

**3 (Sem-6/CBCS) ENG HE 1**

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**ENGLISH**

**Paper : ENG-HE-6016**

**( Literature and Cinema )**

**( Honours Elective )**

**Full Marks : 80**

**Time : 3 hours**

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

**1. Write briefly on any four of the following :**

**5×4=20**

- (a) Mercutio**
- (b) Irony**
- (c) Screenplay**
- (d) Amrita Pritam**
- (e) Dissolve**
- (f) Bapsi Sidhwa**
- (g) Ways of Seeing**
- (h) Perception**

( 2 )

2. Answer the following as directed (any ten) :  
1×10=10

- (a) To which house did Juliet belong?  
(b) *Ganashatru* is an adaptation of \_\_\_\_\_,  
written by \_\_\_\_\_.

( Fill in the blank )

- (c) The film *Earth* is shown from the  
perspective of a young Parsee girl.

( Write True or False )

- (d) Mention the two conjoined meanings of  
the word 'image'.

- (e) \_\_\_\_\_ played the negative role for the first  
time in *Ganashatru*.

( Fill in the blank )

- (f) *Rudaali* is translated to English as  
\_\_\_\_\_.

( Fill in the blank )

- (g) The group of characters shown in *Earth*  
represents a microcosm of \_\_\_\_\_ society  
of diverse religious beliefs.

( Fill in the blank )

- (h) Films do not have to be direct  
adaptations of literary texts.

( Write True or False )

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( Continued )

( 3 )

- (i) Kalpana Lajmi explores the issues of  
\_\_\_\_\_ and \_\_\_\_\_ in the Indian context.

( Fill in the blank )

- (j) Who kidnaps Puro?

- (k) Mention the central conflict in *Pinjar*.

- (l) What is a 'period film'?

- (m) Name the influential French critic of the  
1950s who wrote on the connection  
between realism and mise-en-scène.

- (n) In cinema, what are codes?

- (o) Name a well-known film semiotician.

3. Answer as directed (any three) : 2×3=6

- (a) Name the two parts of a sign.

- (b) Define metonymy.

- (c) What are thrillers? Give an example of a  
Hitchcock thriller.

- (d) The common French phrase \_\_\_\_\_  
literally means 'putting in the scene'.

( Fill in the blank )

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( Turn Over )

( 4 )

4. Define the following terms (any two) :  $2 \times 2 = 4$

- (a) Montage
- (b) Shot
- (c) Cinematic fame

Answer any four of the following questions :

$10 \times 4 = 40$

- 5. "The drama of filmmaking in a large part lies in the brainwork" of the viewer. Discuss this with reference to Monaco's "The Language of a Film" and his take on Alfred Hitchcock thrillers.
- 6. Enumerate the significance of setting and dialogue in a film like *Romeo and Juliet* (Luhrmann; 1996).
- 7. In what ways, does Deepa Mehta explore the diversity of Indian society in her film *Earth*.
- 8. Analyze critically the theme of gender in Partition films like *Pinjar* and *Earth*.
- 9. In what ways does the film *Rudaali* speak for the voiceless of Indian societies.

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( Continued )

( 5 )

- 10. Write an essay on women filmmakers and their various concerns portrayed in their works.
- 11. Explain Ray's treatment of religion and science in his film *Ganashatru*. Why was it risky for him to film such a theme?
- 12. Would you agree that national politics is experienced by women differently? Substantiate your answer with reference to any suitable film prescribed in your course.
- 13. Do you think casting film stars like Leonardo DiCaprio as Romeo in Luhrmann's film adds a new dimension to the adapted text of Shakespeare? Elaborate.
- 14. Discuss the significance of the choice of costumes in adaptations of Shakespearean play *Romeo and Juliet*. Consider both the adaptations of 1968 and 1966.

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