

Total No. of Printed Pages—7

6 SEM TDC DSE ENG (CBCS) 2 (H/NH)

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(May/June)

ENGLISH

(Discipline Specific Elective)

(For Honours and Non-Honours)

Paper : DSE-2

(Literature and Cinema)

Full Marks : 80

Pass Marks : 32

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

UNIT—I

1. Answer any one of the following from the four choices given below : 15

(a) "Films do, however, manage to communicate meaning. They do this in essentially two different manners :

(2)

denotatively and connotatively.... because film can give us such a close approximation of reality, it can communicate a precise knowledge that written or spoken language seldom can." James Monaco explains how to distinguish between films' connotative and denotative meanings. Explain your response in the light of the quotations from Monaco's essay.

- (b) What aspects of a film set it apart from the meaning of a written or spoken language? Comment on any film that was covered in the course.
- (c) Examine the many subtexts that may be noticed in how primary protagonists are portrayed in films. Use details from the central protagonist in any reviewed film to support your assertion.
- (d) Do the plot, theme, characters, style, tone and other formal elements of the novel reflect in the film adaptations? Answer with reference to any of the films covered in the course.

(3)

2. Answer any *one* of the following from the two choices given below : 5

(a) Write a short note on James Monaco stating that the grammar of film is "the vaguely defined rules of usage in cinematic language and the syntax of films—its systematic arrangements—orders these rules and indicates relationships between them".

(b) How does James Monaco define the *mise-en-scene*? Provide relevant examples from any of the films viewed for the course.

UNIT—II

3. Answer any *one* of the following from the four choices given below : 15

(a) Discuss the cinematic rendition of Shakespeare's *Romeo and Juliet* in Baz Luhrmann's film, *Romeo + Juliet*, focusing on the visual inventiveness of the film adaptation.

(4)

- (b) Compare and contrast the theme of romance in Shakespeare's text, *Romeo and Juliet* with Baz Luhrmann's musical adaptation, *Romeo + Juliet*.
- (c) Examine the characterization in the film adaptation of *Romeo and Juliet* in comparison to the original text.
- (d) Critically analyze the vital differences in the cinematic and textual settings of *Romeo and Juliet*.
4. Answer any one of the following from the two choices given below :
- (a) Write a short note contrasting the differences between Franco Zeffirelli and Baz Luhrmann's film adaptations of *Romeo and Juliet*.
- (b) Comment on the final scene of Shakespeare's text, *Romeo and Juliet* and Luhrmann's film adaptation, *Romeo + Juliet*.

P23/1090

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(5)

UNIT—III

5. Answer any one of the following from the four choices given below : 15
- (a) Critically examine the historical event of partition as portrayed in Bapsi Sidhwa's novel, *Ice Candy Man* and its film adaptation 1947 : *Earth* by Deepa Mehta.
- (b) The character of Lenny is the participant narrator in Bapsi Sidhwa's *Ice Candy Man* and a similar trope is underscored in the film, 1947 : *Earth*. Examine this statement with examples from the text and the film.
- (c) Examine the thematic underscoring of the partition in Amrita Pritam's novel, *Pinjar* and its film adaptation.
- (d) *Pinjar* focuses on a woman's trauma and the subsequent survival in violent times. Discuss in the light of the female protagonists in Amrita Pritam's *Pinjar* and the film adaptation.

P23/1090

(Turn Over)

(6)

6. Answer any one of the following from the two choices given below : 5
- (a) Write a short note on the characterization of Dil Nawaz (Aamir Khan) in Deepa Mehta's 1947 : *Earth*.
- (b) Write a short note on the portrayal of Pooro in Amrita Pritam's novel, *Pinjar*.

UNIT—IV

7. Answer any one of the following from the four choices given below : 15
- (a) Analyze how James Bond in *From Russia with Love* serves as the film's main protagonist, with the female characters serving as his supporting cast. Provide relevant references from the film.
- (b) Examine the depiction of propaganda and cold war politics in Ian Fleming's novel, *From Russia, with Love* and the film adaptation *From Russia with Love*.
- (c) Discuss the trope of hero versus villain through the characters James Bond and Red Grant in the film, *From Russia with Love*.

P23/1090

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(7)

- (d) Analyze in what ways Ian Fleming's novel, *From Russia, with Love* differs in plot and style from the film, *From Russia with Love*.
8. Answer any one of the following from the two choices given below : 5
- (a) Write a short note on the action sequences in the film, *From Russia with Love*. Provide examples from the film to support your answer.
- (b) The first half of Ian Fleming's novel, *From Russia, with Love* is dedicated to the description of the main villains. Write a short note on the significance of this feature in the novel.

P23—2000/1090

6 SEM TDC DSE
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