

**This e-Content is for**  
**B.A. (English): Semester-6th (Third Year)**  
**Literature in Films and Media Studies (Paper-2)**

**Paper Code- A040602T**

**Unit – 1**

- **James Monaco, ‘The Language of Film: Signs and Syntax’, in *How to Read a Film: The World of Movies, Media 7 Multimedia* (New York: OUP, 2009) Chapter-3, pp. 170-249-**

James Monaco is an American film critic, author, publisher, and educator. He has written a total of seven books, primarily about the subject of filmmaking. In 1982, he founded Baseline – a forerunner of the IMDb – which was later taken over by the New York Times Company. He has taught at Columbia University, New York University, The New School for Social Research, and the City University of New York. Additionally, he has written for The New York Times. In his essay, “The Language of Film: Signs and Syntax”, Monaco states that film is a language unique from English or mathematics, but follows several similarities with other languages. For example, those more experienced in film would be considered more cinematically literate, and can understand the filmmaker’s decisions in regards to camera usage, lighting, and sound design. Through different techniques, the filmmaker is able to express a certain viewpoint, idea, or opinion in a specified and intended interpretation of a film. Additionally, Monaco supports his statement with scientific and psychological reasons, which include the linguistic aspect of film. Film is considered as another form and way to communicate meaning, both denotatively and connotatively. Because film can give us such a close approximation of reality, it can communicate a precise knowledge that written or spoken language seldom can.

**Unit – 2**

- **William Shakespeare- The Comedy of Errors, and its adaptation Angoor (1982 film; Directed by Gulzar)**

William Shakespeare has remained pivotal in the entertainment industry, with his plays becoming the foundation for many adaptations and derivative dramas and literary works. His works have transgressed the boundaries of location and time, as his stories do not remain confined to the Elizabethan era of England. The film *Angoor* makes several digressions from the original storyline of the play; taking generous creative liberty to tweak certain characters to have a life of their own. The character of Egeon, for instance, who plays an important role till the end of the play, is killed off rather unceremoniously and abruptly

after the shipwreck. The Syracuse an Ashok, so to speak, a man of eccentric spirit himself is an avid reader of Hindi crime thriller novels and is a highly suspicious individual. In *The Comedy of Errors*, Egeon mentions to the Duke of Ephesus, that his younger son went out in search for his older twin after the age of eighteen.

### Unit – 3

- **Khushwant Singh- Train to Pakistan, and its adaptation Train to Pakistan (1998 film: Directed by Pamela Rooks)-**

*Train to Pakistan* is a 1998 Indian Hindi film adapted from Khushwant Singh's 1956 classic novel by the same name set in the Partition of India of 1947 and directed by Pamela Rooks. The film stars Nirmal Pandey, Rajit Kapur, Mohan Agashe, Smriti Mishra, Mangal Dhillon and Divya Dutta. The film develops around the love affair of small-time dacoit Juggut Singh (Nirmal Pandey), with a local Muslim girl, Nooran (Smriti Mishra). *Mano Majra*, incidentally, was the original title of the book upon its release in 1956. The villagers are a mix of Sikhs and Muslims, who live in harmony. The Sikhs own most of the land, and the Muslims work as labourers. During the summer of 1947, when the Partition of India was taking place, the entire country was a hotbed of extremism and intolerance. The Muslims in India moved towards the newly formed Pakistan, and the Hindus and Sikhs in Pakistan migrated to refugee camps in India. One day, a train arrives from Pakistan, which carries bodies of all the Sikh and Hindu children, Women and Men who have been butchered while they tried to depart from Pakistan. That is when this quiet village is changed forever.

### Unit – 4

- **R.N. Tagor- Kabuliwala and its adaptation Kabuliwala (1961) film ; Directed by Heman Gupta-**

The story's by Rabindranath Tagore, it's produced by Bimal Roy (directed by Hemen Gupta), it stars Balraj Sahni, and it has one of the loveliest patriotic songs: *Ae mere pyaare watan*. In *Kabuliwala* is a simple, bitter-sweet, sad but yet eventually hopeful tale of the love between a little girl and a Pathan. Tagore's work was a short story, but it's built up deftly into a film, with believable characters (who fortunately don't detract from the original story) and a gentle, quiet pace that retains the simplicity of the tale. It begins in Afghanistan, where a poor Pathan, Abdur Rahman Khan (Balraj Sahni) lives with his old mother and his little daughter Ameena (Baby Farida). Khan is a widower and has had to mortgage his land and home to pay for the treatment of Ameena, who's just recovered from a long illness. Khan realizes that the only way he can earn money to pay off his debts is to travel to India and take up some trade there.

### Unit – 4

I	James Monaco, 'The Language of Film: Signs and Syntax', in <i>How to Read a Film: The World of Movies, Media &amp; Multimedia</i> (New York: OUP, 2009) Chapter-3, pp.170-249
II	William Shakespeare- <i>The Comedy of Errors</i> , and its adaptation <b>Angoor</b> (1982 film; Directed by Gulzar)
III	Khushwant Singh- <i>Train to Pakistan</i> , and its adaptation <b>Train to Pakistan</b> (1998 film; Directed by Pamela Rooks)
IV	R.N.Tagore- <i>Kabuliwala</i> and its adaptation <b>Kabuliwala</b> (1961 film; Directed by Hemen Gupta)
V	Ruskin Bond: <i>A Flight of Pigeon</i> , And its adaptation, <i>Junoon</i> , 1978 Film by Shyam Benegal
VI	R.K.Narayan: <i>The Guide</i> and its adaptation, <i>Guide</i> 1965 Film by Vijay Anand
VII	Script Writing Dialogue Writing