Literature and Cinema PYQ 2021

Q1. Write a short essay on the use of sound in cinema.

Ans. Sound is an essential element of cinema, and is used in a variety of ways to enhance the audience's experience of the film. Sound can be used to convey information, create mood and atmosphere, and enhance the emotional impact of a scene.

One of the key ways in which sound is used in cinema is to provide information about the world of the film. Sound effects, such as footsteps or door creaks, can help to establish the physical space of the film, while music can be used to provide information about the time period or cultural context of the story. Dialogue is also an important element of sound, and can provide information about the characters and their motivations.

Sound can also be used to create mood and atmosphere in a film. Music, in particular, is often used to create an emotional response in the audience. The choice of music can affect the tone of a scene, and can be used to create tension, excitement, or sadness. Sound effects can also be used to create mood and atmosphere, such as the use of rain or thunder to create a sense of foreboding.

Another key use of sound in cinema is to enhance the emotional impact of a scene. Sound can be used to emphasize the emotional state of a character, such as the use of a heartbeat sound to create a sense of tension or fear. Sound can also be used to highlight important moments in the film, such as the use of a musical cue to signal a turning point in the story.

In conclusion, sound is an essential element of cinema, and is used in a variety of ways to enhance the audience's experience of the film. Whether providing information about the world of the film, creating mood and atmosphere, or enhancing the emotional impact of a scene, sound plays a crucial role in bringing the story to life and engaging the audience's senses. The careful use of sound can make the difference between a good film and a great one.

OR

Q1 b Discuss the role of "Red" Grant as a villain in From Russia with Love - the novel and the film.

Ans. In both the novel and the film adaptation of From Russia with Love, Red Grant is portrayed as a ruthless and highly skilled assassin who is tasked with eliminating James Bond. As a villain, Red Grant is significant for several reasons.

Firstly, Red Grant represents a physical challenge to James Bond. He is a formidable opponent who is capable of matching Bond in hand-to-hand combat and has a cunning intellect that makes him a worthy adversary. His character is depicted as being highly trained and physically imposing, making him a real threat to Bond's safety.

Secondly, Red Grant embodies the Cold War tensions that were prevalent at the time. As an agent of the Soviet Union, he represents a political and ideological threat to Bond and the Western powers.

His character is portrayed as being loyal to his cause and committed to the ideals of communism, which makes him a symbol of the struggle between East and West.

Thirdly, Red Grant serves as a foil to James Bond. While Bond is depicted as a suave and sophisticated secret agent, Red Grant is a rough and aggressive killer. Bond is shown as having a certain code of honor and ethics, whereas Red Grant is portrayed as being completely amoral and ruthless in his pursuit of his mission.

The role of Red Grant in the film is perhaps more memorable than in the novel, due in part to the performance of actor Robert Shaw. Shaw's portrayal of Red Grant as a cold, calculating killer with a twisted sense of humor makes him a memorable and effective villain. The climactic fight scene between Bond and Red Grant on the Orient Express is one of the most iconic moments in the entire James Bond franchise.

Overall, Red Grant is a significant and memorable villain in both the novel and film versions of From Russia with Love. His character represents a physical, political, and moral challenge to James Bond and serves as a key antagonist in the story.

Q2 a Critically examine the theme of fragmentation on Ice Candy Man and 1947-Earth.

Ans. The theme of fragmentation is a common thread that runs through both the novel Ice Candy Man by Bapsi Sidhwa and the film 1947: Earth directed by Deepa Mehta. Fragmentation can be seen in both the narrative structure of the works and in the depiction of the characters' personal lives.

In **Ice Candy Man**, the narrative is fragmented as it is told through the perspective of several different characters. The story is narrated by a young girl named Lenny, who is witnessing the turmoil and violence of the Partition of India. Lenny's narrative is interspersed with the perspectives of other characters, such as the titular Ice Candy Man, who is struggling to come to terms with his identity in a society that is deeply divided along religious lines. The multiple perspectives and fragmented structure of the novel reflect the fragmentation of society in the wake of Partition, with individuals struggling to make sense of their identities and their place in a rapidly changing world.

Similarly, 1947: Earth also explores the theme of fragmentation in the context of the Partition. The film is set in Lahore in 1947 and follows the story of a young girl named Lenny, who is witnessing the violence and upheaval of the Partition. The narrative is fragmented as it is told through the perspectives of several different characters, including Lenny's father, a Hindu businessman, and her ayah, a Muslim woman. The film also explores the fragmentation of society along religious and cultural lines, as the characters struggle to navigate a world that is rapidly changing around them.

Both Ice Candy Man and 1947: Earth also depict the fragmentation of the characters' personal lives. In Ice Candy Man, the characters are struggling to come to terms with their identities and their relationships in the face of a deeply divided society. The Ice Candy Man, for example, is torn between his love for a Muslim woman and his loyalty to his Hindu community. Similarly, in 1947: Earth, the characters are struggling to maintain their relationships and their sense of self in the midst of the violence and chaos of Partition.

In conclusion, the theme of fragmentation is a significant element of both Ice Candy Man and 1947: Earth. The fragmented narrative structures and the depiction of the characters' personal lives highlight the fragmentation of society in the wake of Partition. Through their exploration of this

theme, both works offer a poignant and powerful portrayal of the human toll of one of the most traumatic events in the history of India and Pakistan.

OR

Q2 b Analyse the significance of the Ramayana motif in Pinjar.

Ans. The Ramayana motif is an important and recurring theme in the novel Pinjar by Amrita Pritam. The motif is significant as it serves to highlight the broader historical context of the story and the deep cultural and religious roots of the conflict between Hindus and Muslims during the Partition of India.

Throughout the novel, the Ramayana motif is used to draw parallels between the story of the epic and the events of the Partition. The character of Puro, for example, is frequently compared to Sita, the wife of Rama in the Ramayana. Like Sita, Puro is abducted and held captive, becoming a symbol of the suffering and victimization of women during the Partition.

Similarly, the character of Rashid is compared to Ravana, the demon king who abducts Sita in the Ramayana. Like Ravana, Rashid is depicted as a cruel and violent figure, driven by his own desires and passions. The use of the Ramayana motif in this context serves to highlight the deep-seated animosity and distrust between Hindus and Muslims during the Partition.

The Ramayana motif is also significant in Pinjar as it underscores the importance of storytelling and mythology in shaping cultural identity. Throughout the novel, characters rely on stories and myths to make sense of their experiences and to find meaning in the chaos of the Partition. The Ramayana, with its timeless themes of love, loyalty, and sacrifice, serves as a touchstone for characters like Puro and Rashid, reminding them of the values and traditions that have shaped their lives.

In conclusion, the Ramayana motif is a significant element of Pinjar, serving to connect the story of the novel to the broader historical and cultural context of the Partition. By drawing on the timeless themes and motifs of the Ramayana, Pritam highlights the deep cultural and religious roots of the conflict between Hindus and Muslims and underscores the importance of storytelling and mythology in shaping cultural identity.

Q3 a Critically examine the "Balcony Scene" (2.ii) in Romeo and Juliet and its adaptation by Franco Zeffirelli.

Ans. The "Balcony Scene" (Act II, Scene ii) in William Shakespeare's play Romeo and Juliet is one of the most iconic and romantic scenes in literature. In this scene, Romeo, who is infatuated with Juliet, sneaks into her family's orchard and overhears her expressing her love for him from her balcony. They then profess their love to each other and plan to be married, despite the longstanding feud between their families.

Franco Zeffirelli's 1968 film adaptation of Romeo and Juliet remains one of the most popular and faithful cinematic adaptations of Shakespeare's play. Zeffirelli's depiction of the "Balcony Scene" remains largely faithful to the original text and captures the intensity and passion of the scene.

One of the key features of the scene in both the play and the film is the use of imagery to create a sense of intimacy and connection between the two lovers. In the play, Romeo compares Juliet to the sun, arguing that just as the sun is the center of the universe, Juliet is the center of his world. Zeffirelli's film adaptation reinforces this imagery by depicting Juliet bathed in a warm and radiant light, highlighting her beauty and drawing attention to the intensity of their connection.

Another notable aspect of the scene is the use of language to convey the intensity of the characters' emotions. Shakespeare's dialogue is filled with metaphors and hyperbole, emphasizing the overwhelming nature of their love. Zeffirelli's adaptation, however, relies heavily on visual cues to convey the same message. The use of close-ups, for example, allows viewers to see the characters' facial expressions and subtle gestures, emphasizing the intensity of their emotions in a way that words alone cannot.

One key difference between the play and the film adaptation is the portrayal of Romeo's character. In the play, Romeo is initially hesitant to approach Juliet, expressing doubts about his worthiness as a suitor. In Zeffirelli's film, however, Romeo is portrayed as more confident and self-assured, actively pursuing Juliet and even climbing up to her balcony without hesitation. This change in characterization serves to reinforce the romantic and passionate nature of the scene, emphasizing the depth of their connection and the intensity of their feelings for each other.

In **conclusion**, both Shakespeare's play and Zeffirelli's film adaptation of Romeo and Juliet present the "Balcony Scene" as a pivotal moment in the development of the two main characters' relationship. The scene is characterized by its use of imagery, language, and visual cues to convey the intensity of their emotions and the depth of their connection. Zeffirelli's adaptation, while remaining largely faithful to the original text, also adds its own unique elements, emphasizing the romantic and passionate nature of the scene in a way that is distinct from the play.

Q3 b Write a short essay on the visual style of Baz Luhrmann's Romeo+ Juliet.

Ans. Baz Luhrmann's 1996 film adaptation of William Shakespeare's Romeo and Juliet is a bold and visually striking interpretation of the classic tragedy. Luhrmann's visual style is characterized by its use of vibrant colors, frenetic camera movements, and anachronistic elements that serve to both update the story for a contemporary audience and pay homage to the original text.

One of the most notable features of Luhrmann's visual style is his use of color. The film is filled with bright and vivid hues, ranging from the deep reds and blues of the Capulet and Montague households to the neon pinks and greens of the Verona Beach cityscape. This use of color serves to heighten the emotional intensity of the film and create a sense of visual dynamism that is both playful and dramatic.

Another key aspect of Luhrmann's visual style is his use of camera movements. The film is characterized by its rapid editing and frenetic camera work, which serve to create a sense of urgency and excitement. The camera often moves in close to the characters, emphasizing their emotions and highlighting their facial expressions. This style is particularly effective during the film's action sequences, which are presented in a highly stylized and visually dynamic way.

Luhrmann's use of anachronistic elements is also a notable aspect of the film's visual style. While the story remains set in the original time period, the film features a range of contemporary elements,

from the guns and cars used by the characters to the modernized language and music. This blending of different eras serves to make the story feel fresh and relevant, while also emphasizing the timelessness of the themes and characters.

In conclusion, Baz Luhrmann's visual style in Romeo+ Juliet is a key aspect of the film's success. His use of color, camera movements, and anachronistic elements creates a bold and visually striking interpretation of Shakespeare's classic play. By updating the story for a contemporary audience while also remaining true to the original text, Luhrmann's visual style serves to highlight the timelessness of the story and make it relevant for a new generation of viewers.

Q4 a Elaborate the key elements of shot composition as described in "The Language of Film: Signs and Syntax" by James Monaco.

Ans. In "The Language of Film: Signs and Syntax," James Monaco describes several key elements of shot composition in cinema. These elements are used by filmmakers to visually communicate the story, emotions, and themes of their films. Below are some of the key elements of shot composition as described by Monaco:

Framing: Framing refers to the position and size of the image within the frame. The frame is the physical border of the image that the audience sees on the screen. Filmmakers use different types of framing to convey different moods and emotions. For example, a close-up of a character's face can convey their emotions and thoughts, while a long shot can establish the setting and context of the scene.

Camera angles: Camera angles refer to the position of the camera in relation to the subject being filmed. Low-angle shots make the subject appear more powerful or dominant, while high-angle shots make them appear weaker or more vulnerable. Dutch angles are shots where the camera is tilted, creating a sense of unease or tension.

Lighting: Lighting is an essential element of shot composition, as it can be used to create different moods and emotions. For example, harsh lighting can create a sense of tension or danger, while soft lighting can create a more romantic or intimate mood.

Movement: Movement refers to the motion of the camera or the subjects within the frame. Camera movement can be used to create a sense of energy and excitement, while subject movement can convey emotions and actions.

Color: Color can be used to create different moods and emotions. Bright colors can create a sense of happiness or energy, while muted colors can create a more subdued or melancholic mood.

Sound: Sound is an essential element of shot composition, as it can be used to create different moods and emotions. Music, sound effects, and dialogue can all be used to enhance the emotional impact of a scene.

By using these key elements of shot composition, filmmakers can create a powerful visual language that communicates the story, emotions, and themes of their films. By carefully crafting the framing, camera angles, lighting, movement, color, and sound of each shot, filmmakers can create a rich and immersive cinematic experience for their audiences.

OR

Q4 b Explore the representation of James Bond in terms of gender in both the literary and filmic texts of From Russia with Love.

Ans. From Russia with Love is a novel and a film in which James Bond is the main character. The representation of James Bond in terms of gender is a significant aspect of the texts, as Bond is often viewed as the archetypal male hero. However, both the literary and filmic texts present different versions of James Bond and his gender representation.

In the novel, Bond is portrayed as a typical male hero, who is confident, skilled, and fearless. He is described as tall, dark, and handsome, with a commanding presence that is both intimidating and attractive. Bond's masculinity is reinforced through his actions, as he engages in high-stakes espionage and violent confrontations with the enemy.

However, Bond's representation in the novel is also influenced by the cultural and social context of the time in which it was written. The novel was published in 1957, at a time when gender roles were more rigidly defined and traditional. Bond's masculinity can be seen as a response to these cultural norms, as he embodies the ideal of the "manly man" who is strong, powerful, and in control.

In the film adaptation of From Russia with Love, Bond's representation in terms of gender is more complex. While he retains many of the traits of the novel version of Bond, the film also introduces elements of vulnerability and sensitivity that challenge traditional notions of masculinity. For example, in the film, Bond shows concern for the well-being of his female companion, Tatiana Romanova, and is willing to risk his own life to protect her. This is a departure from the more detached and emotionally distant portrayal of Bond in the novel.

Moreover, the film also introduces a greater emphasis on physical attractiveness and sex appeal, both for Bond and his female co-stars. The camera lingers on Bond's muscular physique, and he is often shown shirtless or in tight-fitting clothing. This emphasis on physical appearance and sexual attraction is also reflected in the way the female characters are presented, with the camera often focusing on their curves and sensuality.

In both the literary and filmic texts of From Russia with Love, James Bond's representation in terms of gender is shaped by cultural and social norms of masculinity and femininity. While the novel presents a more traditional and rigid version of masculinity, the film challenges these norms by introducing elements of vulnerability and sexual appeal. Bond's representation in both texts is ultimately a reflection of the changing attitudes towards gender and sexuality in popular culture over time.

Q5 a Pinjar - the novel and the film - challenges patriarchal ideologies and the dominant narrative around the figure of the abducted woman. Discuss.

Ans. Pinjar is a novel and a film that explores the traumatic experiences of women who were abducted during the Partition of India in 1947. The texts challenge patriarchal ideologies and the dominant narrative around the figure of the abducted woman by presenting complex and nuanced portrayals of female characters who resist and subvert the expectations placed upon them.

In both the novel and the film, the character of Puro is a central figure who embodies this resistance. Puro is a young woman who is abducted by a man named Rashid during the Partition. Throughout the narrative, Puro's agency and autonomy are emphasized, as she refuses to conform to the expectations of her captor and instead actively works towards her own liberation.

Puro's resistance is also tied to a broader critique of patriarchal norms and gender-based violence. The novel and the film depict the violence and trauma that women experience during the Partition, and how these experiences are often ignored or silenced by the dominant narrative. Through the character of Puro and other female characters, the texts challenge these norms and emphasize the importance of giving voice to the experiences of women who have been subjected to violence and oppression.

Furthermore, the novel and the film also challenge the idea of women as passive victims. Puro is not simply a victim of her circumstances but actively seeks to shape her own destiny. She refuses to be defined by her abduction and instead uses her experience to empower herself and others.

Finally, the texts also challenge the notion of purity and virginity as defining characteristics of a woman's worth. Puro's abduction is initially framed as a loss of her purity, but the narrative ultimately rejects this notion and emphasizes the importance of valuing women for their resilience, intelligence, and strength.

In **conclusion, Pinjar** - the novel and the film - challenge patriarchal ideologies and the dominant narrative around the figure of the abducted woman by presenting complex and nuanced portrayals of female characters who resist and subvert the expectations placed upon them. Through the character of Puro and other female characters, the texts emphasize the importance of agency, autonomy, and empowerment for women who have been subjected to violence and oppression.

OR

Q5 b Compare and contrast the portrayal of life in Lahore by Bapsi Sidhwa and Deepa Mehta.

Ans. Bapsi Sidhwa and Deepa Mehta are two prominent artists who have explored the theme of life in Lahore in their respective works. While both artists portray life in Lahore, their portrayals are distinct in their styles, themes, and perspectives. This essay will compare and contrast the portrayal of life in Lahore by Bapsi Sidhwa and Deepa Mehta.

Bapsi Sidhwa is a Pakistani author who has written extensively about life in Lahore. Her novel, "Ice-Candy Man," provides a vivid and intricate portrayal of the city during the Partition of India in 1947. Through the experiences of her characters, Sidhwa paints a picture of a city in chaos, torn apart by violence, and struggling to cope with the aftermath of the Partition. The novel explores themes of communal violence, gender roles, and social hierarchies, offering a critique of the patriarchal norms and cultural stereotypes that define life in Lahore.

On the other hand, Deepa Mehta is a Canadian filmmaker who has explored the theme of life in Lahore through her film "Earth," which is based on Sidhwa's novel "Ice-Candy Man." Mehta's portrayal of Lahore is more visually-oriented and cinematic, using the city's landscapes and architectural features to evoke a sense of place and atmosphere. The film explores the themes of identity, displacement, and belonging, highlighting the challenges faced by characters who are caught between different cultural and religious identities.

While Sidhwa's portrayal of Lahore is more literary and narrative-driven, Mehta's is more visual and cinematic. Both artists, however, share a commitment to exploring the complexities of life in Lahore, highlighting the city's rich cultural heritage, its political history, and its social realities. Sidhwa's portrayal is more critical, exploring the city's darker side, while Mehta's is more contemplative, exploring the city's beauty and its power to evoke feelings of nostalgia and longing.

In **conclusion**, while both Bapsi Sidhwa and Deepa Mehta portray life in Lahore in their respective works, their portrayals are distinct in their styles, themes, and perspectives. Sidhwa's portrayal is more literary and critical, exploring the city's dark realities, while Mehta's is more cinematic and contemplative, evoking a sense of place and atmosphere. Nonetheless, both artists share a commitment to exploring the complexities of life in Lahore, highlighting the city's cultural richness, its political history, and its social realities.

Q6 a Both adapted versions of Romeo and Juliet in your course depart significantly from Shakespeare's play. Critically analyse these departures.

Ans. The two adapted versions of Romeo and Juliet in this course, Franco Zeffirelli's 1968 film and Baz Luhrmann's 1996 film, both depart significantly from Shakespeare's original play. While Zeffirelli's adaptation largely remains faithful to the text, Luhrmann's version takes greater liberties in its interpretation. This essay will critically analyze the departures from Shakespeare's play in both adaptations.

Zeffirelli's adaptation remains largely faithful to Shakespeare's play in terms of the plot, dialogue, and characterizations. The significant departure from the original text is the casting of actors who are much older than the characters they portray. This departure has been criticized for failing to capture the youth and innocence of the characters, which is central to the play's themes. Furthermore, Zeffirelli emphasizes the traditional, romantic elements of the play, rather than exploring its darker, more violent themes.

In **contrast**, Luhrmann's adaptation departs from Shakespeare's play in significant ways. The film is set in a contemporary urban environment and features modern technology such as guns, cars, and loud music. This departure is intentional and aims to make the story relevant to a modern audience. Luhrmann also takes liberties with the dialogue, incorporating modern language and slang. While this may make the dialogue more accessible to contemporary audiences, it also removes the lyrical beauty of Shakespeare's language.

Moreover, Luhrmann's film also departs from the original text in terms of characterizations. The film presents Romeo and Juliet as rebellious, passionate young lovers who are willing to break free from their families' expectations and societal norms. This portrayal aligns with contemporary attitudes towards love and romance, which prioritize individual desire over familial obligations. In contrast, Shakespeare's play presents the characters as torn between their familial obligations and their love for one another.

In **conclusion**, while both adaptations depart from Shakespeare's play, they do so in different ways. Zeffirelli's film takes a more traditional approach, while Luhrmann's film seeks to update the story for a contemporary audience. Both adaptations have been praised for their unique contributions to the Romeo and Juliet canon, but they have also been criticized for their departures from the original text.

OR

Q6 b Any cinematic adaptation has to be studied in its historical context and in terms of its use of image and sound. Discuss with reference to any two films in your course.

Ans. Cinematic adaptations are never created in a vacuum and must be studied in their historical context to fully understand their meaning and significance. In addition, the use of image and sound is a critical aspect of filmmaking that can greatly impact the interpretation of a film. In this essay, I will explore the historical context and use of image and sound in two films in my course, "Throne of Blood" and "Mughal-e-Azam."

"Throne of Blood" is a 1957 Japanese film directed by Akira Kurosawa, and it is an adaptation of Shakespeare's play "Macbeth." One of the significant ways that the film reflects its historical context is through the use of imagery. Kurosawa was a contemporary of the post-World War II generation, and his film is infused with the trauma of Japan's recent defeat and occupation by the United States. This is evident in the way he uses the imagery of fog to symbolize the confusion and instability of a nation grappling with its identity after a major upheaval. Moreover, the film's portrayal of gender roles is also reflective of Japan's post-war era, as the women in the film are strong and independent characters, reflecting the changing status of women in Japanese society.

The use of sound in "Throne of Blood" also plays a significant role in the film's interpretation. The film's soundtrack is primarily composed of traditional Japanese instruments, such as the shakuhachi flute and taiko drums. This choice of music reflects the film's Japanese cultural identity and creates a sense of tension and unease that is perfectly suited to the film's dark, violent subject matter.

"Mughal-e-Azam" is a 1960 Indian film directed by K. Asif, and it is an epic historical romance set in 16th century India. The film's portrayal of the Mughal Empire reflects India's post-independence era, in which national identity and cultural heritage were central concerns. The film is a lavish spectacle that celebrates the grandeur and beauty of Indian culture, featuring intricate costumes, elaborate sets, and epic battle scenes.

The use of color in "Mughal-e-Azam" is particularly noteworthy, as the film is one of the first Indian films to be shot in Technicolor. The vibrant, saturated colors of the film's costumes and sets are breathtaking, adding to the film's grandeur and spectacle. The film's soundtrack is also an essential element, featuring traditional Indian music that further immerses the audience in the world of the film.

In conclusion, the historical context and use of image and sound are critical elements of any cinematic adaptation. In "Throne of Blood" and "Mughal-e-Azam," both the filmmakers have made deliberate choices that reflect their cultural identities and the time periods in which they were created. By studying these elements, we gain a deeper understanding of the films and their significance in the cinematic canon.