator's on-going quest not only to taxonomize and interpret the criminal body, but also to render the characteristics of criminality ever more visible. Taking a broad cultural studies perspective, Thomas demonstrates the way in which the emergence of the private eye into the public world was aided and abetted by the development of gadgetry and scientific theory. Building on previous work by the likes of Carlo Ginzburg, Thomas draws important parallels between the urge to comprehend the criminal countenance and psyche, and the desire of colonial administrators to 'read' their subjects. In a particularly interesting chapter on Twain's 'Pudd'nhead Wilson' he points to an important analogy between the cartography of distant terrain and the mapping of the criminal/colonial body, both of which processes he reads as pro- praetorian attempts to contain the other through charting it.(pp135-36)

Crime and detective fiction ordinarily comprises of two stories, the narrative of crime and the account of examination. The primary story closes where the subsequent story starts comprising of examination, associates, disclosure of the crime and the crook. The tale of crime tells „what truly happened" while the second – the account of discovery clarifies, „how the peruser has come to think about it." The Russian formalist Tzvetan Todorov, in his "The Typology of Detective Fiction" recognizes the tale (story) from the subject (plot) of a story:

The first can be called interest; it continues from impact to cause; beginning from a specific impact (a cadaver and certain pieces of information) we should discover its motivation (the guilty party and his intention). The subsequent structure is suspense, and here the development is from cause to impact; we are first shown the causes, the underlying donnees (criminals setting up a heist), and our advantage is supported by the assumption for what will occur, that is, certain impacts (bodies, crimes, battles).

In this way, crime, mystery and suspense are the strategies used to unwind the psychology of the criminal on account of its anecdotal prevalence, yet in addition as a methods for harping on man and his inclination. This component of the criminal aides in holding fast to the famous fiction of the time and furthermore assists with unwinding the psychological make up of man. Utilizing this procedure, the authors dwell unendingly on the human mind - the



inner voice, where the powers of good and underhanded fight with one another for victory of the human spirit.

Thus, it is not astounding that pass on Victorian epic frequently rests between this conflict of good and fiendishness. That this topic has been seen by the significant ways to deal with the Victorian tale has regularly been examined, yet this specific investigation looks to feature this study by offering an examination of two significant contemporary scholars - Charles Dickens and Wilkie Collins. Besides, according to an investigation of these twists in their work, a connection to the connection among well known and genuine writing serves to mirror the need to dissect mainstream works of Dickens and Collins as they join a large number of the contemporary preferences of the Victorian suspense story.

CONCLUSION :

The present paper, offers some food for thought to the new researchers to look at popular literature from the perspective of serious discourse .

Teaching and research in this field reminds me an argument by PierreAubry in his paper “Scholarly Criticism and Popular Reading of Literature”. Aubrey says that:

I predict that very few of them would feel stimulated by the intellectual climate of the classroom; I doubt that they would even attend the second lecture. The problems discussed in literature courses, the methodology, and the language of modern scholarly criticism are such that the uninitiated but interested layman would feel excluded, out of place, when exposed to them and would probably quit. Why would this be so? Why does criticism tend more and more to become an esoteric speculation on little-known literary texts? Why do literary critics try so hard to achieve the status of the scientist whose work remains impenetrable to the ordinary citizen? (p312).Such questions offer valid proposition for studies , research and teaching in Crime and Mystery Fiction as popular literature. The postmodern world has offered many doors to deconstruct the existing trajectories of thoughts and assumptions. The end of grand tradition , emergence of local histories , personal being political and many more patterns of looking at world and self are making the milieu in academia and society today. Such researches shall open new doors of understanding .

WORKS CITED:

WASFIA HASAN

5 Page



Aubéry, Pierre. "Scholarly Criticism and Popular Reading of Literature." *The French Review*, vol. 46, no. 2, 1972,

Moore, Grace. *Critical Survey*, vol. 13, no. 2, 2001, pp. 135–38.

O’Gorman, Ellen. "Detective Fiction and Historical Narrative." *Greece & Rome*, vol. 46, no. 1, 1999, pp. 19–26.

Priestman, Martin. "Introduction." *Crime Fiction: From Poe to the Present*, Liverpool University Press, 2013, pp. 1–5.

Singh , R.P. 'Literary Texts Towards Negotiating the Practical Problems: A Model'. *Drishti the Sight* November 2020-April 2021 issue.

Singh R.P. "Towards Teaching Quotient: The Role of a Teacher." *Research Journal of English (RJOE)* Vol. -3, Issue 1, 2018.

Singh R.P. "Echo of Human Rights in select Cultural Texts from Awadhi". *Alfred Council of International English & Literature Journal (ACIELJ). An International Peer Reviewed English Journal.* Vol-2, Issue 2, 2019.