PG Even Semester (CBCS) Exam., May—2019

ENGLISH

(2nd Semester)

Course No. : ENGOC–203

(Literature and Film)

Full Marks : 70
Pass Marks : 28

Time : 3 hours

The figures in the margin indicate full marks for the questions

Answer **all** questions

UNIT—I

1. *(a)* Examine after James Monaco the close relation of a film to other narrative media. 10

Or

(b) Critically analyze Satyajit Ray's views regarding the making of a film, its structure, language and style.

2. *(a)* Write a short note on James Monaco's notion of signs and syntax in film-making. 4

Or

(b) Write a brief note on Linda Hutcheon's views on adaptation.

UNIT—II

3. *(a)* Write a critical note on issues and challenges in adapting Shakespeare. 10

Or

(b) Critically analyze Baz Luhrmann's Romeo and Juliet as an adaptation of Shakespeare's romantic tragedy *Romeo and Juliet*. 10

4. *(a)* Write a brief note on the representation of Tybalt in any adaptation of *Romeo and Juliet*. 4

Or

(b) Critically comment on the role of the nurse in *Romeo and Juliet*.

UNIT—III

5. *(a)* Write a critical note on Satyajit Ray's 'Nischindipur' as a representation of rural Bengal in the Apu Trilogy. 10

Or

(b) Write a critical note on Satyajit Ray's adaptation of the character of Apu from Bibhutibhushan Bandyopadhyay's novel, *Pather Panchali*.

6. *(a)* Write a brief note on the representation of Sarbajaya in Satyajit Ray's *Pather Panchali*. 4

Or

(b) Write a brief note on the scene of Harihar's returning home immediately after the death of Durga in Satyajit Ray's *Pather Panchali*.

UNIT—IV

7. *(a)* Make comparative analysis of Gurinder Chadha's *Bride and Prejudice* and Joe Wright's *Pride and Prejudice* as adaptations of Jane Austen's novel. 10

Or

(b) Critically analyze the representation of gender in any adaption of Jane Austen's novel *Pride and Prejudice*.

8. *(a)* Write a brief note on the representation of Lydia-Wickham episode on any adaptation of *Pride and Prejudice*. 4

Or

(b) Write a brief note on the character of Mrs. Collins.

UNIT—V

9. *(a)* Write a critical note on Francis Coppola's representation of the New York underworld in *The Godfather*. 10

Or

(b) Critically analyze Ram Gopal Verma's movie *Sarkar* as an adaptation of Mario Puzo's *The Godfather*.

10. *(a)* Write briefly on the role played by Marlon Brando in the movie *The Godfather*. 4

Or

(b) Write a short note on the representation of Hollywood in *The Godfather*.

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