

5941

4

OR

- (b) Analyse with examples from the prescribed texts how sound and music play an important role in cinematic adaptations of literary texts.

(3000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5941 H

Unique Paper Code : 2034001205

Name of the Paper : Cinematic Adaptations of Literary Texts

Name of the Course : Common Prog Group : GE

Semester : II

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are COMPULSORY.
3. Candidates have to answer All questions in Part A and Any 3 questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

PART A

1. (a) Write a short note on the portrayal of the character of Cassio in Shakespeare's *Othello*.

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5941

2

OR

- (b) Write a short note on the portrayal of Iago in Oliver Parker's adaptation of Shakespeare's *Othello*.
2. (a) Write a short note on the significance of the Marabar Caves in E. M. Forster's *A Passage to India*.

OR

- (b) Write a short note on the portrayal of Richard Fielding in David Lean's *A Passage to India*.
3. (a) Write a brief note on the portrayal of Kay Adams in Puzo's *The Godfather*.

OR

- (b) Write a brief note on the portrayal of Vito Corleone in Coppola's *The Godfather*.

PART B

4. (a) Discuss the role of racism in the tragedy of *Othello* and Desdemona in Shakespeare's *Othello*.

5941

3

OR

- (b) Critically examine the representation of patriarchy in Oliver Parker's adaptation of Shakespeare's *Othello*.
5. (a) Critically explore the depiction of gender in E. M. Forster's *A Passage to India*.

OR

- (b) Compare and contrast David Lean's film *A Passage to India* with E. M. Forster's novel *A Passage to India*.
6. (a) Discuss the depiction of organized crime and violence in Puzo's *The Godfather*.

OR

- (b) Compare and contrast Coppola's film *The Godfather* with Puzo's novel *The Godfather*.
7. (a) What challenges emerge in the adaptation of literary texts into cinematic texts? Discuss with suitable examples from the prescribed texts.