

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

**2024**

**ENGLISH**  
**( Honours Elective )**

**Paper : ENG-HE-6016**

**( Literature and Cinema )**

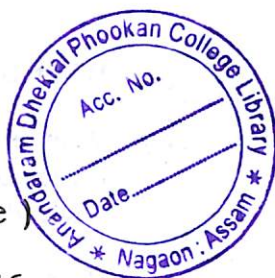
*Full Marks : 80*

*Time : 3 hours*

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

**1. Answer the following as directed :  $1 \times 10 = 10$**

- (a) What is Decoupage classique?
- (b) Baz Luhrmann's adaptation of *Romeo and Juliet* uses \_\_\_\_\_ instead of swords.  
(Fill in the blank)
- (c) Who is Bapsi Sidhwa?
- (d) Who is the narrator of *Ice-Candy Man*?
- (e) What is the name of the famous temple in Chandipur whose holy water is found to be contaminated?



( 2 )

- (f) What is a 'period film'?
- (g) Who is cast as Puro in the film *Pinjar* directed by Dr. Chandraprakash Dwivedi?
- (h) What is the name of Shanichari's son in *Rudaali* the film?
- (i) Who plays the role of Bhikni in Lajmi's *Rudaali*?
- (j) Name the character who plays the role of Dr. Thomas Stockmann in Ray's film adaptation of Ibsen's *An Enemy of the People*.

2. Answer the following questions :  $2 \times 5 = 10$

- (a) What is 'freeze frame' as discussed by James Monaco?
- (b) What does *Ice-Candy Man* and its cinematic adaptation *Earth* deal with?
- (c) How is Romeo dressed in the ballroom scene of Luhrmann's 1996 adaptation of *Romeo and Juliet*?
- (d) What happens to Dr. Ashoke Gupta at the end of Ray's film *Ganashatru*?
- (e) Who are the 'Rudaalis' in Rajasthan?

24A/490

( Continued )

( 3 )

3. Write short notes on any *four* of the following :  $5 \times 4 = 20$

- (a) Mise en scene in a film
- (b) Close up
- (c) Editing as an aspect of film language
- (d) Narrative technique in *Ice-Candy Man* by Bapsi Sidhwa
- (e) Role of drumming and orchestral music in Lajmi's *Rudaali*
- (f) Flashback in *Pinjar* the film

4. Answer any *four* of the following questions :  $10 \times 4 = 40$

- (a) Explain the elements of motion picture language as discussed by James Monaco.
- (b) Comment on women and partition with reference to the films *Pinjar* and *Earth*.
- (c) Discuss the main ideas of film language as elaborated by Monaco in his essay, *The Language of Film: Signs and Syntax*.
- (d) Explain the aspects of lighting, music and sound in the context of the cinematic adaptations of *Romeo and Juliet*.

24A/490

( Turn Over )

- (e) Compare and contrast the costumes and masks in the two cinematic adaptations of *Romeo and Juliet* as prescribed in the syllabus.
- (f) "In search for the self, Lajmi tries to discover a language through which the subaltern may speak and in *Rudaali* it is the language of tears." Elaborate this statement in the context of the movie *Rudaali* directed by Kalpana Lajmi.
- (g) Comment on Lenny's narration of the partition with special reference to its cinematic representation by Deepa Mehta in her film *Earth*.
- (h) Does C. P Dwivedi's film *Pinjar* adhere to Amrita Pritam's choice of flashback and forward style of movement? Give a reasoned answer with adequate examples from both the film and the novel.

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