The literary canon is centuries old and Cinema too is celebrating its hundred years. After this long, eventful journey that has been embarked upon by both these creative forms, one looks back in awe at the magnificence and the magic that both forms have created, be it individually or communally. The power of the pen and the eye of the camera, both have played a significant role in shaping society and redefining its norms.

After spending more than three years into this research, it is time now to pause and contemplate on the vast ocean of knowledge that one has managed to swim in. Well, the process of acquiring knowledge can never be inundated and at some points one still struggles to stay afloat, but surely this journey has been an enlightening one. Be it Elizabeth Bennet in Pride and Prejudice, the Moor in Othello, Harry Potter in Harry Potter series or even our loved Ryan in Five Point Someone popularly recreated as Rancho in the movie Three Idiots. All these and many more characters have been a part of the reader’s or the audiences’ virtual world. The magic created by Cinema and the enigma created by literature have enthralled people of all ages and influenced society in various forms.
Celebrating Hundred Years of Indian Cinema

Indian Cinema is a century old and is proudly celebrating its existence in all possible ways and forms. Cinema today is not just limited to the Tinsel Town but has its popularity spread worldwide. Its audience has moved from being just the ‘common man’ to people belonging to all walks and frames of life. Cinema has pepped up their lives, added glamour to it, made them ponder, made them follow it or even at times reflected their own lives.

In this research, four out of five movies that have been selected happen to be Bollywood movies. Slum Dog Millionaire that talks about India is made by a Hollywood director but has its star cast from Bollywood itself. For people in India, cinema is not just a means of entertainment it is an integral part of their
existence, a means of spreading awareness, an escape from their melancholic, mundane lives. The three hours that an Indian spends in the company of his or her favourite star are an escape for him into a fantasy world where all that he has ever wanted for himself is seen coming true on the 30 feet by 70 feet screen. Cinema continues to retain its magic over the lives of Indians and is proudly celebrating its long 100 year journey.

Indian cinema has an identity that is unique and unmatched. We have moved from the black and white silent films to coloured, 3D movies but our cinema continues to retain its basic essence that is to entertain. Father of Indian cinema, Dhundiraj Govind Phalke, popularly known as Dadasaheb Phalke, directed and produced the first silent movie Raja Harishchandra in 1913, and laid the foundation for the beginning of a massive feature film industry that now shines in India and abroad. A new revolution began in 1931 when India's first talkie Alam Ara directed by Ardeshir Irani, was released. As time passed, the industry prospered with the help and contribution of film personalities like Debaki Bose, Chetan Anand, SS Bose and Nitin Anand. 50s and 60s were considered as the 'Golden Age of Indian Cinema'. Filmmakers like Satyajit
Ray, Ritwik Ghatak, Guru Dutt, Bimal Roy, Mehboob Khan, K Asif, Raj Kapoor, KV Reddy, L V Prasad and Ramu Kariat made waves in their respective film industries and they went on to make classics like Pather Panchali, Madhumati, Do Bheega Zameen, Shree 420, Awaara, Pyasa, Mother India, Mughal E Azam, Mayabazar among many other films.

The 70s completely changed the way films were made. Changing social norms and changing economies influenced movies and the companies that made them. The narrative style, the story structure, content and the characters also changed. It was the age of the angry young man. The eighties was an era of women film makers. Vijaya Mehta ('Rao Saheb') Sai Pranjpye ('Chashme Baddoor', 'Katha', 'Sparsh'), Kalpana Lajimi ('Ek Pal'), Prema Karanth ('Phaniamma') and Meera Nair ('Salaam Bombay'). It was also the age of 'Umrao Jaan'.

The industry moved a step ahead and 90's captivated the audiences with their action packed performances. This was an era of mixed genre of romantic, thrillers, action and comedy films. Indian cinema finally found global mass appeal at the turn of 21st century. Today, we are celebrating 100 glorious years of Indian film industry and by now, various stars have graced the silver screen with their unique acting skills. Beginning from Prithviraj Kapoor to Raj Kapoor, Dev Anand to Amitabh Bachchan, Nargis to Rekha, then Shahrukh Khan, Madhuri Dixit and now the new generation of stars including Ranbir Kapoor and Sonakshi Sinha, Priyanka Chopra, Kareena Kapoor, Dipika...
Padukone, Imran khan, Anushka Sharma. All of them and many others have taken the journey of the Tinsel town ahead. Indian film industry is the largest and oldest in the world as over 1,000 films are made every year in different languages.

As the world became a global village, the industry reached out further to international audiences. The emergence of new age filmmakers like Mani Ratnam, Ram Gopal Varma, Madhur Bhandarkar, Anurag Kashyap, Anurag Basu, Deva Katta, Nagesh Kukunoor, Rajkumar Hirani, Dibakar Banerjee, Vishal Bhardwaj and others have redefined cinema and helped it in achieving a new milestone. Indian art cinema has not gone unnoticed either. Adoor Gopalakrishnan, Ritwik Ghatak, Aravindan, Satyajit Ray, Shyam Benegal, Shaji Karun and several other art film directors have made movies that gave India international fame and glory. A revolution has taken place in terms of defining glamour, entertainment, commercial values, budgeting, marketing and box office reports. To mark the Centenary celebrations of Indian Cinema, The Information and Broadcasting Ministry has also instituted a centenary award which will be given to a path breaking film every year at the International Film Festival of India (IFFI) in Goa from the year 2012 onwards.
Film Adaptations

Film adaptations have been made since the early days of cinema, but the last
decade or so has seen an increase in their popularity. Unfortunately, in many
cases a film adaptation can be done poorly, leaving audiences puzzled as to
why director felt the need to trample all over someone else's beloved story.
However, the demand behind the adaptations cannot be denied, neither the fact
that when they're done right they can yield some entertaining, memorable and
lucrative artistic achievements. The benefit of any adaptation, especially
adaptations of popular works is that they already have a foundation of fans.
This can also be a drawback because the expectations for a film adaptation can
run very high, setting a movie up for huge success if it delivers and massive
failure if it doesn't. Discussing about the controversial *The Da Vinci Code*,
criticized by critics all over the world, it is clear why this book's movie
adaptation was the second highest grossing movie worldwide of 2006 a feat that surely would not have been accomplished if it were not for the popularity attached to the film before its release due to Dan Brown's book of the same name.

As Corrigan mentions in his book that "One estimate claims that 30 percent of the movies today derive from novels and that 80 percent of the books classified as best sellers have been adapted to the cinema. If the connection between the two practices has persisted so adamantly through the years, it seems especially pressing now, at the end of twentieth century, as an index of why the movies are important, why literature still matters, and what both have to offer to a cultural period in which boundaries are continually being redrawn." ^4

The above remark astutely sums up major issues concerning film adaptations of literary works. The continuous interaction between literature and film, although it is usually, film that initiates the interaction, has generated substantial amounts of debate and received legitimate attention. Therefore, John Ellis finds the aim of an adaptation as:

"The adaptation trades upon the memory of the novel, a memory that can derive from actual reading, or as is more likely with the classic of literature, a generally circulated cultural memory. The adaptation consumes this memory, aiming to efface it with the presence of its own images. The successful
adaptation is one that is able to replace the memory of the novel with the process of a filmic or television representation.  

Sometimes the movie overshadows the popularity of the book in its adapted from, but most often a successful adaptation mirrors and builds upon the success of the adapted material. As with The Lord of the Rings, a very popular fantasy epic turned into a hugely successful film trilogy. No matter what critics might say about a person's imagination, one thing that can't be argued is that a film adaptation, even for something as widely read as The Lord of the Rings, reaches so many more people than a book in our age and consequently can incite people to go read. The general rule is that a film adaptation is most successful when it's most faithful to the original source, be it a novel, comic book or a graphic novel.

The components of a good novel are not the same as those of a good film. A writer's command of language cannot be faithfully reproduced as images on a screen and dialogue. What can be reproduced is the spirit of the work, the story and the characters but when the moviemakers stray too far from the spirit of the source, as with the 1995 adaptation The Scarlet Letter, among many others, it will usually results in a bad adaptation. Of course an adaptation can fail for several other reasons as well. In the same way, there are a few things that simply can't be adapted. Many modern novels and short stories in particular where the internal action of the characters can't be replicated in film as today's
audiences are less tolerable of a narrative presence in film. A movie adaptation is an attempt to invert a process that gets its magic not from the clumsy hand of Hollywood or our very own Bollywood, but from the imaginations and autonomy of the writers who create the original stories, and the interpretations of thoughts.

Some films are optical illusions. They appear much larger and grander than they actually are. Sometimes this is due to a conscious trick, a manipulation perpetuated by a heady filmmaker or a pretentiously worded script. Other times the illusion is ‘real’ where the film manages to convert something technically small and simple into a textured mosaic of vibrant colors.

**The Fidelity Discourse**

Ever since the first story-telling film was created in the beginning of twentieth century, the opinion has prevailed in many circles that the film is essentially a form of literature. This, however, is not exactly true. While the film and literature both aim to express concrete situations involving the development of the plot and the exposition of character and environment, the mediums through which they seek to accomplish these ends are entirely different. The film depicts the concrete situations involving plot development and characterization, setting and environment, emotional reactions and philosophic attitudes and concepts, by means of a series of plastic images, visual representations projected upon a screen in a park ended room before an audience. It is thus seen and heard by its audience and secures its characteristics form and rhythm.
by the purely filmic process of editing. The medium of literature is however, is words. The novelist originally creates words or sentences in order to achieve the maximum literary power and to stir the thoughts and emotions of the readers. In spite of such basic differences of form and style, it is a well accepted fact that right from the birth of this new art-form in the twentieth century, filmmakers had to turn to literature, and especially novels, to go on supplying them with the essential ingredient upon which their narration is based, namely the story. Through film theorist as well as the literary critics constantly dwell upon the Interrelationship between the two art forms of literature and film, they also make aware that both of them are not the same medium. Thus the controversy about the relationship of the novel and the film is perhaps a hundred years old, beginning right from the days of Cinematographic history. Though ideally the novel and the film should be regarded as Independent entities, several critics have stressed upon the question of narrativity and fidelity to the text.

Film's strength has always been the expression of emotions, but the camera is still unable to photograph thoughts and, as such, it seems somewhat incomplete. Without words, the essence of cinema remains unfinished. In discussing the aesthetics of film adaptation, the basic question pertains to what the literary text gains or losses in the process of celluloid transposition. This answer is movie specific and cannot be generic. Direct translation of literature into cinema is not possible because of the tremendous change in dimension and
technique of the two mediums. Nonetheless film makers keep on adapting continuously and endlessly to produce works that are in themselves new artistic achievements.

After everything said and done one arrives at a few conclusions that can be derived from this research. At first, it was a deliberate choice to select novels that belong to different ages or genres of English literature. This choice added a lot more to the insight that it would have otherwise rendered. Studying all the ages of English literature had a different impact because all are unique in their own ways. *Pride and Prejudice* is a Victorian novel and the rest fall widely in the Modern or the Post modern age of literature. Here too there is a huge difference in these texts because all of them highlight different themes. *Q and A* or *Slum Dog Millionaire* being the latest of them all shows the true picture of Modern India. The novels in general have had a very deep rooted themes like search for identity, the immigrant experience, the patriotic spirit, women related issues, the Post Modern viewpoint, family ties, magical healing, love in its various forms to name a few. All the selected novels have been written by well known authors who have a name in the literary world. It was a delight to study their works and then does some research on them. The movies made on these novels too have been phenomenal. A few of them retain the enigma of the text and the others barely touch its contents.
After putting in all the effort in this thesis some new and interesting findings have come up. Four out of five texts taken up in thesis have been written by women. To begin with, *Pride and Prejudice* by Jane Austen, *The Namesake* by Jhumpa Lahiri, *Cracking India* by Bapsi Sidhwa and *The Mistress of Spices* by Chitra Devakaruni Bannerjee. All these women writers have written novels that talk of various themes, ages, characters and issues. However it would be unfair to club all the authors and their works under one common heading because they are similar yet dissimilar in their own unique and interesting ways.

The first chapter is based on Jane Austen’s *Pride and Prejudice*. She was a representative of her age, her works stretch beyond time and age. Her Victorian sensibility and extremely narrow focus extends into a wide range of concerns. Her books can be viewed as good romance novels, more broadly as sharp critiques of nineteenth-century vanity, cruelty and folly and also as an indictment of a social system and economic system dedicated to the marginalization of the human experience. *Pride and Prejudice* can't be reduced to the charge of a ‘romance novel,’ which has occasionally been levied against it. Austen's patriarchal world feels obliged to carve a happy ending. *Pride and Prejudice*, in the imperfection of its conclusion, rises from the mechanics of a pleasant plot to the level of great art.

The Indian film version of this timeless classic has been interestingly brought to screen by Gurinder Chadha. She is a diasporic film maker who wants us to
think about how immigrants actually live in, not merely surviving another
country and culture. In particular, her camera lens zooms in on the lives of
young people who out of necessity become skilful in negotiating two worlds
and two cultures. Her stories layer multiple conversations between immigrants
and their native neighbours, immigrants and their families back home and also
between immigrants and their children. What emerges often through a haze of
alienation and conflict is the generative and creative aspect of the diaspora
experience. Ironically and effectively, she chooses to deal with such complex
relationships by focusing on the proverbial kitchen table. This appreciation for
the small things, her ability to paint people's everyday lives in epic forms,
seems to be what gives her work authenticity and depth with the perfect humor.
On the first viewing the move is a fun to watch, but subsequent viewings reveal
that sometimes Chadha's stereotypes and caricatures in the moves become too
over- bearing and pompous and the movies starts looking like a typical product
made especially for the Indian diaspora. This makes the movie lose its
universal appeal. Today, almost after 192 years, Chadha breaks the archaic
notion that a woman's sole value is based on how well she marries, portraying
the rural Indian village of Amritsar as a class-conscious society similar to
Longbourn, England where a single, young woman need only marry a wealthy
prominent husband to improve her social standing. She shifts the focus of the
classic story into 21st century India retaining same themes but in a modern
setting. Overall the movie turns out to be an impressive and colorful work
presented to us in a light hearted but profound manner.
Chitra Banerjee Divakaruni ventures into unfathomable world of magic, myth and fantasy blending it with a contemporary multi-cultural world and its reality in her novel *The Mistress of Spices*. The central themes of feminine spirituality and cultural identity are rich throughout the novel. Tilo is the healer and her store is the panacea for a number of people belonging to her community who come to her spice store. This novel beautifully carves out the theme of ‘quest’ for one’s real self in this modern world. *The Mistress of Spices* adopts a complex strategy for portraying the diasporic identity. She makes use of a fable in order to explore the various kinds of problems encountered by immigrants who come to the promised land of silver pavements and golden roofs. In this novel the first person narrative has been adopted from the perspective of Tilo or Tilotama, who has been trained to extract the essence of the spices and make them to alleviate pain, solve problems and help people live better lives. The Mistress of spices the deliberate gendering of the word to undercut the power associated with mastery supernatural powers is to be noted the novel validates women’s empowerment through articulation of their desires.

The magical realism of the east, the exotic land viewed by western eyes glance the Indian beauty of spices and their magic. The diasporic aspects which we come across in the Mistress of spices gives the sources of changing the names of characters, which the Indians all in alien shores, as Tilotama becomes Tilo, Jagjit becomes Jaggi, all these visions give us the diasporic view, which we refer to in this novel. Another basic aspect of diaspora is Multiculturalism; we
have come across through this through the lives of Geeta, Jagjit and Mrs. Ahuja or Lalita. Divakaruni's texts are powerful and significant; they are particularly effective in mapping the contours of the new south Asian community in the United States.

The movie is a commercialized version of a story that had a deep and a far reaching effect when it was penned down but when the same version was shown on screen it was merely dragged down to a level of an insipid romance with love being its major theme. The diasporic dilemma could not be captured in detail and the movement of the plot remained slow. Characters too were lesser in number and acting and chemistry of the main characters was bland. The good thing about the movie was cinematography and the sensual appeal. Therefore, the novel and the movie cannot be compared kept on same pedestal. The novel is a literary masterpiece and the movie barely managed to be recognized at the box office. The next chapter of this journey was a pleasurable one. Jhumpa Lahiri, the author of *The Namesake* writes works which also capture the diasporic experience. In *The Namesake*, she talks of the alienation, anxiety, helplessness and the bonding that one experiences while living away from one's homeland. It makes an important mark on our individuality, reshapes many of our old beliefs and keeps our heart strongly grounded to the homeland. The book is a detailed and a joyful journey that links two distinct cultures and beautifully brings about the metamorphosis of 'Gogol'. Both the movie and the book are a delightful experience to witness and both speak
volumes of the perfect craftsmanship shown by the two women. Jhumpa Lahiri’s writings are autobiographical in nature and her style of writing is plain and effective. Mira Nair, the director of The Namesake makes movies that are both personal and powerful. She has brought out the mystery in her characters, made them shuffle between family and self and artistically brought about their self revelation. The way Jhumpa Lahiri writes it, in the same way Mira Nair directs it. Tabu, Irrfan Khan brings to life the imagined characters of Ashima and Gogol. A story of a Bengali couple who settles in The United States and brings up two American born children is not just another portrayal of a modern life but a wonderfully painted canvas in which every color has its significance.

Another masterpiece written by Bapsi Sidhwa, a Pakistani, Parsee writer forms the content of the next chapter. This interesting study of the novel Ice Candy Man and the movie 1947 Earth is a painful reflection of the partition times. The screen version of this work is created by Deepa Mehta who had recreated the story without digressions and remained faithful to its text version. When we sit down to draw comparisons between the book and the movie version we cannot escape talking about the culture that forms their basis. The Parsis and parsi culture has been shown in the novel. Overall the Ice Candy Man is an autobiographical novel of upheaval, partition and politics which includes people from all communities Hindus, Muslims, Sikhs, Parsis and Christians. Thus a multiple perspective of partition comes out in the form of communal and religious frenzy. The girl child Lenny as the narrator gives uniqueness to
the form of the novel. An added amount of sympathy is given to the girl child narrator as she happens to give the perspective of partition from a child’s eye. In the movie, the narrator is seen from a distance, she resembles Bapsi Sidhwa.

We have a very strong theme of feminism running throughout the novel. The Ayah, God mother, Electric aunt, Lenny, Lenny’s mother, the untouchable girl child Pappu or maybe even her own mother, all of them emerge out as unique feminine characters typical to the Indian social system. Same has been tried to be shown in the movie but keeping in mind the time limit, a few have been left out. Both Bapsi Sidhwa and Deepa Mehta are Diasporic women but they belong to a different generation of diasporic writers. Bapsi Sidhwa is a first generation writer but Deepa Mehta is a second generation diasporic director. This difference in the generations is seen in the works of two women. Where Bapsi Sidhwa was an eye witness to the partition, she felt the pain of it and wrote down every detail after witnessing it personally. Deepa Mehta, on the other hand because of being a second generation filmmaker could not feel the pain of partition as personally as Bapsi Sidhwa. This might be a reason why her portrayal of characters or even events is not as much detailed and impactful as in the novel.

The last chapter is a mirror of present day India. Initially, Vikas Swaroop wrote a novel Q and A and thereafter Danny Boyle made a movie on it and called it Slum Dog Millionaire. Both, the novel and the movie have been highly
acclaimed and won numerous awards. Ram Mohammad Thomas, a poor, uneducated youth from the slums of India surprisingly wins big money on a game show 'Who Wants to be a Billionaire' but at the same time is accused of cheating. Vikas Swaroop very vividly and dramatically brings out in his novels the themes of crime, poverty and corruption. It is well written and full of suspense, it reads like a book of short stories and through the lives of various characters the Indian readers can identify with their motherland. British director Danny Boyle in collaboration with Lovleen Tandon made it big with this heartfelt underdog tale. Jamal Malik (Dev Patel) is an 'underdog' from India’s slums. The movie is quite different from the novel except the basic pattern of the game show that remains the same. The characters perform to their best and the film makers leave no stone unturned in making the movie a cinematic masterpiece. It wouldn’t be wise to compare the movie with the novel because the detailed structure of both is different. The novel moves on slowly and follows a more complex structure whereas the movie moves on at a lightning’s pace striking at the right time and then leaving you awestruck. Since the movie was an international success, it was quite challenging and exciting to do the comparative study of the two and draw some conclusions out of it.

The Challenge Today

Most movies inspired by a book/novel are based on best sellers or award winning books. Here the challenge for the script writer and director is to do
justice to the plot and characters. Novels narrate the story up to utmost depth and what a novel revels in say some 400 pages a director has to plot it in 120-150 minutes. Some movies are loosely inspired by a novel where the writer takes the central plot of the book and re-write the script according to the taste of the audience. Some are entirely based on the novel, where the plot, characters and theme follows the novel. For a director both are equally challenging. For a movie loosely based on novel like 3 idiots the director was able to create an even stronger plot, more entertaining characters and bring out a memorable message in the movie.

For a movie entirely based on a novel like 1947 Earth, or even Namesake the credit always goes to the writer because the audience at every step invariably tends to compare the movie with the original plot. No matter how much effort the director puts in, the novel outshines the movie. This is the biggest challenge for the filmmakers today who wish to make a movie on a novel.

Most of Bollywood’s blockbusters have been ‘Masala’ movies. These fall either in the genre of mindless comedy, family drama or romance based action movies. These movies have a big star cast. To name a few, Sholay, Mughal-E-Azam, Hum Apke Hain Koun, Dilwale Dulhania Le Jayenge, Muqaddar Ka Sikandar, Ram teri Ganga Maili, Maine Pyaar Kiya, Sholay, Aradhana, Karan Arjun, Three Idiots. Rajesh Khanna, Amitabh Bachhan, Shahrukh Khan, Salman Khan, Aamir Khan, Rekha, Sri Devi, Rani Mukherjee, Kajol, Vidya
Balan are a few actors who have given Bollywood its blockbusters. These movies are big budget movies and target only revenue generation. Most of the book adaptations taken up in this research have neither been a blockbuster nor formed a league of the mainstream ‘Masala’ Hindi Cinema. Since they have been derived from a novel, they have had to face challenges from both the worlds, the literary as well as the ‘filmi world’ and to fit into the frame of a good block buster movie becomes a herculean task for the director. Except Slum Dog Millionaire, none of the other movies have seen the main stream limelight. Despite its wonderful novel base, Mistress of Spices managed to pass un noticed at the Box Office, The Namesake won itself critical accolades, Bride and Prejudice too could not reach the ‘hit’ movie mark, 1947 Earth too was a well made, good movie but had its share of controversies. Also in India the number of audience for a Mira Nair movie, are not too many due to the controversies it carries with itself.

Slum Dog Millionaire was the only movie that generated a lot of revenue, fell in the league of a Block buster and walked up proudly to the Oscars. One of the other reasons for Slumdog to manage such a big success in India was its global popularity and attraction of the Indian audience for the dubbed version. It was initially released in London and by the time it reached India, it had already become a Block Buster.
The conclusion here is that movies that are different from the regular ‘masala’ movies may not target money making only, but they leave an impact on the mind of the viewer. The movie adaptations in particular keep in mind the writer’s literary sensibility and blends it’s with the director’s innovative approach. These movies are audience specific and not enjoyed by the masses. So do we say that a movie adaptation also has a limited approach like its book version? Well after working on the entire chapter one can conclude that no rules apply in Cinema. Just the way literature has constantly been in a transitional state, Cinema too is evolving every day. There is no particular factor or rule that can make a movie work. In this context we can see that Three Idiots, an adaptation of the novel *Five Point Someone* turned out to be the biggest Block Buster of the last decade.

So what do we finally say then? Is it the actor, the director, the story or the budget that makes a movie successful? We can say a mix of all, true it is but this formula would have worked until a few years back where audience was more gullible and easily influenced but today, they question, reject, comment, appreciate or even completely overlook a movie. It is this ability of the audience that makes a movie like Vicky donor (made on an unusual subject) fly high and on the other hand The Shah Rukh Khan starrer and dream project like Ra One did not appeal to the audience. The latest movie version of a novel is Kai Po Che, a movie based on a novel *Three Mistakes of My Life*. The novel was written by a bestselling author Chetan Bhagat. Out of his many novels like
Five Point Someone, One Night @ Call Centre, Two States, Revolution 2020 or even What Young India Wants, the minimum revenue generating book was Three Mistakes of My Life. Well the movie Kai Po Che strictly follows the storyline of the novel but has been made so wonderfully that the critic rating for this movie is more than four and has had generated huge amounts of revenue. Therefore today, Cinema too has become audience specific. It may be having mass appeal but is not meant only for the masses.

Coming to the final question now that had led to this research. Is a book better or a movie? After questioning a number of people belonging to various walks of life, the instant answer that was spurted out was ‘Movie’, because it saves time, entertains, and sometimes carries a message as well. They argue that a book like Five Point Someone was not heard of by many a people even (despite of being a bestseller) but Three Idiots reached out to every Indian’s heart. It was a three hour entertaining experience compared to a three hundred page novel that is beyond the reach of a lower middle class person or even an illiterate. But a category of audience who are avid readers, who look forward to getting into every details of a character, who want the very particulars of the plot to be described and are patient to wait enough till it the ends like books better than movies.

Well this is debatable and personal as well. After completing research in every chapter of this thesis one can conclude that both the art genres namely,
literature and Cinema have a lot to contribute to the growing society today. They can be a potent weapon in bringing about awareness and changing the mindset of the present society. The ones who read idolize their characters from the book and the youth that watch movies idolize their film stars. Therefore, through the medium of books or films a revolution can be brought about especially in the burning issues like crime, corruption, bewilderment, blind apeing of the west, loss of culture etc that the world is facing today. Movies no longer aim only at entertainment; the power of Cinema has been realized and is being put to a better use.

One may conclude by realizing that a true lover of Art should enjoy art without being judgemental and without comparing the book with the film, it would be unfair to do that because the charm of a book is unique and the attraction of cinema too is matchless. Even if one proposes to compare the two it should be an unbiased, neutral opinion keeping in mind the limitations of both the forms and the aim should be on enjoying the nuances of both the book as well as the movie. In the end everything can be summed up in the words of Ronald Perrier “The Study of literature casts light on the meanings in the film, and the study of the film can illuminate the full value of the literature.”

Such is the power of script turning into Cinema, to depict rich triumph of history and literature. 2013’s Oscars declared in February that all the four movies, Life Of Pie, Les Miserables, Silver Linings Playbook, Beast of
Southern Wild have been adopted from complex works of literature\textsuperscript{7}. This was Divergent and Vibrant Cinema depicting Vibrant and divergent culture. Cinema travels widely, fiction turned facts mirror news, views, academia, spiritualism all encapsulated in fictional novels – therefore one can never deny that the novels need to be written and adapted into movies to bring home the message to a larger community.
NOTES AND REFERENCES


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