UNIT-V

9. a. "Gangster movies have a powerful mythic resonance for audiences: one of the appeals of the gangster hero is as a Robin Hood figure protecting the weak and poor against the rich and powerful". Critically comment on this statement based on your impression of *The Godfather.* 10

Or

b. "I believe in America. America's made my fortune. And I raised my daughter in American fashion". Critically comment on the inverted American Dream in *The Godfather*.

10. a. Briefly comment on the element of violence in *The Godfather.* 4

Or

b. Write a short note on the character of Kay Adams.

★★★

PG Even Semester Exam, May 2025

English

2nd Semester

COURSE NO. ENGCC - 203

[LITERARTURE AND FILM]

Full Marks : 70

Pass Marks : 28

Time : 3 hours

The figures in the margin indicate full marks for the questions

Answer all the questions

UNIT-I

1. a. "Literature will always have axiomatic superiority over any adaption of it because of its seniority as an art form". Critically comment on this statement of Linda Hutcheon. 10

Or

b. Critically comment on Satyajit Ray's views on the structure, language and style of a film.

2. a. Briefly mention the most important ingredient of the craft of film making. 4

Or

b. Briefly comment on the relationship of cinema with any other art form.

UNIT-II

3. a. Comment on the challenges involved in the process of adaptation of Shakespeare's plays with special reference to *Romeo and Juliet*. 10

Or

b. Critically comment on the predominance of musicality in Baz Luhrmann's adaptation *Romeo + Juliet.*

4. a. Briefly comment on the enduring appeal of *Romeo + Juliet* as a Shakespearian classic. 4

Or

b. "At first I thought [Luhrmann] was on the pretentious side. But then you start to get to know him and he's exactly what you want a director to be. Because actors are, you know, completely insecure. They need attention all the time". – elucidate this statement in the context of Luhrmann's film *Romeo + Juliet*.

UNIT-III

5. a. Attempt a portrayal of the character of Apu based on Satyajit Ray's adaptation of *Pather Panchali*. 10

Or

b. Highlight the intricate aspects of sibling-bonding between Apu and Durga as visualised by Satyajit Ray in *Pather Panchali*.

6. a. Write a short note on Sarbajaya's troubled relationship with Indir Thakrun. 4

Or

b. Write a short note on Ray's depiction of Harihar as an aspiring playwright.

UNIT-IV

7. a. Compare and contrast Gurinder Chadha's *Bride and Prejudice* and Joe Wright's *Pride and Prejudice* to highlight the distinctions in their process of adaption. 10

Or

b. Highlight the gender issues in Gurinder Chadha's film *Bride and Prejudice.*

8. a. Briefly highlight any two of the stylistic features of BBC's adaptation of *Pride and Prejudice.* 4

Or

b. Briefly comment on the element of romanticism in the screen adaptations of *Pride and Prejudice*.