

OR

(b) With reference to the prescribed readings, discuss how Laila Kapoor's body is made into a central trope in *Margarita with a Straw*.

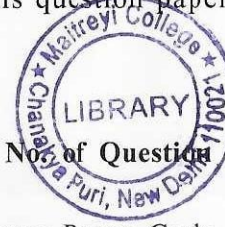
7. (a) Do you think film adaptations should remain faithful/true to the literary text? In your opinion what is a good adaptation? Give a reasoned answer. You may choose to illustrate your answer from the prescribed film texts in your course.

OR

(b) Image and sound are integral parts of the language of cinema. Discuss with examples from any two films prescribed in your course.

(2000)

[This question paper contains 4 printed pages.]



08.01.2024(M)  
Your Roll No.....

Sr. No. of Question Paper : 687

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Unique Paper Code : 2033102001

Name of the Paper : Literature and Cinema

Name of the Course : Bachelor of Arts (Honours Course) English-DSE

Semester : III

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** the 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.

P.T.O.

## Part – A

1. (a) Write a brief note on the significance of denotative and connotative meanings in cinema as discussed in James Monaco's prescribed text.

OR

- (b) Write a short note on the depiction of exploitation of labour in the industrialised world of Charlie Chaplin's *Modern Times*?
2. (a) Write a short note on the transformation of the three witches in *Macbeth* into Pandit and Purohit in *Maqbool*.

OR

- (b) Write a short note on setting in *Throne of Blood*. Does the change impact the screen adaptation from Shakespeare's play to Kurosawa's film.
3. (a) Briefly discuss the use of cinematography in *Thelma and Louise*.

OR

- (b) Write a short note on the male gaze.

## Part – B

4. (a) With close reference to the prescribed text of James Monaco, discuss the significance of montage in films.

OR

- (b) How does Chaplin combine humour and political commentary in *Modern Times*? Illustrate with examples from the film.
5. (a) Compare and contrast the setting and background of the play *Macbeth* and its cinematic adaptation in *Maqbool*.

OR

- (b) Discuss the similarities and differences in characterisations of the protagonists in Shakespeare's play *Macbeth* and their cinematic translations in either *Throne of Blood* or *Maqbool*.
6. (a) With close reference to 'Visual Pleasure and Narrative Cinema', discuss what Mulvey means by the "codes" of the patriarchal order in mainstream cinema.