

**BACHELOR OF ARTS EXAMINATION, 2025**

**1st Year, 2nd Semester**

**DEPARTMENT OF FILM STUDIES**

**Subject Code : ARTS/FILM/UG/MDC/TH/12/102**

**INDIAN CINEMA : MAINSTREAMS AND ALTERNATIVES**

**Time : Two Hours**

**Full Marks : 30**

Answer *all four* questions. Answers can be written either in English or in Bengali, but all answers should be in the same language.

1. a) Analyze with examples how in *Pather Panchali* (1955) Satyajit Ray constructs Apu and Durga as representative figures who inhabit the experiential realm of colonial India. (CO 1: 10)

**OR**

- b) Examine with examples how Satyajit Ray mobilizes diegetic naturalism and an observational mode to present the advent of modernity. (CO 1: 10)
2. a) Discuss briefly how the melodramatic mode is deployed in *Pyaasa* (1957) to make the city appear both real and cinematic. (CO 2: 5)

**OR**

- b) By commenting on any sequence from *Jaane Bhi do Yaaro* (1983) elaborate how Bombay's overgrowth is perceived as both absurdly comic and overtly tragic. (CO 2: 5)
3. a) By citing an example, discuss how *Meghe Dhaka Tara* (1960) interweaves Nita's personal tragedy with the archetypal. (CO 3: 5)

**OR**

- b) By examining any sequence from Mrinal Sen's films show how they locate the individual within the rubric of urban middle-class struggles. (CO 3: 5)
4. a) By analyzing scenes from popular Amitabh Bachchan films discuss how his on-screen persona bore a complicated history of discontent. (CO 4: 10)

**OR**

- b) Through a close-reading of select scenes from *Kaala* (2018) discuss how 'Super Star Rajni's stardom is premised on a desire for 'subaltern sovereignty'. (CO 4: 10)

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