

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

- (a) To which house did Juliet belong?  
( Fill in the blank )
- (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'.  
( Fill in the blank )
- (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 )

(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) :  $2 \times 3 = 6$

(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 )

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* (Luhmann; 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.

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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