CHAPTER I

INTRODUCTION

Ezra Pound, one of the greatest 20th century American poet and critic avers that “Literature is news that stays news”. The approaches to literature are many. While the conventional mode is to study literature as an entity unto itself, as a single self-existent art form, the increasingly popular trends in literary criticism take into account the fact that literature is becoming progressively more interdisciplinary as well as inter-literary. The relation between literature and film has, over the last few decades become the object of increased attention for the practitioners of both art forms.

“Cinema is the most beautiful fraud in the world” opines Jean-Luc Godard. Any attempt made in this direction of further discovery of it, a conceivable art form is a valuable innovation in itself. Literature is the mirror of society that is well known but that mirror remains a constrained one due to the literacy issue and also the varied range of literary interests that people share. The masses are never able to witness the literary picture. Cinema on the other hand is a tool that has mass appeal. So when these two forms of art blend they make a masterpiece. Films are not only associated with entertainment, at times they also aim at educating people, making them ponder over social issues and inspiring them towards making fruitful efforts. What has been realized is that good films like Three Idiots or The Shawshank Redemption can be stimulating and impactful. They can enthuse the masses to act whereas cinematic disaster
likes Jhoom Barabar Jhoom, Kites, Agent Vinod, Ra. One etc. (despite the big star cast) can turn down the audience and cause them to retort. However, the ultimate aim of both these art forms is the same, to entertain and educate. Nonetheless, movies because of their mass appeal are a more effective form. So it wouldn’t be wrong to place the two genres on the same salver and critique their nuances. It would be interesting to note the digressions, similarities, oppositions and juxtapositions between the novels and their film adaptations taken up in this research and find out technically as well as artistically how much have they have contributed to the growth of society, an individual or even art.

The present thesis is a modest attempt to explore, examine compare and contrast the adaptations of literary classics from script to screen. These texts have been made into films which have created a mark in the history of cinema. With the help of selected texts an attempt would be able to draw out individual conclusions and examine them for the role that they have played in society. Each chapter is based on one novel and the movie that has been made on that novel. The chapter planning is such that after the introduction there would be five chapters based individually on one novel and movie respectively, selected in a chronological order based on the date of publication of the novel. The conclusion follows after the five chapters. The findings of all the chapters shall be based on various approaches used in English literature like the Feminist approach, Formalistic approach, Structural approach, Cultural approach, Moral
The first text that initiates this appealing journey of critical and comparative evaluation is *Pride and Prejudice*. A text that transcends beyond time and age, *Pride and Prejudice* is a novel written by one of the most celebrated novelists, Jane Austen. It was first published on 28 January 1813 and originally called *First Impressions*. It was never published under that title and in following revisions was re-titled as *Pride and Prejudice* because the main theme of the novel deals with the pride and the prejudice of two main characters namely Elizabeth and Darcy, both of whom are fondly remembered till date. Needless to mention the craftsmanship of the novelist that has turned it into a masterpiece and one reads it time and again with the same fervor and interest. This novel has been recreated on screen on a number of occasions and numerous movie and television series have been made on it. The Hollywood version of the movie was not selected deliberately but rather the thought of assessing the relevance of the story in modern times was felt so a decision to assess *Bride and Prejudice* was taken. *Bride and Prejudice* is a romantic musical film directed by Gurinder Chadha. It is a Bollywood style adaptation of *Pride and Prejudice*. Gurinder Chadha is a British film director of Indian origin. Most of her films explore the lives of Indians living in the UK. She is well known for her hit films such as *Bhaji on the Beach* (1993), *Bend It like

The plot of Bride and Prejudice closely follows the plot of Pride and Prejudice, with many elements compacted to brief references. Some character names remain the same, while others are changed slightly, using localized names with similar pronunciation. The time frame is changed and we witness a Victorian era story in a 21st Century third world nation where the characters keep hopping between Amritsar and UK. Mainly, this aspect makes the comparative study of these two art forms more interesting and meaningful.

The second chapter in this research is based on the novel Cracking India and the movie made on it is 1947 Earth. Cracking India is written by Bapsi Sidhwa, who is one of Pakistan’s most potent English fiction writers. She has been
conferred upon with some of the most prestigious awards. She is a Diasporic writer and writes about the plight of women, society and the Parsee culture in general. Her present novel falls under the category of Partition fiction but is certainly more than that. In 1998, *Cracking India* was adopted into the movie *Earth*, made by renowned filmmaker, Deepa Mehta.

Deepa Mehta was born on 1st January 1950 in Amritsar; she is an Indian-born Canadian film director and screenwriter. She is also a diasporic film maker and her films focus around the Indian community, in India and the diaspora. Her most famous films are her elements trilogy namely *Earth*, *Fire* and *Water*, all of which were set in India. These films are also notable for her collaborative work with author Bapsi Sidhwa. Both, the novel *Cracking India* and the film *1947 Earth* share the same story line as both are set in the background of India’s partition. The focus in the story is on the lives of various men and women who are tragically affected by the partition. How the equations of love change and how the innocence of a girl child is brutally murdered by the events of
partition. This chapter analyzes the literary as well as the cinematic techniques of both the award winning works in an intriguing way.

The third chapter in line follows a uniquely similar pattern and is based on the brilliant work done by a contemporary, award winning woman poet and novelist, Chitralekha Banerjee Divakaruni. Her novel under the scanner is *Mistress of Spices*. She was born in Kolkata and is settled abroad and therefore her works also divulge the diaspora experience.

Her themes include women, immigration, the South Asian experience, history, myth, magic and celebration of diversity. The *Mistress of Spices* is a modern day dilemma of all immigrants who settle in foreign lands. They are lured by the new place and culture yet they wish to cling on to their native cultural value system whose roots are embedded in their existence. She beautifully weaves
the storyline in poetry, magic and powerful emotions, thus making the novel partially fall in the category of Magic Realism as well. The Novel has been made into a movie bearing the same name and retaining most of its episodes, yet making it remarkably different from the text. The film maker of the movie is Paul Mayeda Berges. *The Mistress of Spices* is his debut movie and was released in 2005.

*The Namesake* fills up entire fourth chapter. The novel is written by a noteworthy, Pulitzer Prize winning writer Jhumpa Lahiri. She was born in London. *The Namesake* was a major national bestseller and was acclaimed in the New York Magazine Book of the Year.

![movie poster](image)

Her book highlights the significance of a person’s name and the relation that it shares between a person’s identity and geography. The quest for self, the immigrant experience, and the clash of cultures, the conflicts of assimilation and most poignantly, the tangled ties between generations are all dealt with
extensively in the novel. A woman can best read another woman and Mira Nair, the director of the Namesake beautifully reads the author’s mind, the story’s message and understands the beauty that its text exhibited. Mira Nair is an Indian film director and producer based in New York. Her film, The Namesake premiered in 2006. Mira Nair very aptly and skillfully converts The Namesake into a memorable and highly acclaimed film retaining the same name.

The fifth chapter of this thesis is based on a very recent book named Q and A written by Vikas Swaroop who is an Indian diplomat. He was born in Allahabad and his love for writing made him a bestselling author for his novel Q and A. Published in 2005, it was the author's first novel. It deals with a complex storyline that includes a number of characters and how the incidents that take place in the lives of various characters are related to the answers that a boy gives in a quiz game show.
He exposes the life of an Orphan boy Ram Mohammad Thomas who wins a Quiz show unexpectedly and eventually finds the love of his life. It talks about India, poverty, complexity of human behavior, the dilemma, the pain and the struggle that a poor Indian goes through and yet survives. The pace with which the novel moves on is racy and the trepidation throughout remains dominant. Slumdog Millionaire is the film based on his first novel. It was the basis of the 2008 feature film Slumdog Millionaire that the novel was re-published under the title *Slumdog Millionaire* after the success of the film. British director Danny Boyle along with Loveleen Tandan has directed the movie Slum Dog Millionaire. What’s most astonishing about it is the way it exploits the minutest clichés. The underdog hero struggles in growing India and, on the heels of his poverty finds his childhood love. This mega award winning movie has created a cinematic landmark in the history of cinema. With the help of a few selected texts and their film adaptations, an attempt would be made to try and draw out a few individual conclusions and examine them for the effect that they have caused in society.

**Fiction versus Film**

![fiction vs film](image-url)
Before we compare or contrast the two art genres namely novel and cinema, it is imperative for us to talk in brief about the history of the novel and the present form in which it exists today. The novel is only one of many possible prose narrative forms. It shares with other narratives, like the epic and the romance, two basic characteristics, a story and a story-teller. What distinguishes the novel from the romance is its realistic treatment of life and manners. Its heroes are men and women like us, and its chief interest, as Northrop Frye said, is "human character as it manifests itself in society."\(^{13}\)

The emergence of the novel seems to have been with the appearance of Daniel Defoe's *Robinson Crusoe* (1719) and *Moll Flanders* (1722). Both are picaresque stories. The first 'novel of character' or 'psychological novel' is Samuel Richardson's *Pamela* (1740-41), an epistolary novel. Richardson's masterpiece *Clarissa* (1747-48) also cannot be forgotten. Since the eighteenth century, and particularly since the Victorian period, the novel, replacing poetry and drama, became the most popular of literary forms perhaps because it most closely represents the lives of the majority of people. It became increasingly popular as its social scope expanded to include characters and stories about the middle and working classes. Because of its readership, which included a large percentage of women and servants, the novel became the form which most addressed the domestic and social concerns of these groups. Since Henry James' time, many writers have experimented with shifting the focus of the novel further inward to examine human consciousness. Writers like Virginia
Woolf, James Joyce, and William Faulkner used a method of narration known as stream of consciousness, which attempts to reproduce the flow of consciousness. The novel continues its popularity till this day. It has moved away from a primarily realistic focus and has evolved into the expansive form that incorporates all other fictional modes. Today, for example there are many types of novels. There is the ‘allegorical’, the ‘science fiction’, the ‘historical’ and the ‘social novel’. These three types, the ‘science fiction’, ‘social’, and ‘historical novel’, tend to be didactic. We also have the ‘regional’, the ‘detective’, the ‘picaresque’ and ‘psychological novel’. Apart from these there are many others. Everyday there is an addition in the Novel’s form and structure. The leap from the novel to the movie is a long one and full of digressions. It is therefore vital to trace a brief history of films before we actually draw parallels between the two forms.

**History of Cinema**

The origin of the name 'film' comes from the fact that photographic film had historically been the primary medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, photo-play, flick, and, most commonly a movie. Additional terms for the field in general, include the big screen, the silver screen, the cinema, and the movie. Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue. Traditional films are made up of a series of individual images called frames.
When these images are shown rapidly in succession, a viewer has the illusion that motion is occurring. The viewer cannot see the flickering between frames due to an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after the source has been removed. Viewers perceive motion due to a psychological effect called beta movement.”

Literature reflects society but films are cultural artifacts which reflect those cultures and also in turn affect them. A Film is considered to be an important art form, a source of popular entertainment and a powerful medium for educating society. Among the conceivable art forms like theatre, paintings, sculptures etc in which fiction has been interpreted in the twentieth century, Cinema seems to be the most influential. Beginning right from the days of cinematographic history, when more than four hundred silent film adaptations were made, the interest continued over each decade and continues to move on even in present times. The onrush of new adaptations over the last few years shows the film industry's interest in presenting literary work to the masses. Cinema initially followed the basic principles of narrative prose and copied stage drama. But as time went by, film makers became more and more inventive and creative resulting in a new breed of films which were not only adaptations of literary masterpieces but had even been reinterpreted according to the view point of the film makers.
The first short one-shot films demonstrated by the 'Lumiere brothers' in 1895, it was necessarily simple records of actual events. They were essentially moving photographs of a train arriving at a station, workers leaving a factory, and so on. But as film makers developed the process of linking shots together, it became evident that film had great potential for storytelling. It was at that point that they began turning to literature and theatre for subjects. At first there was little attempt to adapt in its entirety a work of fiction or drama. Thus, Biograph's adaptation of King John (1899), the first known screen Shakespeare, strung together a few unconnected scenes without developing a continuous narrative. The pleasure for the audience lay in witnessing a favorite scene from a popular work 'brought to life'. As the cinema matured, adaptations of new and lesser known works as well as popular or classic ones remained a major source of film stories. Literary adaptation of films is a long established
tradition starting for example, with early cinema adaptations of the Bible. By 1910 adaptations of the established literary canon had become a marketing strategy. The producers could now use cinema as a tool to attract the masses to their theatre. Literary adaptations gave cinema the respectable status of a new and established art form. A literary adaptation creates a new story, it is not the same as the original, and it takes on a new life, as indeed do the characters.

Literary Adaptations can be categorized in three types:

**Adaptation of Literary Classic:** Countless Literary Classics have been adapted into films for example Margaret Mitchell's 1936 novel of the Civil War- *Gone with the Wind*, Emily Bronte's 1847 novel of love and passion- *Wuthering Heights*, Jane Austen's 1813 classic- *Pride and Prejudice* as well as *Emma*(1815) to name a few.

**Adaptation of Plays to Screen:** The plays of most famous playwright of all times, Shakespeare, has been adapted innumerable times. Plays such as Hamlet, Othello, and Macbeth have been all time favorites of movie makers.

**Adaptations of Contemporary or Modern Text:** Novels such as *The Da Vinci Code* by Dan Brown and *Harry Potter* series by J.K. Rowling came under this category of adaptations.

After analyzing the various mediums of adaptations, an obvious question arises and that is why to adapt? Well the reasons may be many and varied too. For some, the movie is an audio visual treat that can save them the effort of flipping
through the book and yet enjoy its already dazzling idea. Some books have been masterpieces or bestsellers and Cinema captures all that is latest and famous so another reason of adapting books. The immediate effect of cinema in a period of about two hours is far reaching and even an illiterate can identify with it is yet another reason for adapting different books. These reasons have been suggested by audience or even film makers. One would think that it would be quite easy to adapt a novel to a screenplay. After all, what is there to do but turn the dialogue into lines and description into set design? However, common sense, aided by the endless number of absolutely awful adaptations, shows that it is simply not that easy to move from the printed page to the silver screen.

Moviemakers have to be aware that they are not simply reproducing a narrative; they are changing the medium by which the narrative is presented. In cinema, there is no option of telling. The details are not asserted as such by a narrator but simply presented. The use of a voice over is an option, but even the voice of an omniscient narrator cannot stop the viewer from seeing the images and interpreting what he sees. In movies, the viewer does his own telling. While many genres and sub-genres exist, there are a few basic or main movie genres that most films fall into. These include action, adventure, comedy, crime or gangster films, epics or historical films, dramas, horror films, musicals, science fiction, war films, and westerns. The process of transmutation from a book to a film, from the printing page to screen, is also complex. Many writers are often scared of giving rights for films for their novels because they feel that
the directors may not be able to do justice to the finer and subtler elements of the text.

At times the movie might almost be a replica of the novel itself. Like 1947 Earth has incorporated the same storyline and almost similar details that one finds in the book. While a few other movies can be like ‘Slum Dog Millionaire’ that retains nothing from the book except its basic game show format and a few common characters and incidents. “I want people to leave the cinema feeling that something’s been confirmed for them about life,” 16 feels Danny Boyle, a technically flawless Director. Few other movies like Three Idiots can turn out to be a much impressive version than its text form Five Point Someone. Vishal Bharadwaj’s masterly Shakespearean duo Maqbool and Omkara have been lauded for doing just the reverse, providing an original and audacious interpretation, or even reworking, of an existing and popular storyline and giving the movie an altogether new version and even moving beyond the constraint of time and space. Writing a piece of fiction that appeals to the readers is an exigent task and making it into a movie is even more challenging despite the fact that in this case the film maker has the raw material ready, what is required to make it a success is the eye of the director’s camera. The more gifted the director, the better is the chance of the movie hitting the top charts. In this case the gifted directors also wish to add their own touch and spin to the existing story line. Well this is also another reason that decides the fate of the movie based on the book on which it is made. It is understood that one can't
incorporate every scene from a book and fit it into a two hour movie, but one does need to mention a writer taking the story and characters created by another writer and completely changing everything.

Some film theorists have felt that a director should be entirely unconcerned with the source. It can be related to Derrida’s celebrated text ‘The Death of the Author’. Since a transcription of a novel into film is impossible, even holding up a goal of ‘accuracy’ is absurd. Others say that a film adaptation moulds itself to literal adaptation and the film has to be accurate to either the aesthetics or the theme or the message of the novel and that the filmmaker must introduce changes, wherever necessary to fit in the demands of time and to maximize faithfulness along one of these lines. It is a common observation to watch a movie being made from a book but the recent trend has reversed the general practices. We have seen that authors are now writing books with the sole aim of them being turned into films and in turn acquire multi million deals. Thomas Harris who wrote Hannibal Rising, a prequel to his famous novels The Silence of the Lambs, Hannibal has been immortalized by Anthony Hopkins in his portrayal of the serial killer Hannibal Lecter on the silver screen. This novel is unique in the sense that Harris was simultaneously writing both the novels and its adapted screenplay for the impending movie. Finally, both the movie and the book were released at nearly the same time. Andre Bazin, a renowned film critic writes in his book that “Novelists have been influenced not by the specific films made in their times but by the idea of cinema. If we maintain that
the cinema influences the novel then we must suppose that it is a question of a potential image, existing exclusively behind the magnifying glass of the critic and seen only from where he sits. We would be talking about the influence of non-existent cinema, an ideal cinema, a cinema that the novelist would produce if he were a filmmaker; of an imaginary art that we are still awaiting.”

Cinematic Novel

Films are generally divided by critics into four broad classes; narrative films, documentary films, experimental films and animation films. Because this research focuses on the comparison of a narrative or a novel with a film, it would be apt to take up in depth the narrative films and compare them with the novel. Like a novel, a narrative film is narrative fiction, controlled by a narrative voice, a teller or the camera lens that makes us watch what it wants. Like a novel, a film is capable of leaping nimbly in time and space, a common characteristic of narrated fiction.

Medium Description

Being a visual medium, the film employs a multiplicity of techniques, but its greatest impact upon the novel is perhaps in this very visual aspect. The emphasis on to visual gained a greater impetus in the early years of the twentieth century, especially with Impressionistic writers like Virginia Woolf and James Joyce. The predominance of the visual in the fiction of these modernist writers manifests itself in two different manners. On the one hand,
the novelists' emphasis is away from the object and towards the eye of the observer, a mode usually practiced by stream-of-consciousness writers. On the other hand, there are direct occasions when the focus is more on the object as something else and therefore closer to the cinematographic form.

A good novelist writes scenes that are memorable, for his visual imagination and powers of description are directed by a keen determination to record fully and accurately a specific moment of perception. In his works, he uses verbal descriptions as a filmmaker uses the lens of his camera to select, to highlight, to distort, and to enhance - in short, to create a visualized world that is both recognizable and is yet more vivid, intense, and dramatically charged than actuality. A good film director is likewise sensitive to an artistic use of the camera and often creates unforgettable scenes in his films. The traffic is indeed a two-way one. Like Joyce and Conrad, his manner of vision too, brings us farther away from the seen object - without losing sight of this object and therefore closer to the subject himself. Erasing the gulf between the object and the eye of the subject, the observer often stands dumb before visual experience, but it is his visual experience before which he stands. This is precisely how the 'eye' of the camera also functions.

Point of View

Point of view in fiction determines the relationship between the narrative material and the narrator, through whose eyes the events of a story are viewed.
In literature we have four basic types of point of view, namely, first person, the omniscient, the third person and the objective, it has, in general, been shown that the 'objective' or 'impersonal' mode is naturally superior to any other that allows for direct appearance by the author or his reliable spokesman. In the movies, on the other hand, point of view tends to be less vigorous than in fiction, giving the director the freedom to adjust his camera lens according to his will. Here, the camera, like an eye, functions in a special way for a special purpose, seeing what the spectator could see if he were himself present at the event being photographed. Thus, it can be said that a novelist who strives for the appearance of objectivity is actually attempting an approximation of the camera's view of things. Moreover, whenever the director desires, he can focus his camera upon subjective details, rejecting what is not essential. Unlike fiction, the film works by directly showing the fictional world to the spectator 'seen' without narration mediation. All that is seen in a film - the movements and gestures, the visual material selected to represent concepts, the variations and gradations in the lighting, and the performances of the actors is photographed by a motion picture.

Norman Friedman writes in *Point of View in fiction: The Development of a Critical Concept* that "narrators can be distinguished on the basis of their angle on the narrative (above, center, front, shifting, and periphery) and by the way they situate the reader at some distance from the story. Interestingly enough, even the term he uses to designate the narrator's relationship to the story, "point
of view," is an optical metaphor and its visual consciousness manifests itself in
the varied examples of literary equivalents of the cinematic 'long shots', 'close-
ups', and 'mid-shots', and so on. In movies, the reader fuses with the lens and
views it from that point of view. In movies, the combination of first-person and
omniscient narration is common. Each time the director moves his camera -
either within a shot or between shots - we are offered a new point-of-view from
which to evaluate the scene. He can easily cut from a subjective point-of-view
shot (first person) to a variety of objective shots. He can concentrate on a single
reaction (close-up) or the simultaneous reactions of social characters (long
shot) modern fiction, the novelist uses space as a filmmaker does, and his pen
becomes camera, moving, describing, and recording cinematically. The visual
technique he uses can be analyzed in cinematic terms: 'long-shot', 'close-up',
'wide-angle', 'zoom', 'freeze-frame', 'soft-focus', 'dissolve', 'slow-motion', 'dolly-
shots', 'panoramic shots', and so on. Terms like close-up, medium shot, long
shot refer to the distance of the camera from the object or to the choice of a
particular section that object or person to be represented. )".¹⁸

**Montage**

Montage provides an important starting point for discussing and evaluating
what writers have seen as correspondences between fictional and cinematic
space. Generally 'montage' has two distinct though allied meanings. The first
involves the stylistic system of film, the way one shot is joined to another.
Technically, 'montage' is the French term for editing or cutting; its sense is that
shot A is "mounted" next to shot B, etc. Ezra Pound's definition of the structure of the ideogram recognized montage as its central aesthetic principle. In the sense that Sergei Eisenstein uses the term, "dialectical montage" means simply that shot A Cojedes with shot B to generate C. Montage enables the film director to endow his shots with a meaning beyond the scope of their apparent ideological content. It enables him to take the dead photographs from which a film is composed and breathe life into them. Thus montage, literally the art of mounting of a film's shots in order to endow them with significance, depth and vitality, becomes the very essence of film technique. This close relationship between the novel and the film in the use of the montage technique is evident in the novels of the stream-of-consciousness writers especially those of James Joyce.

Treatment of Time

Understanding how time is treated in cinema leads also to a common apprehension of the novelists' use of time in their fiction. With the help of camera devices, the, unchanging nature of physical time can be slowed down, speeded up, telescoped, or stretched out to remarkable lengths, or even at moments 'frozen'. The chronological handling of time by the modern novelists therefore finds suitable parallels to techniques like 'flash-back', 'slow-motion', 'stasis', 'ellipsis', 'dissolve' and 'jump-cut'. Prose fiction narrative is comprised of actions, agents, and temporal and causal relationships. In the film, spatial context is crucial and a much more significant formative element than the
novel. Here, a shot depicts action and this action must take place somewhere in a physical space. The action must also take place at the same time. Because the action or ideological content of a shot must take place in a physical space, we sometimes refer to the ideological relationships between shots of a film as their spatial relationships, though in actual practice the relationships of time and space can never be separated. In the real world, the world as distinguished from the cinematic, there are certain laws of time and space which any person can verify from his own experience - first, the observation is that in the real world a given area of space is always the same size and hence one cannot alter its dimensions, second, in the real world time cannot be made either longer or shorter than it is third, one cannot be in two different places at the same time; and fourth, in the real world time cannot be made to go backwards. All these observations can be termed the laws of reel, space and time. In the film, however paradoxical as it may seem, it is literally possible to expand and contract time and space. The technique of balancing parallel images is central to the film's structure, and is most consistently devoted to demonstrating the relationship of the past and the present. As film theorists explain, time becomes a spatial element on the screen, its passage indicated by a movement from point to point in space. Both novel and film are time arts, but whereas the formative principle in the novel is time, the formative principle in the film is space. Where the novel takes its space for granted and a form its narrative in a complex of time values, the film takes its time for granted and forms its narrative in arrangements of space. The novel renders the illusion of space by
going from point to point in time; the film renders time by going from point to point in space.

The modernist writers use the flashback technique quite overtly. Their deep sense that reality is described fully only in the paralleling of the external flow of event and the internal flow of consciousness justifies his distinctive experiments with the form. Since the past is an important factor in understanding their fiction, the flashbacks are not simply functional, they are thematically necessary, and consequently they justify the montage structure of their works. Closely connected with the method of 'flashback' is the use of dreams and the stream-of-consciousness technique. In the film, inserting a dream sequence within a narrative is the easiest method of manipulating time.

**Motion v/s Stasis**

The aesthetics of cinema can be summarized in one word, movement. Motion in the film can be achieved in a number of ways. First, the camera can show the same moving action from a number of points of view. A second way by which the film achieves motion is by the movement of the camera itself. The other instance is by means of the camera lens. In this method, an illusion of motion is created through change in the camera lens the 'zoom' lens and the 'close-up' lens which change the focal length are very effective for suggesting motion. In the film, the director can, not only create the impression of movement, but its very sensation by his control over the rhythmic beat.
Language and Style

In her erudite book *Double Exposure: Fiction into Film*, Joy Could Boyum clearly differentiates between the language of fiction and the language of film arguing that "style in film must be constructed out of totally different elements: pictorial decor and composition; camera movement and editing; transitional devices and lighting, score and sound effects, and so on." Building her case on assumptions, she categorically states that. "Literary and cinematic languages are markedly different in their emotional and intellectual charge.

Sound v/s Silence

In the film, the use of sound is very significant, especially in the way it relates to the visuals, whether synchronous, asynchronous, contrapuntal or ironic. Similarly, silence in the cinema is used to heighten fear, increase tension, or build suspense. Since sound in the film is essentially an element in the composition of the shot, it adds to the significance of the other elements in the shot - namely, visual material, movements and gestures, lighting and camera angles. When sound is used to convey specific meaning to the spectator i.e., to express ideological content, it blends with all the other elements in the composition of the shot that serve the same function, so that the sound and the visual image form a perfect unity. Like other cinematic devices, uses of sound and silence in the works of the modern writers are significant too. The critic George Bfuestone notes that sound can indicate past, present, and future
relationships though he asserts that "sound is as secondary advantage which does not seriously threaten the primacy of the spatial image."[^19]

**Light**

The use of light, which is inherent in the photographic process, is an integral part of film technique. Altering the external appearance of the things in the world, the significance of light is overwhelming. Light is the essence of the aesthetic and chemical properties of a film, whereas light is only incidental to the description and symbolic possibilities of literature, though the symbolic possibility is shared with the film. As in the film, the novelists often use the variations in nuances and moods of his characters through the varied uses of light. As a part of the visual emphasis that has been mentioned earlier, the significance of light is noteworthy in the fiction of major novelists too. In film, generally, the director shifts and transposes the lighting tones in the various shots in accordance with variations in the mood of the film. This transposition, moreover, is in itself the instrument for the powerful expression of emotion in the film.

Film theorists as well as literary critics constantly dwell upon the interrelationship between the two art forms of literature and film they also make us aware that both of them are not the same medium. Thus the controversy about the relationship between the novel and the film is perhaps a hundred years old, beginning right from the days of cinematographic history.
Ideally the novel and the film should be regarded as independent entities. Several critics have harped upon the question of fidelity to the text. According to the French critic, Jean Mitry, "a novel is a narrative that organizes itself into a world; a film is a world that organizes itself into a narrative". Mitry argues that the adaptation of a novel to film rests on the absurd assumption that there exists a content which can be transferred - transformed - from one form of expression to another. But in art, the content does not exist apart from its form. Marie Seton, in her biography of Satyajit Ray specifically mentions this problem when she admits, "Books are not primarily written to be filmed, if they were, they would read like scenarios; if they were good scenarios, they would probably read badly as literature".

Since the birth of cinema, it is literature that has inspired filmmakers to ever greater technique and artistry in the search for visible expressiveness to rival the power of words. Film's strength has always been the expression of emotion. Considering the novel versus film debate with special focus on the problems of adaptation, it can therefore be unanimously accepted that as long as popular novels or literary masterpieces will be adapted to the screen, these problems will persist and critics will go on harping that the sanctity of the literary text has been destroyed.
NOTES AND REFERENCES


19. Somdatta Mandal *Film and Fiction, word into image* Rawat Publications, pg 29


21. Marie Seton, *Portrait of a Director: Satyajit Ray*