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7. (a) Taking suitable examples from the prescribed texts, discuss the challenges in exploring literary texts through cinematic lens.

OR

- (b) Do you think that the visual and the aural in the cinematic adaptations enhance our critical appreciation of the original literary text? Discuss with close reference to any prescribed texts.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4945

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Unique Paper Code : 2034001205

Name of the Paper : Cinematic Adaptations of
Literary Texts

Name of the Course : **Generic Elective (GE) :
English**

Semester : II/IV/VI

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 are compulsory.
3. Candidates have to answer **ALL** questions in **PART A** and **ANY THREE** questions in **PART B**.
4. Questions in **PART A** carry 10 marks each and questions in **PART B** carry 20 marks each.

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PART A

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

OR

- (b) Write a short note on the depiction of Cassio in Oliver Parker's adaptation of Shakespeare's *Othello*.

2. (a) Write a short note on the depiction of Mrs. Moore in E. M. Forster's *A Passage to India*.

OR

- (b) Write a short note on the significance of friendship between Aziz and Fielding in David Lean's *A Passage to India*.

3. (a) Write a brief note on the depiction of Carlo Rizzi in Puzo's *The Godfather*.

OR

- (b) Write a short note on the Baptism sequence in Coppola's *The Godfather*.

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PART B

4. (a) Critically explore the depiction of women and patriarchy in Shakespeare's *Othello*.

OR

- (b) Discuss how Oliver Parker's *Othello* explore Othello's race and its effect on how others treat him in the film.

5. (a) Critically explore the title of E. M. Forster's novel *A Passage to India*.

OR

- (b) Does David Lean's *A Passage to India* offer hope for cross-cultural understanding and harmony? Discuss.

6. (a) Critically examine Puzo's *The Godfather* as a crime novel set in the 1940s and 50s world of Italian-American mafia.

OR

- (b) Discuss the role and function of female characters in Coppola's *The Godfather*.

P.T.O.