

7. (a) With suitable examples from the prescribed texts, discuss how cinematic adaptations can offer critical interpretations of the source literary texts, enhancing our understanding of the literary text in the process.

OR

- (b) Analyse with examples from the prescribed texts how cinematic adaptations through the power of moving images, sound and music capture the essence of their source literary texts.

(500)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4469

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Unique Paper Code : 2034001205

Name of the Paper : Cinematic Adaptations of
Literary Texts

Name of the Course : **Common Prog Group**
Generic Elective (GE)

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 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.

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PART A

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

OR

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

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

OR

- (b) Write a short note on the portrayal of Fielding in David Lean's *A Passage to India*.

3. (a) Write a brief note on the depiction of Albert "Al" Neri in Puzo's *The Godfather*.

OR

- (b) Write a short note on the "Horse's Head" scene in Coppola's *The Godfather*.

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PART B

4. (a) Critically explore the depiction of female characters in Shakespeare's *Othello*.

OR

- (b) Critically examine the depiction of love, jealousy and despair in Oliver Parker's cinematic adaptation of Shakespeare's *Othello*.

5. (a) Discuss the use of symbolism in E. M. Forster's *A Passage to India*.

OR

- (b) Critically explore the importance of the trial of Dr. Aziz in David Lean's *A Passage to India*.

6. (a) Critically examine the transformation of Michael Corleone from a war hero to the feared Don in Puzo's *The Godfather*.

OR

- (b) How does Coppola's film *The Godfather* explore themes of loyalty and betrayal? Discuss.

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