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6 SEM TDC DSE ENG (CBCS) 2 (H/NH)

2025

(May)

ENGLISH

(Discipline Specific Elective)

(For Honours and Non-Honours)

Paper : DSE-2

(**Literature and Cinema**)

Full Marks : 80

Pass Marks : 32

Time : 3 hours

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

UNIT—I

1. Answer any *one* of the following : 15
- (a) How does Monaco draw similarities between the languages used in society and the cinematic language? Discuss critically.
- (b) How, according to Monaco, films perceive reality in their own way? Comment critically.
- (c) Write a critical note on Monaco's observations on the semiology of films.

(2)

(d) Write a critical note on all the references to film critics and theatres that Monaco makes in the essay, *The Language of Film : Signs and Syntax* to present his opinion on cinematic language.

2. Answer any one of the following : 5

(a) "The power of language systems is that there is a very great difference between the signifier and the signified; the power of films is that there isn't." Explain the significance of this statement.

(b) Comment on Monaco's observations on the ways of reading an image.

UNIT—II

3. Answer any one of the following : 15

(a) How would you assess the cinematic adaptations of classic texts like *Romeo and Juliet* in the contemporary times? Refer to any one of the two adaptations of the text prescribed for you.

(b) Compare and contrast the adaptations of *Romeo and Juliet* by Franco Zeffirelli and Baz Luhrmann with special emphasis on the endings of the films.

(3)

(c) How, according to you, the visual presentation of *Romeo and Juliet* within the specific form of cinema add to or limit the imagination of a conventional reader of the text? Refer to any one of the two adaptations of the text prescribed for you.

4. Answer any one of the following questions : 5

(a) Write a short note on the tomb scene of Shakespeare's *Romeo and Juliet* and its adaptation by Zeffirelli.

(b) Comment on Baz Luhrmann's renaming of the film adaptation as *Romeo + Juliet*.

UNIT—III

5. Answer any one of the following questions : 15

(a) Write a critical note on the cinematic adaptation of Bapsi Sidhwa's *Ice Candy Man* by Deepa Mehta.

(b) How do you think the women's point of view regarding history and its impact on individual are recorded in cinema and literature? Refer to any two of the literary and cinematic texts on the phenomenon of partition prescribed in your syllabus.

(c) Do you agree that the visual presentation of violence and traumatic effect on communities demand a careful handling of the subject in both literature and cinema? Justify your answer with reference to *Pinjar*.

6. Answer any *one* of the following questions : 5

- (a) Comment on the significance of the title *Pinjar*.
- (b) In renaming Bapsi Sidhwa's *Ice Candy Man* as *Fire* in its filmic adaptation, how does Deepa Mehta add a perspective of her own to the story of partition? Write a brief note.

UNIT—IV

7. Answer any *one* of the following questions : 15

- (a) Critically examine the idea of 'Adaptation as Interpretation' with reference to the text, *From Russia with Love* and its cinematic adaptation.
- (b) Write a critical note on the theories of adaptation.
- (c) How is political history recorded in the movie, *From Russia with Love*? Discuss.

8. Answer any *one* of the following questions : 5

- (a) Comment on the portrayal of crime and the figure of the detective in *From Russia with Love* by Ian Fleming.
- (b) How would you assess the adaptation of Fleming's novel by Terence Young? Write a short note.

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6 SEM TDC DSE ENG (CBCS) 3 (H/NH)

2025

(May)

ENGLISH

(Discipline Specific Elective)

(For Honours and Non-Honours)

Paper : DSE-3

(**Partition Literature**)

Full Marks : 80

Pass Marks : 32

Time : 3 hours

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

1. Answer any *one* of the following questions : 15

- (a) Examine the role of memory and nostalgia in *Basti*. How does Zakir's recollection of the past shape the narrative structure and themes of the novel?

(2)

- (b) Discuss the use of allegory and symbolism in *Basti*. How does Intizar Hussain use these literary devices to reflect on the trauma of Partition and national identity?
- (c) Analyze the portrayal of communal harmony and its disintegration in *Basti*. How does the novel comment on the socio-political realities of post-Partition South Asia?
2. Write a short note on any one of the following : 5
- (a) Significance of the town of Rupnagar in *Basti*
- (b) The use of myth and history in *Basti*
- (c) Portrayal of communal violence in *Basti*
3. Answer any one of the following questions : 15
- (a) Discuss the role of memory and imagination in shaping the narrative structure of *The Shadow Lines*. How do they influence the narrator's perception of history and identity?

(3)

- (b) Examine the concept of national boundaries in *The Shadow Lines*. How does Ghosh critique the artificiality and violence of borders through the events and characters in the novel?
- (c) Analyze the character of Tridib in *The Shadow Lines*. In what ways does he function as a symbolic figure in the narrator's coming of age and understanding of the world?
4. Write a short note on any one of the following : 5
- (a) The role of May Price in *The Shadow Lines* and her impact on the narrator
- (b) The role of the city of Dhaka in the exploration of Partition and memory in *The Shadow Lines*
- (c) The problematization of the concept of home in *The Shadow Lines*

5. Answer any one of the following questions : 15

- (a) Examine the theme of alienation in Dibyendu Palit's *Alam's Own House*. How does the narrative portray the disconnection between the protagonist and his familial or social environment?
- (b) How does Manik Bandopadhyay critique the socio-economic system through the character of Ram Kanta in *The Final Solution*? Discuss with reference to the story's symbolism and tone.
- (c) Examine the narrative technique and use of irony in *Toba Tek Singh*. How does Manto use satire and dark humor to critique the absurdity of Partition?
- (d) Analyze the use of natural imagery and symbolism in Lalithambika Antharjanam's *A Leaf in the Storm*. How does the author use these elements to deepen the narrative's emotional impact?

6. Write a short note on any one of the following : 5

- (a) The significance of the ending of Dibyendu Palit's *Alam's Own House*
- (b) Portrayal of mental illness in Manik Bandopadhyay's *The Final Solution*
- (c) The role of humour in the depiction of madness in *Toba Tek Singh*
- (d) The character of Ammini in Lalithambika Antharjanam's *A Leaf in the Storm*

7. Answer any one of the following questions : 15

- (a) Examine the political undertones in Faiz Ahmad Faiz's poem, *For Your Lanes, My Country*. How does the poet critique oppressive regimes while expressing unwavering devotion to the nation?
- (b) Analyze the theme of death and rebirth in Jibananda Das's poem, *I Shall Return to This Bengal*. How does the poet present his desire for a metaphysical return to Bengal, and what does this suggest about his relationship with his homeland?

(6)

5. (c) How does Gulzar use the figure of Toba Tek Singh to critique the Partition of India in his poem, *Toba Tek Singh*? Analyze the poem in the light of memory, madness, and the trauma of displacement.

8. Explain, with reference to the context, any one of the following :

5

(a) In any case,
I live in imagined days and nights,
I exist in the shadow of the prison walls.
This is how people fight oppression,
their ritual isn't new, nor are my ways new.

(b) A little child toss rice-grains on the
courtyard grass,
Or a boy on the Rupsa's turgid stream
steer a dinghy
With torn white sail—white egrets
swimming through red clouds
To their home in the dark. You will find
me among their crowd.

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(7)

- (c) When will he move down that branch
He is to be told :
“There are some more—left still
Who are being divided, made into pieces—
There are some more Partitions to be done
That Partition was only the first one.”

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