Chapter 4

4.0 Introduction

The Researcher has already discussed in the earlier chapters about the huge gap that exists between the teachers and the taught. Even in this fiercely competitive and fast changing world the mode of teaching hasn’t changed much. It is still the same. The traditional methods needs to be replaced with the newer and productive methods. A lot is being discovered about the innovative methods and best practices but very little is implemented. We need to find out newer and better methods to make the teaching and learning more fruitful and meaningful. The use of multi-media can definitely be fruitful in imparting meaningful and active learning. Though this method needs lot of patience and practice, it can actually work wonders compared to the usually tried and tested traditional methods. This chapter begins by throwing some light on Film studies and shows, how films and literature though independent disciplines, coexist and influence each other. In today’s times both are equally powerful and they can be utilized to enhance or add meaning to our educative purpose. Since years both have continued to intermingle and bring outstanding results.

It has been observed that Literature and films have aesthetic equivalents in methods and styles and affinities exist between literary form and cinematic form. Much like literature, a film achieves its distinct style through its organizing and editing methods; its particular rhythms, tones and syntax; and its genre and subject matter. Thus the researcher wanted to show how both the mediums i.e. literature and films can be utilized to enhance teaching and learning and provide useful insights to students at the undergraduate level. For this purpose three texts (novels) have been selected, namely Samskara, The Namesake and The Guide. In order to make these novels more simple and more interesting and understandable, the film versions of these novels have been utilized. The names of these film versions are Samskara, The Namesake and Guide. The students were first of all acquainted with the novels. The novels as literary pieces are more elaborate and dense and students especially in rural colleges would certainly, need help and guidance to understand them better. Here films can definitely prove to be a welcome change as useful aids. As the films were based on the novels, they could certainly prove to be a much better source to approach the source text. Here films as multi-media tools can arouse keen interest, remove boredom and impart quick and
better understanding among students. But before showing the films, the students need to be updated about the language and form (Cahir, 2006).

“Movies are fundamentally visual, with the image recorded by a camera or created through computer imaging being their single, essential feature. Images are used in various ways that all amalgamate to produce the particular form and function of given film; and while each movie is unique in the ways that it utilizes cinematic devices – including sound devices – each film does so by implementing basic properties common to all movie-making. Students of film like students of any specific discourse need to know the fundamentals of their subject – its language – in order to move forward in their understanding of cinematic structure, its anatomy or form. This knowledge of form is particularly important when given the added complexity encountered in analyzing (or anatomizing as it were) films that are based on literary works.” Thus knowing the formal properties employed by movies assists us in determining the quality and appropriateness of filmmaker’s choices as they translate from the language of film. A knowledge of film trains us to be more alert to the concepts, techniques and decisions that attend literature – to – film conversions. Further the chapter elaborates on tasks that had been based on the novel and its film version. The tasks tested the students understanding about the text i.e. novel and the film version based on it. The tasks will also help students to enhance their literary and language skills. The students could be asked to read the text and watch the film. They can select a very short passage (Example: A scene, an exchange of dialogue) from the literature and locate that passage in the film. Then they could be asked to compare that single, isolated moment in the literature and the film and make observations about how the film managed its translation of the literature to the screen. Cahir (2006) says, Our understanding of the meaning and significance of the literary or film text can be enhanced through a close reading of the smaller units that form the work. In analyzing a literary work, we look at a paragraph, a sentence or a single word. Much in that same way, in analysing a film, we scrutinize a shot a sequence of frames that make up the shot or a single frame."

The tasks are totally based on the literary and language skills symbols, culture etc and not on the technicalities of the film translation from literature. The researcher had provided certain insights as to how literature could be taught with film as multimedia tool and language on the other hand can be learnt through literature.
Thus the chapter begins with an introduction. It has been divided into two sections. Section 1 presents the qualitative analysis and section 2 presents quantitative analysis. The qualitative analysis included the theoretical framework for the study and preparation of tasks for language and literature teaching followed by interface between novels 1,2 and 3 and films 1,2 and 3 and finally a comparative study of the interface between novels 1,2 and 3 and films 1,2 and 3. The quantitative analysis was based on the questionnaire prepared for the students to obtain their response. It consisted of some general questions which helped obtain the students personal information regarding their individual background, qualifications, their preferences etc and there were text based questions which helped obtain students’ response regarding their experience of studying the selected novel Samskara with the help of its film version. It also helped obtain their response regarding the tasks and their overall experience of learning with the help of multimedia and finally the chapter concludes.

4.1 Section One: Qualitative Analysis

The qualitative analysis presented a review of related literature to create a theoretical framework for such an inquiry. It was followed by a description as to how the various tasks had been prepared for the effective use of films in language and literature teaching. Then the interface between the three selected novels and their film versions was presented and finally a comparative study of the interface between the three selected novels was done.

4.1.1 Theoretical Framework for the Study

Kuhn and Westwell (2012) in Oxford Dictionary of Film Studies say that “The period from the late 1950s saw the beginning of the institutionalization of academic study of films and cinema in a number of countries”. Institutionally, academic film studies has proved a significant success story. Film studies are an academic discipline that deals with various theoretical, historical and critical approaches to the cinema. It is less concerned with cultivating proficiency in film production than it is with exploring the narrative, artistic, cultural economic and political implication of cinema. Film studies offers the opportunities to develop a range of skills and knowledge including all understanding of the historical, social and political dimensions of film and visual media; the ability to maintain creative concentration; a number of technical
skills needed to produce a piece of theatre or film work; the ability to work effectively
in groups of differently talented people; and innovative thinking and application.

The researcher further wished to throw some light on providing certain insights on the
close readings of films. As per this research work, the inquiry involves close study of
literature and film. Like a work of literature, a film is the result of the process of
composition, the meaning of which is “to make by putting together”. Literature and
film composition, unlike painting for example, both comprise a series of constantly
changing images. The compositional structure of both is created from the splicing
together of a sequence of smaller units; a paragraph (or stanza) in a literature and a
shot in film. Paragraph, stanzas and shots simultaneously function as both singular,
separate units and as integrated, inseparable parts of the entire work. The splicing
together of the smaller units creates the design – whole of the film or the book.

Cahir (2006) says “it is vital for film students to be able to see where a shot begins
and ends and to see how it functions within the shot sequence and the film, overall.
The capacity to see individual shots is a foundational step in understanding the
structure of a particular film. It develops an awareness of and appreciation for shot
duration and editing strategies; and it fosters the ability to engage in “close
readings” of film. Films, like literature, leads itself to close readings i.e. scrutiny of
various details and elements of the work, the practice of which sharpens and clarifies
our capacity to see the film or literary text more fully.” The researcher has selected
three well known novels for this inquiry. They are U. R. Anantha Murthy’s Samskara
originally written in Kannada and translated from Kannada by A. K. Ramanujan. It is
an important novel of sixties. It is a religious novella about a decaying Brahmin
community in Karnataka Village. It has been popular with critics as well as the
common readers alike since its publication in 1965, it was made into an award
winning controversial film in 1970 with the same title meaning A Rite for a Dead
Man. Vyas (1991) quotes Girish Karnad’s words regarding the film Samskara. He
spoke these words when he had not yet entered films and was doing plays. He says,
“One day I came across the manuscript of an unpublished novel ‘Samskara’ (Funeral
Rites) by U. R. Ananth Murthy. I was so struck by the visual power of the book that I
felt it had to be turnd into a film. Until then films had not interested me at all but after
reading ‘Samskara’ I started studying the medium.”
The next novel is Jhumpa Lahiri’s Pulitzer Prize winner novel ‘The Namesake’. It is the story of a boy named Gogol. Gogol is named after his father’s favourite author. But growing up in an Indian family in suburban America, the boy started to hate awkward name and itches to cast it off, along with the inherited values it represents. Determined to live a life far removed from that of his parents, Gogol sets off on his own path only to discover that the search for identity depends on much more than a name. The novel has been made into a film of the same name and the film also has been appreciated for its artistic qualities. Jhumpa Lahiri herself is happy with the film version and it has went on to win several awards. The third novel is The Guide by the famous world renowned Indian writer R. K. Narayan. It is a story of Railway Raju who is a disarmingly corrupt tourist guide, who lives by his wits and falls in love with a beautiful dancer. More by chance than skill, he seduces her away from her husband, a lovely writer who is obsessed with local rock-carvings, and transforms her into a celebrity courted by wealthy and influential dignitaries wherever she performs. Raju makes and loses a fortune, finds himself in jail and through series of hilarious ironic circumstances – becomes one of India’s great holy man. The novel was made into two movies. One is English and another in Hindi. The Hindi version was highly successful and brought lot of fame and awards to the writer R. K. Narayan and actor Dev Anand. Though R. K. Narayan was half happy with any of the film versions, the Hindi film version has been considered as an iconic film in Bollywood. R. K. Narayan and the director and actors also with other technicians have been awarded for their contribution. Thus all the three novels and films have been selected according to their merits and are worthy of being selected for this inquiry. They also are ideal for study in higher institutions and a lot can be learnt from them. Thus after selecting these samples, the Reseacher selected seven scenes from each of the novels and used them for the research. The selected passages were read thoroughly and then the film versions were used to locate the same. The time of the beginning and ending of the film scenes had been noted. The films were viewed and the seven scenes were located in the film and studied. The summary of the film scenes has been given. On the basis of this study the researcher has prepared certain tasks based on each of the passages and scenes taken from the three novels and films. The tasks were prepared especially for the students of rural areas. The tasks test the language and literary skills of the students. The tasks are objective and simple. They were validated by an expert committee consisting of five Assoc. Professors who have also done their doctorate
(Ph.D.) from different colleges of V.V.Nagar, Gujarat. The same tasks were used to receive students’ response after close readings of the novel and film. A questionnaire had been prepared to take the students feedback and responses. The response was positive and encouraging and had been noted.

4.1.2 Preparation of Tasks: Language Teaching

Tasks and activities organized around the texts (i.e. book or its film version) provides us with certain generalizable procedures and techniques which we can apply or adapt to our own setting. At times students are unwilling to give their personal opinions or reactions in the classroom because their traditional mode of education has stressed rote learning and rather authoritarian role for the teacher. At times there are social factors in class inhibiting students from expressive themselves. For e.g. students may be of different status or rank. Students may also be individually sensitive to particular issues raised in a text. Lazar (1993) says that “Tasks and materials for exploiting literary texts should be designed with the likely behavior of students in mind”. The Researcher has delimited the research to students of Arts. The Research focused on making English novels, accessible to the learners at the U.G level, however the sample consists of students from the tribal area whose exposure to English Language is of a few years. The Thrust of Research is on enhancing the comprehension and appreciation of the literary text through tasks related to language, symbols and culture. Therefore it is confined to students of arts rather than students of students of science and commerce. The undergraduate level students can easily identify with such tasks because they have certain level of understanding and interpretative abilities. The tasks can certainly raise their curiosity and encourage students to grapple with the multiple ambiguities of the literary text and help to develop their overall capacity to infer meanings. They will feel empowered by their ability to encounter the text and its language and relate it to the values and traditions of their own society. Our main aim when using literature with our students is to help them unravel the many meanings in a text. Students often need guidance when exploring these multiple levels of meaning in a literary text. Therefore we need to devise materials and tasks which help them to do this. The Researcher had prepared certain tasks which can enable students to learn with willingness, interest and focus. The use of multimedia aided learning can make some difference and motivate the students and keep them eager to participate and learn. Also such study can introduce students to multimedia technology and help them
find new ways of finding solutions to their problems. These days language teaching aids are used by teacher especially to impart skills of language. They are primarily used for making language learning simple, effective and interesting. They help in building language environment in the classroom. These aids are quite useful in explaining socio-cultural contexts and cultural bound lexical items and concepts in a second language learning situation. The material used for film and television courses must be assessed from the point of view of the contribution that they can make as the supplementary teaching materials in both the acquisition of language skills and to the understanding of the way of life of native speakers of the target language. Film has capacity to presents the language in a fully contextualized form. This characteristic it shares with the classroom teacher. Film and television teaching programmes contribute to the teaching of language and culture simultaneously. The use of Audio-visual aids such as slides film strips, films and television courses make necessary for the language teacher to present their material at normal speed. It is said that films clearly open a most useful window onto a culture and its study brings us intimacy and immediacy unavailable for most other media of communication. A film is the strongest effective medium of communication, as it is a powerful medium to enhance education. It is said that a picture is more valuable than hundred words, so a film is more qualitative than hundreds of pictures. Cahir (2006) states that “When we watch a movie, the work of camera carries us forward as if the sequences of frames were one sentence after another, the experience of watching a movie may involve us fully in the reality being depicted. We occupy the time and space of film, as if transported.”

The tasks based on the novel and film versions were prepared according to the need of the Researcher and the keeping the students in mind. They are language and literature based tasks. The novels were read carefully and the film versions based on these novels were viewed in order to trace the interface between the two. Then after seven important passages were selected from each of the three novels namely, Samskara, The Namesake and The Guide. The students were provided with the photocopies of selected passages from the novels. The next step was to locate the passages in the film versions of these novels. After locating them in the film, the Researcher had decided to prepare about seven tasks based on each novel and film version. The seven film scenes were separated from each film proper keeping watch on the time or duration of the scene. The tasks were for basically for the Under Graduate Arts Students studying in rural or tribal areas. The researcher had therefore prepared tasks to enhance the
comprehension and appreciation of the literary texts through tasks related to language, symbol and culture.

The students had to read the text passage first and then watch the film scene in order to understand the meanings projected. The researcher had prepared a summary of each film scene followed by the tasks. Thus for each text and film version there are seven tasks which the students had to attempt and respond. The key to the tasks had been provided at the end. Thus the tasks were prepared in order to initiate students’ response and thereby help them to comprehend and appreciate the literary texts better. The tasks were easy to understand and were primarily very objective. The students could learn language along with literature because the students were required to understand the language in order to get closer to literature. The tasks were so constructed that the students would eagerly attempt them after watching the film scene and reading the novel. There were tasks based on the films and the text and the tasks required the students to answer in ‘Yes’ or ‘No’. Then there were tasks that required the students to match the vocabulary of the text with the vocabulary of the film version. There were multiple choice tasks along with the tasks which required the students to fill in the blanks on the basis of their study of the film version. There were tasks that required the students to complete the words in given sentences and thereby helping them to comprehend the full meaning. Then there were tasks on idiomatic usages picked from the texts which can certainly add something to their language acquisition. There were tasks on spellings, symbols and culture. The open ended tasks were added in order to obtain the individual responses of the students, initiate discussions and obtain multiple views of the students regarding a topic.

4.1.3 Preparation of Tasks: Literature Teaching

Lazar (1993) suggested that in order to help students who may feel remote from the material, it is vital to ensure that students have adequately understood the language of the text and that you have provided the necessary historical, literary or cultural background for them to make sense of the text. The researcher ensured that the students be provided enough guidance regarding the language of the texts and their necessary literary and cultural background. As mentioned earlier, the students were updated about three novels selected for the research and also about the film versions and their background information. Out of three novels, Samskara was selected for the
Research trail. The novel was taught in the classroom and important guidelines were given. The students were then provided with the copies of the selected passages from the text and asked to read on their own. Then after film Samskara was shown to them. The students were updated about the film as well. The students were then shown the seven film scenes selected for the experiment once again. Then they were given copies of the seven tasks which they had to attempt after reading the passage and watching the corresponding film scenes. As the film was in Kannada language, the students had to read the English sub-titles provided in the film. Cahir (2006) says film is composed of a sequence of still images (frames) that pass through the projector at the rate of twenty-four frames per-second. We are able to pause at a single frame (freeze it) and study it, much as we can pause at single word in literary work and scrutinize its importance. The frame like the word, is important both as an isolated self-reliant entity that yields meaning and as an interdependent element in the entire work. The film scenes were re-screened in order to understand it better and allow the students to read the sub-titles properly. After the screening of each scene, the students were asked to complete the task based on that scene. They were provided summary of the film scenes by the Researcher. The tasks based on literature were quite simple and meaningful. The tasks were prepared to help the students understand the central theme or title of the text. The students were already updated about it earlier, but after watching the film, it enhanced their understanding and created extra curiosity and enthusiasm among them. The tasks were related to the Characters, and situations arising in the novel. The students were questioned about the different situations and characters in the story. The students were asked to complete sentences which led them into the main themes or topics of the text. They were also asked to re-arrange the sentences, so as to make sense of the same. There were multiple choice tasks related to theme, symbols and culture projected in the texts. The students were asked to attempt tasks which required them to answer in “Yes” or “No” or “True” “False” as their answers. They were asked to match the words or the terms as projected in the text and its film version. The tasks also required them to have very good understanding of the view presented in the text as well as the film version. There were tasks that were open ended and which required their participation. The students gave their opinions and discussed the topics raised. These open ended tasks were only for discussion and not for writing. These tasks were added on the advice of the validating committee which comprised of distinguished and learned professors of different
institutes. These tasks really made sense as it helped the students to express their thoughts and imagine about situations which were otherwise out of their day to day experience. Above all there were tasks which helped the students to understand traditions, culture and symbols of particular place and community other than their own. The students were specially interested in the film scenes that projected the interface between the two mediums and also where both differed. The tasks were mainly prepared on this element which is the crux of this research. This enlightened the students and brought them closer to these mediums.

4.1.4 Interface between Novel 1 and Film 1

In order to do a study of the interface between the novel Samskara and the film Samskara. The researcher wished to throw some light on the plot of the novel and the film Samskara first. The novel Samskara is an important novel of the sixties. It has been written by renowned Kannada writer U. R. Anantha Murthy, who won the Jnanapith award in 1995. U. R. Anantha Murthy (b. 1932), was a novelist, short story writer, poet, playwright and literary critic. His writing is characterized by egalitarian themes. He was one of the most important representatives of the Navya Movement in Kannada literature. He was a distinguished scholar who had thought and lectured at many universities in India and Abroad. Samskara, originally written in Kannada was published in 1965. It was translated by the renowned poet A. K. Ramanujan in 1976. A. K. Ramanujan (1929 – 93) Padmashri was a renowned Indian Poet and translator best known for his English renderings of classical Tamil verse. At the time of his death, he was professor of linguistics at the University of Chicago. It is a religious novella, about a decaying Brahmin colony in Karnataka village. It’s an allegory rich in realistic detail. The novel was made into a feature film which was initially banned by the Censor Board for portraying sensitive caste issues. But later the film won the President’s Gold Medal for the best Indian feature film of 1971. U. R. Anantha Murthy, along with other writers of Bhasa literature like O. M. Vijayan and Panniker in Malayalam. Dilip Chitre and Bhalchandra Nemade in Marathi, Agyey and Nirmal Varma in Hindi, Buddhadev Bose and Amiya Chakravarthi in Bengali and many others in other languages experimented with the new faces of language and reality and thereby ushered modernism into Indian literature.
The title, Samskara refers to a concept central to Hinduism. Here the sub-title for this translation, ‘A Rite for Dead Man’, is the most concrete of the other meanings spread through the work. Thus the epicenter of the plot of Samskara is death of an anti-brahminical Brahmin, Naranappa and finally the dilemma of performing his last rites. Naranappa indulged in licentious ways of living like drinking wine, eating meat, eating in company of Muslims and having given up his lawfully wedded wife, lived with a low-caste concubine Chandri. This made him out righteous and an out-caste. The real problem begins when Naranappa dies of fever. The other members of the community deny performing the last rites necessary for a dead man. The corpse of the libertine Brahmin remains untouched in the Agarhara (an exclusive settlement of Brahmins). Chandri, the low born mistress of Naranappa understands the situation. She removes all her jewelry and puts it in front of the Acharya. It is for anyone who performs the rituals for Naranappa. This further complicates the situations for Praneshacharya, the learned Brahmin, who is entrusted with the task of working out a method of proper ritual for the outcaste Brahmin. Praneshacharya was known far and wide for his command over the Vedic scriptures. He has acquired all the knowledge in Kashi. He lived a life of penance and discipline. He even married an invalid paralyzed woman to further strengthen his resolution of achieving moksha (liberation), the only aim in one’s life in Hindu philosophy but, Praneshacharya fails in spite of all his knowledge to resolve the dilemma regarding the last rituals of the outcaste Brahmin. Infact ironically in the very act of seeking the answers in the books, and later in seeking a sign from Maruti the chaste Monkey God, the Acharya abandons everything and becomes one with his opposite: the Acharya sleeps with Chandri, Naranappa’s low-caste mistress. So now by what authority can he judge Naranappa or advise his Brahmin followers? So far his Samskara consisted of Sanskrit learning and ascetic practice. He had turned marriage into a penance, immolated himself by marrying an invalid. Now his sudden sexual experience with the forbidden Chandri becomes an unorthodox ‘rite of initiation’. So the question ‘Who is Brahmin, how is he made?’ finally turns even against this irreproachable Brahmin of Brahmins, Brahmin by birth as by Samskara (in its many senses). Through crisis, through a breach in old ‘formation’, he begins to transform himself. He participates in the condition of his opposite, Naranappa, through Naranappa’s own hand-picked whore. Despite all his
virtue, the Acharya does not have the virtue of living out fully his present stage. Having exiled Kama from his house and family, he had to find it outside his customary space, in the forest; his sense of dharma had to be undone and remade by it. One could reasonably take the view that this novel, written in the sixties, is really presenting a decadent Hinduism through the career of a limited hero, capable only of arcs, not full circles. The last phase of the Acharya’s initiation is an anxious return, a waiting on the threshold; his questions seem to find no restful answers. The novel ends, but does not conclude.

4.1.4.2 The Story of the Film Samskara

The story is written by U. R. Anantha Murthy in 1956, when he was studying at the University of Bimingham for his Ph.D. He saw the film The Seventh Seal by Ingmar Bergman and was deeply moved by it. His tutor Malcolm Bradbury suggested that he write about his experiences in India considering the multilayered structure of time in Indian society. So after completing the story he sent the manuscript to Girish Karnad in India. Vyas (1991) Presents Girish Karnad’s words in which he says, “One day I came across a manuscript of an unpublished novel Samskara (Funeral rites) by U. R. Anantha Murthy. I was so struck by the visual power of book that I felt it had to be turned into a film. Until then films had not interested me at all but after reading ‘Samskara’ I started studying the medium.” Later Girish Karnad got in touch with Pattabhi Rama Reddy and came up with a film script for the same. Samskara was the first Kannada film to be directed and produced by Pattabhi Rama Reddy who had mainly dealt with Telugu films. A visiting Australian cameraman Tom Cowan, was selected to shoot it. The film was shot in a village in the Shimoga district of Karnataka.

The story is set in a street in a small village called Durvasapura in the Western Ghats of Karnataka. The people who lived here belong to the community of Madhawas (a Brahmin Community). The people here have a traditional mindset and they strictly follow the rules defined by their religion. The two main characters in the story are Praneshacharya (Girish Karnad) and Naranappa (P. Lankesh). Praneshacharya is a devout Brahmin who has completed his Vedic education at Varanasi and has returned to Durvasapura after gaining a title. He is considered as a leader of Brahmin community of his village and also the surrounding ones. His main goal is to attain
liberation (Moksha) and so he is willing to go to any length to achieve it. He marries an invalid woman, so that he can focus on his goal and also show his self-sacrifice. He is thus celibate. The other main character, i.e. Naranappa is a Brahmin by birth but he has rejected the set rules of Brahminism by eating meat and by keeping company of prostitute named Chandri (Snehlatha Reddy). Once Naranappa and his friends catch the sacred fish from the temple tank, they cook and eat them. This causes the Brahmins in the village and surrounding area to rise up against him. They approach Praneshacharya to punish him by throwing him out of the village. Praneshacharya decides against taking this extreme step and he believes that Naranappa can be convinced to get rid of his immoral acts. Once Naranappa visits Shimoga and when he returns he falls sick. He gets high fever and dies. The Brahmins came to know about it through Chandri and are left in piquant situation because according to them, a person who dies should be cremated as early as possible. But none of them wants to cremate the body—they feel that by cremating Naranappa’s body—it will become polluted as he was against the Brahmin principles during his lifetime. Also, the Brahmin principles stipulate that a non-Brahmin cannot cremate the body of a Brahmin. Praneshacharya, being the leader is responsible for finding the answer to this difficult problem. He starts reading holy books, but they do not provide any solution. He then goes to pray to God Maruti and spends a whole day there. He fails to get any help from the God and so he wakes up and walks towards his home. On his way back he meets Chandri. Chandri falls at his feet and holds him tightly. He is mesmerized by her beauty and falls for her. When he wakes up in the middle of the night, he finds himself lying on Chandri’s lap. Chandri rushes home, finds that Naranappa’s body has started to rot. She gets it cremated in secrecy and then leaves Durvasapura. Praneshacharya is then left in piquant situation. Now he thinks whether he should reveal his immoral act to the people of the village or should keep quiet about it. He feels guilty and decides to leave the village but the guilt never leaves him. He meets Putta on his way who accompanies him and provides lot of humor. They visit the temple fair and meet lots of people along the way together. Finally at the end, Praneshacharya decides to own up the act and returns to the village. The story ends here. It’s left to the imagination of the viewer on whether Praneshacharya owns up or not.
Thus both the novel and the film have been praised for their individual artistic creativity. U. R. Anantha Murthy won the Jnanpith award in 1995 and he was better known as the writer of the novel Samskara and the novel was made into a feature film which was initially banned for portraying sensitive caste issue, but later the film won the President’s Gold Medal for the best Indian feature film of 1971. The researcher had thus presented certain examples from the source text (literature) such as a passage, exchange of dialogues certain symbols etc. and tried to locate that passage in the film and tried to make observations about the same.

**4.1.4.3A** Semiotic inquiry into the interface between Novel 1 and Film 1

*Our understanding of the meaning and significance of the literary or film text can be enhanced through close reading of the smaller units that form the work. In analyzing a literary work, we look at a paragraph, a sentence or a single word. Much on the same way, in analyzing a film we scrutinize a shot, a sequence of frames that make up the shot, or a single frame.* (Cahir, 2006)

**Samskara: Passage 1**

Acharya's Daily Routine and his Introduction:

The novel begins by informing us about Acharya's daily routine and his close and caring relationship with his wife Bhagirathi: The Acharya bathed Bhagirathi’s body and wrapped a fresh sari around it. He offered food and flowers to the gods as he did everyday, and put the flowers in her hair and gave her holy water. She touched his feetful, he blessed her. Then he brought her a bowl ful of cracked wheat porridge from the kitchen, Bhagirathi tells him to finish his meal first but Praneshacharya tells with bath at dawn, twilight prayers cooking and medicines for his wife, Then the Acharya crossed the stream to the Maruti temple for the worship. Later the Brahmins gathered to listen to his recitation of sacred legends. Again in the evening he followed the same routine. Bhagirathi repeatedly told him to marry again as she could not give him any child. Praneshacharya laughed at this. Bhagirathi believed that any father would love to give him his girl as he hadn’t touched forty yet and had studied Sanskrit in Kashi. Praneshacharya would not answer. He thought that the lord meant to test him on his way to salvation and that’s the reason why he gave him birth as a brahmin and gave him such a family. Before he sat down to his meal, he picked up the fodder for Gowri,
the cow on a banana leaf and placed it front of Gowri who was grazing in the backyard. He worshipfully caressed the cow’s body, till the hair on her hide rose in pleasure. In a gesture of respect he touched his own eyes with the hand that touched the holy animal.

**Scene 1:**

The novel has religion, caste discrimination and last rites as its background and the film revolves around the same issues. The name of the main character of the novel and the film is Praneshacharya, the Acharya of the Brahmin Agrahara of Durvasapura. He is a respected brahmin who has studied Sanskrit in Kashi but the film refers to him as a scholar. He lives a sacred life and is fully devoted to his wife Bhagirathi as well as his lot. The film visuals successfully throw light on this. The Acharya wears a white cloth round his body and a dhoti. He has shaven off his hair and has a tuft of hair on his bald head. He is wearing a Rudraksha mala round his neck and a sacred thread round his body which signifies his high Brahmin identity. The camera shows close up shots of the Acharya and it is often placed at low angle to empower his character or in other words to heighten his importance to show his importance or dominance in his community as a leader of the Brahmans. The film concentrates on his daily routine. The camera lens zooms towards and back to show his movements. The time is morning as birds could be seen flying in the sky and morning sun rays are shown from the clouds. The sound of children chanting morning prayers is heard. Some women are drawing rangoli, others fetching water from the well are seen. He is shown taking bath in the village river and offering prayers, taking water in his spreaded hands - Signifying a Brahminic tradition of offering water to sun. The film captures his movement from the river to his house through a tracking camera movement. We can also notice though visuals how he is respected by the women of the Agrahara, when a woman is shown changing her path and going aside when the Acharya is approaching on the same path. This also hints at the caste discrimination prevailing there or in other words how women belonging to other casts maintain distance from Acharya. The husband wife relationship is captured well but doesn't strictly follow the text description. His invalid wife Bhagirathi is shown in the bed from the top hinting at her being sick and vulnerable all the time and the Acharya taking care of her. Acharya conducts morning Pooja and gives holy water to his wife, she bows down to him to seek his blessings and shows her devotion to him. Acharya
is shown cooking. Bhagirathi is a symbol of a typical Indian wife. She is invalid but she knows her duties towards her husband she feels that a wife should eat later. She is unhappy because the house needs a child and her husband does not remarry. The matter is well represented in the film by showing displeasure on Bhagirathi’s face and her speaking in anxious manner as if to convince her husband to get married. Bhagirathi says "A House needs a child, why don't you get married again? She continues by saying that any father would love to give you his girl. The film subtitles mention the word "daughter" instead of a girl as mentioned in the text. The desperation for the child is well expressed. The importance of child for a childless couple in order to make their house a home and their marriage joyful is represented in the film. The film doesn't show the psychological aspect which the book talks about. The last part, that is his caring for the cow is also shown. The film doesn't show the Acharya serving fodder to the cow but he applies tilak on her forehead serves boiled rice in a container and in contrast to the book the cow has not been grazing but is tied in the backyard. The Acharya does not caress the cow's body but simply touches it. The subtitles of the film do not mention the name of the cow either.

**Chandri's Introduction: Passage 2**

Chandri the female protagonist of the novel is introduced. She is calling Acharya Acharya again and again. She is Naranappa's concubine and the text also hints about her being from a lower class and not worthy of being talked to by Acharya. If Acharya did that he would be polluted and will have to bathe again before meal. But the Acharya couldn't let a woman wait in the yard, so he comes out. Chandri pulls the end of her sari over her head and stood there as if afraid. On being asked by the Acharya about the matter she simply mentions, He...He Chandri shivered and couldn't speak out and she held on to the pillar. Acharya presumes and asks her about Naranappa and about what had happened to him? On which chandri says gone... She covers her face with her hands. Later on asking again she replies that Naraappa came back from Shivamogge and got fever and later died.

**Scene 2:**

The camera moves quickly taking a tracking shot. The film shows Chandri running and desperately calling Acharya. This situation hints at the emergency of the matter. Its a hand held camera shot moving asynchronous with the subjects. There is loud
sound of drum beating corresponding to her running for help which arouses our curiosity. The film shows Chandri standing at a distance from the Acharya who has come out from his house quickly. Chandri’s gestures and mannerisms, her facial expressions and voice hint at her being upset and broken. The film shows Chandri communicating more through her emotions, silence and gestures rather than speaking to Acharya. The Acharya presumes and asks her about Naraappa, on which Chandri starts crying, which suggests her being shocked and sad about something related to her life. Both the novel and the film show her holding the pillar. The pillar might be a symbol of support which she is craving for. The film does not show her covering her face but silent and looking down. This also signifies that she is purposely keeping a distance from Acharya, as she dare not take too much liberty being from a lower caste and a concubine. Though like the text, nothing is mentioned in the film at this point, of her being Naraappa's concubine. She does not pull her sari over her head but is shown simply standing out of Acharya's house crying. The camera appears to be placed above the subject and angled down to make her appear vulnerable and helpless. The scene ends with her holding the pillar and sitting down, looking down and not at the Acharya’s face. This might mean that she wants Acharya’s immediate support and help as her world has completely shattered after Naranappa's death. The film speaks more through silence, emotions, mannerisms and sound.

**Meeting of Praneshacharya and other Brahmins: Passage 3**

Praneshacharya was weighing every word, knowing fully well that the protection of the entire brahmin agrahara was now on his shoulders. He spoke haltingly while speaking to others. Garudacharya mentions about an oath standing between him and Naranappa and the ways of absolving such oaths by performing a rite of absolution, giving away a cow or making a pilgrimage. The Acharya says he had no right to ask anyone to spend his money. He says that doesn't have a clear answer to questions asked by Laxmana and Dasa and others.He says that Naranappa's not behaving as a well-born Brahmin, and that he's a smear on the good name of the Agrahara is a deep question. He had no clear answer to that. The Acharya says he may have rejected brahminhood, but Brahmin hood never left him and he was neither excommunicated by anyone. He didn't die an outcaste; so he remains a Brahmin in his death. Only another Brahmin has any right to touch his body. The Acharya then says that if we let someone else do it we'd be sullying our brahminhood and yet he hesitated. Thus the
Acharya inspite of knowing the truth is unable to decide anything. Suddenly Chandri stunned the Brahmins by moving forward and offering all her ornaments. She mumbled something about all the Jewellery as the expense for the rites and went back to her place.

**Scene 3:**

The camera concentrates on the Acharya. It zooms and takes close ups of the Brahmins sitting there. The scene starts with Praneshacharya addressing the agrahara brahmins. He is shown speaking carefully to avoid any controversy. He begins by saying that Narrappa did not live like a Brahmin. He offended the community. The sub-titles of the film differ in words compared to the text. The text says Naranappa's not behaving as a well-born brahmin and that he's a smear on the good home of the agrahara is a deep question. Though the Acharya says here that he had no answer. The text and the film both mention about his never being excommunicated. Again the subtitles mention that he was a rebel and the book mentions that he had rejected brahminhood.

Then there is a subtitle mentioning Brahmins, didn't "disown" him so none but a Brahmin may touch his body. This suggest the exclusivity of the Brahmins over others. The Acharya says that's a sacrilege... a blot on our community unlike the text where it is not mentioned in these words. Though the Acharya says that he doesn't know for sure whether he can ask anyone to cremate him. The brahmins sitting there are shown changing their sitting positions when the Acharya speaks about cremating him. The gestures of the brahmins suggest or project their hidden motives. After seeing Chandri's gold, they seem to have changed their minds, in order to get the gold for themselves. The film focuses on other Brahmins who do not speak at all and are listening to Praneshacharya patiently. Their faces and expressions are suggestive of their inner feelings. The camera moves and focuses on the women who are trying to overhear the Acharya speaking. One thing that is not mentioned in the text and shown in the film is Bhagirathi's (Acharya's wife) being inquisitive about the proceedings. This is the only scene where she is shown bit active and alert. The last part where Chandri offers her jewels is a full shot. The camera concentrates on her and the music in the background adds to the effect with close ups of her taking off her jewels and placing them in a heap of sort before Praneshacharya. Here the heap is not actually a
heap but all the jewels of Chandri for the last rites of Naranappa. This time the camera is placed above the subjects and angled down to show everything diminished. At the same time the most suggestive part is the greed of the other Brahmins which is shown in the film by taking the close ups of their facial expressions and body movements. There is corresponding music to highlight all this. As soon as Chandri places the ornaments they open their eyes widely, one of them wags his tongue and stares at them and finally when they leave, a close up shot of their feet passing very nearly from jewels is taken symbolizing their greed. The film does not show Chandri mumble any thing while placing ornaments but remains silent. The expression of Brahmins being stunned by Chandri's act of offering her ornaments is very well picturised.

The act of being stunned is projected by close shots of women being curious and impatient Brahmins opening the eyes wide and taking out their tongue and moving it as if greedy for something. At one time when the Acharya says “Still I don’t know if I can ask you to cremate him”, the brahmins suddenly change their position. This action shows their interest in cremating him because it would get them all the gold.

**The Confrontation scene between Pranesacharya and Naranappa: Passage 4**

Praneshacharya visits Naranappa's house because he had been a rebel and was misguiding the children and the youth of the Agrahara. He had set a wrong example for other and lived like a non-brahmin. The novel hints that, his rebellious nature might make the lower castes get out of hand. Pranehacharya thus wanted to speak out and so he goes to his house and confronts him on the Verandah. Naranappa was probably drunk and his eyes were bloodshot, his hair was dishevelled. But when he sees the Acharya he puts a cloth to his mouth and so the Acharya gets a hope that he might listen to him. Though he knew that Narranappa's nature was tricky at times, he decides to tackle him softly so that he listens and then opens up and may express his anguish. Praneshacharya looks at him cruelly to persuade him to calm down and listen.

Naranappa bowed his head. He feels uneasy. He puts aside the cloth that covered his mouth, threw it on the chair and laughed out aloud. He calls Chandri and asks for the bottle of wine. He wanted to give that to Acharya. He says its holy water for Acharya. Praneschrya tells him to shut up and grew angry. He was surprised and shocked by his
transformation. Nannappa makes fun of Acharya for getting angry. He says those people when they try to hold down lust get angry easily. He gives example of sages like Duruvasa, Prashara, Bhirgu who were given to anger. Again he asks Chandri to bring the bottle and continues saying that those sages were a lusty lot who set the tradition and that those poor brahmins descended from such sages. Praneshcharya once again tells him to shut his mouth. This time Naranappa gets angry because Chandri didn't bring the liquor bottle to him. He ran upstairs making a big noise, brought the bottle down and filled his cup. Chandri tried to stop him put he pushed her aside. Praneshcharya closed his eyes and tried to leave. Naranappa stops him and the Acharya stays back mechanically. Naranappa in a voice of authority takes a draught from his cup and laughs wickedly. He says, "Let's see who wins in the end, you or me. I'll destroy Brahmanism, I certainly will. He says my only sorrow is that there's no Brahmanism really left to destroy in this place except you. The novel covers almost five pages with the description about this confrontation and has many elaborate sentences uttered in a poetic manner by Naranappa but the researcher had limited the scene according to film scene which is not very long and elaborate. The book gives many examples from the scriptures and the confrontation reveals the philosophy of Naranappa who has been a rebel.

Scene 4:

This particular episode in the text and the film highlight the conflicts of values and morals of two completely different Brahmins. The film takes extreme close up and close up shots to focus on the two of them. The look of the characters reveal their identity. Prahaschaya being a respected learned man has calmness and brightness on his face and confidently goes to meet him. He finds Naranappa sitting along with Chandri and Sripathi. Who are then laughing and doing some mischief. Naranappa is drunk. The Acharya calls Naranappa as if he has an important matter to talk about but in the film Naranappa is not shown feeling afraid or insecure. When he faces the Acharya, he does not cover his mouth. Instead he speaks in a mocking tone which is visible in the film. Sripathi is shocked to see Acharya and he goes away. Chandri also moves away from Naranappa. Naranappa orders Chandri to get the Liquor bottle. He says that he wanted to baptise the acharya. The Acharya is shown offended and he turns away to show this. His facial expression is of discomfort. There are certain differences but the film manages to brief the entire episode excepting elaborate
discussions between the two. Naranappa's funny sand strange ways are visible in the film. He tries to make fun of the Acharya who is respected by the entire brahmin lot. Naranappa laughs mockingly, showing his bad intentions. Naranappa hints at the anger of Acharya when the Acharya tells him to stop and be quiet.

Naranappa says-"Ire and passion I thought were for ordinary mortals." These words are indirectly used to counter Acharya's advise. He compares wine to Holy water and tells Acharya to have some. He says “Have some and then see You'll wake up to a new knowledge of divinity”. The words "new knowledge of divinity" spoken in the film are actually hinting about the limited conservative and orthodox mindset of the Brahmins of the Agrahara.

Once again he orders Chandri to bring the bottle. She is standing behind afraid of the matter getting worse. Her facial expressions show her discomfort and fear. Naranappa tells the Acharya to stop, when he is about to go back. He tells the Acharya to have a small peg of drink. He addresses the Acharya as the learned one and threatens to destroy all the Brahmins and their sanctity. The camera focuses on Naranappa while the back of Acharya is visible. As shown in the novel Naranappa doesn't go upstairs making a big noise and bringing the bottle or filling any cup. He goes and pushes Chandri aside and gets the bottle from the cupboard. Chandri tries to stop him and he pushes her aside. The Novel mentions the Acharya speaking shut up! Shut your mouth! while he is angry while the film shows him speaking, Quite Naranappa! The film does not show Naranappa being afraid or insecure but shows him as a loud mouth having enough knowledge of the world. Naranappa is a rebel, but he possesses a thinking, practical mind. The scene puts forward or projects Naranappa as a rebel but also convinces the audience through his meaningful arguements regarding his philosophy of life.

**Shripathi's visit to Naranappa's House: Passage 5**

When Belli an outcaste girl tells Sripathi about the rats coming to their houses Shripathi he does not give much attention to her talks. Shripathi is auxious to meet Naranappa and so he goes to meet him. He wanted to stay overnight at Naranappa's house and go to Nagraja's place in Parijatapura in the morning. When he reached there he stood before his house door and pushed it. It wasn't latched. He thinks Naranappa was awake and present inside. So he goes in happily. He turns his flashlight on and
calls out Naranappa. He doesn't get any answer. Instead he got the stench of something rotting. He wanted to go upstair to his room. When he turned the corner, his bare foot swished on something soft and cold, startled he flashed his light on it. He saw a dead rat, dead on its back, its legs up in the air. The flies on it buzzed on the beam of the flashlight. He ran up to the room upstairs, and the steps rattled under his feet. He sees and feels, why is Naranappa sleeping on the floor with the blanket over his head? He thought he must have drunk liquor. Sripati smiled and pulled down the blanket and shook Naranappa, calling him. He was cold. He pulled back his hand in a hurry and turned on his flashlight. He saw his eyes turned upwards for ever. He saw flies and small insects and stench coming. He shrieked, rushing out of Naranappa's Verandah, forgetting even to close the door, leaping into the street and breaking into a run. Half wit Lakshmindevamma cried Look! Look! its Naranappa's Ghost, running from door to door, beating on it hobbling on her stick. Shripati crossed the stream in a hurry and ran to Parijatpura, to Nagaraja's house Chardri was lying on Praheshacharya's raised veremdah and she was the only one who recognized the running man as Shripati.

**Scene 5:**

The film creates an atmosphere of fear and horror and conveys that impact nicely. There is less use of lights and more use of sound of beating drums to create mystery and fear. The novel narrates the episode or incident in detail while the film skips certain portions and concentrates on Shripati's discovery of the fact. The film skips certain things like showing insects flies or strench emanating or showing the dead body of Naranappa at this point. In the film the dead body is shown in the beginning and not at this point. The effect of night is created with total darkness around. Shripati is walking happily towards Naranappa's house with the flash light to find his way smoothly to his house. The sound of happy Shripati hurrying towards Naranappa's house alerts Chandri, Chandri looks at Shripati, her face partially visible and a long shot showing Shripati walking. She stares for a while and then recognizing Shripati, she suddenly whispers his name. Thus the act of recognizing him is her whispering the name Shripathi to herself Shripati is heard calling Naranappa. He asks Naranappa to wake up as he had got the lead in a play. This is not mentioned in the text. The film does not show the details about his seeing insects, rats or a dead body inside but it is presumed that he saw something and then suddenly a loud shrieking sound of Shripati
is heard in the still and silent night which breaks its quietness and disturbs others. Shripati’s Shrieking signifies horror and his rushing symbolises fear of something. While he is running out of fear there is a loud asynchronous drum beats sound of adding to the effect. It creates more fear and curiosity in the film. It seems a hand held shot is taken to show Shripati running out because the frame is shaking during this scene. Its an oblique angle shot to show the horror of the situation in the dark. Shripati is shown wearing white clothes and rushing down the stairs and finally out of the house shouting in fear and shock. Then a close up of Laxmidevamma is taken to concentrate on her expressions. She watches from a small window and then begins to shout Preta! Preta! meaning Ghost! Ghost! and then again there is a large sound of beating drums coinciding with Laxmidevamma's running here and there out of fear. But the film does not show Laxmidevamma mentioning Naranappa’s Ghost. The film adds by showing Praneshacharya coming out of his house hearing the noise. He inquires from Chandri, about the noise to, on which she gives Laxmidevamma's name. Praneshacharya then tries to call Laxmidevamma and tells her to clam down, not be fearful and go and sleep. Chandri stands up on seeing the Acharya as a mark of respect. Thus the film skips certain things and adds certain things to create the impact. The scene is important as it focuses on the discovery of Naranappa's rotting dead body. Sound and light plays important part in creating an effect of horror and suspense in this scene. The text creates the effect through words while the film uses sound and light to create the impact.

**Acharya's returning Chandri's Ornaments: Passage 6**

Chadri had been sleeping in the Veradah without a mat. Praneshacharya, called her and gave her a mat and pillow and went back. Chandri remained silent. As Praneshacharya was crossing the threshold he stopped. He saw the woman sitting embarrassed and her body drawn in. There was a lantern burning. Praneshacharya decided to return the jewels, she had taken off her body earlier in the day. He calls her by name. Chandri sat up quickly. Acharya said look here Chandri. Your generosity complicates the question. The Brahmin has to follow whatever is right for an emergency. Keep this gold with you. Naranappa's dead but you've your life to live. Praneshcharya stood near her, lantern in hand, bent down in the light looked kindly into her large dark eyes lifted meekly towards him and he put the gold in her hands and went in the house.
Scene 6:

This shows Acharya's importance and his ultimate decision to give back Chandri’s jewels. A close up camera shot shows Acharya coming out of his house in the raised verandah at night, with Chandri's ornaments tied in a white cloth. Chandri alerts herself. He comes near her and tells her: Take these are yours, "He's dead but you have to live". The film does not show the Acharya expressing anything about Chandri's generosity. There is dull light around and the Acharya bends and hands over her ornaments in her spreaded hands. The film sub-titles show Acharya speaking “Take these are yours, he is dead but you have to live. While the text mentions him speaking Naranappa’s dead, but you've your life to live. The Acharya looks at her for a while and then looks down and speaks. While Chandri looks at him only while he is going back. She keeps on looking at him for a while and then goes away. Acharya's looking at her for a while and then down and Chandri’s silence conveys multiple meanings. At one level it might mean the distance and silence she maintains is out of respect for the learned man. On the other level Acharya is all the time trying to maintain the dignity of his status. Also the distance is maintained due to Chandri's low status in society. She being a woman and a concubine, compels the two to maintain their individual limits. Chandri's staring him and his looking into her dark eyes also hints at the following relationship they are going to share. Acharya's act of returning Chandri's jewels symbolises his kindness, generosity, or pity for a woman who has lost her support.

Villagers driving away the vultures: Passage 7

Praneshacharya had gone to lord Maruti for counsel and the Brahmins of the village were hoping that they won't have to wait another night with Naranappa's body. Sitadevi found a rat lying dead in a rice vessel in her store room; she picked it up by the tail, held her nose with here sari-end and brought it out to fling it, when a vulture swooped towards her, and glided away to perch on their roof. She screamed 'Ayyayyo, look, look a vulture on the roof was an omen of death- Nothing like it had ever happened before. Garudacharya came running, took one look at the vulture and sank down. Sitadevi was worried about her son while Garuda thought he was being punished for refusing in his heart Dasacharya's Suggestion that the gold should go to lord Maruti. In fear, he held his wife's hand and later prostrated before his household
God and prayed and sought his forgiveness. Then came out and began driving away the vulture, trying to chase it off his roof. The vulture was pecking at the rat flung by Sitadevi. The bird sat there unafraid. Garuda saw many vultures in the blue sky reeling, gliding, spiraling circle below circle descending. He called his wife out to show the vultures. Sitadevi came running. She shielded her eyes with her palms and looked and she let out a long sigh: Usshsh ... Then the novel narrates the behaviour of the vultures and how they flew in the sky or sat on the roofs and were eating rats. It was an ill-omen. Everyone in the agrahara came out and gathered in the street, with their hands on their mouths. Sitadevi saw that every house had its bird of ill-omen and felt satisfied that the omen weren't directed in particular at her son. The brahmins, their women and children stood there with fear. Durgabhatta shrieked, 'Hoo, Hoo, Hoo !' at the birds trying to scare them away In vain, all the brahmins shouted in unison- but even that didn't work. Dashacharya gave the idea of bringing out the sacred gongs to beat. The men were happy about this idea and so brought out the bronze gongs and the conches. The sound of it created and illusion that in Durvasapura it was worship time. The Vultures began flying with rats in their beaks. The brahmins were desperately uttering the God's name and wanted to finish the last rites of Naranappa as they thought Naranappa's spirit is calling out these vultures.

Scene 7:

The film presents this scene in a slightly different manner but manages to create an atmosphere of horror, fear and ill omen. The scene is important or unique because its taken from a high angle and also presents an aerial view showing the people, and vultures and the view of location as well. The high angle shows the villagers disturbed, fearful and concerned about something. In other words they appear diminished, threatened and vulnerable as the camera presses down upon them. On the other hand the aerial or bird's eye angle gives a lot of visual information regarding the location, but has a diminishing effect on characters. There is an extensive use of close ups and extreme long shots to show dead rats and vultures as symbols of ill-omen or death. There is an Asynchronous sound of vessels and gongs and conches produced to drive away the vultures. The aerial view shows the villagers gathered at one place and desperately trying to get rid of the ill-omen i.e. vultures. The film shows Sitadevi telling her husband (Garudacharya) that vultures are everywhere and not only on our house. The next moment three rats are shown one by one to create a horrifying effect
through close up shots. Then the scene shifts outside showing the Brahmins, with grim faces, with hands on their mouths looking down at dead rats and then at the next moment looking up in the sky to see vultures and one of them shouting to show them. An extreme long shot of vultures flying in the sky and an oblique angle showing pending harrow is taken. The other Brahmins of the Agrahara are shouting and some to them raising their hands in the air symbolizing their act of driving away vulture in unison. Sitadevi is trying to watch the vultures in simmering heat with one of her hands shielding her eyes from the heat. A child is trying to produce sound from his mouth by beating his hand again and again on it to frighten the vultures. Sitadevi’s act suggests her being very curious to look at the vultures symbolizing a threat to their community, while the child is trying to be a threat to the vultures. Sitadevi scolds him and asks him to go inside the house. The act in shown by her watching at the child sternly and pulling him back to get him in the house. The Brahmins are shown gathered in a crowd and trying to frighten away the birds, in unison creating loud noise. There is no scene in the film showing a large vulture closely inspecting the agrahara. Infact the vultures are shown only flying in the sky and there is no instance where they are shown in a close up in this scene. The scene shows some people standing in the verandah of a long house and many of them standing out in the open beating vessels and producing large noise continuously and some of them are waving their hands in the air, shouting and creating noises. The scene ends with a vulture shown gliding and spiralling in the sky. In short degradation and decay is well symbolized through visuals of vultures, rats etc. The text presents the scene with elaborate poetic descriptions, using metaphors, similes, alliterations etc and at times exaggerating facts but the film presents the essence of the scene visually creating an impression of degeneration, and death. The film scene is full of sounds and symbols of decay and degeneration. There is lot of sound created by vessels and Gongs and conches and other sounds symbolising threat to vultures and creating an impact of devotees offering prayers in a temple. There is lot of panic and desperation represented through actions and expressions. People of Dhrvasapura are struggling to escape death and degeneration.
4.1.5 Interface between novel 2 and film 2

The Namesake:

The novel The Namesake has been written by Jhumpa Lahiri and it is her first novel. Jhumpa Lahiri was born in London, England in July 1967. She is the daughter of the parents who immigrated to United States from Calcutta, India. She was raised in South Kingstown, Rhode Island from age three. Her father Amar served as a librarian in the University of Rhode Island and mother Tia, was a teacher in Rhode Island elementary school. She grew up in America under the supervision of a mother, who wanted to raise her children to be Indian. She learned about her Bengali heritage from her at an early age. She has won many awards for her contribution to literature but the Pulitzer Prize for fiction for her 'Interpreter of Maladies a collection of short stories is most notable among them.

The Namesake by Jhumpa Lahiri is an extraordinary expression of the excruciating experiences of the expatriates. Lahiri construes the multiple aspects of the lives of the Indians living abroad. She faithfully portrays the trauma of cultural dislocation, displacement and homelessness through her life-like characters. It also deals with the nagging concerns about family left at home when one is away in a distant land. The novel narrates the saga of Ganguly family in Calcutta and Boston.

4.1.5.1 The Concept of Diaspora

The term Diaspora (ancient Greek for a 'Scattering or sowing of seeds') is used (without capitalization) to refer to any people or ethnic population forced to relinquish their ancestral homelands being dispersed throughout other parts of the world, and the consequent developments in their dispersal and culture. Originally the term Diaspora (capitalized) was used to refer specially to the populations of the Jews exiled from Judea in 586 BCE by the Babylonians, and Jerusalem in 135 CE by the Roman Empire. The term is used interchangeably to refer to the historical movements of the dispersed ethnic population of Israel, the cultural development of that population, or the population itself.

The twentieth century, in particular, has witnessed colossal ethnic refugee crises caused by war and the rise of nationalism, fascism, communism and racism as well as from disasters and economic debacles. The first half of twentieth century beholden the
emergence of hundred of millions of ethnic refugees across Europe, Asia and northern Africa. Many of these refugees who did not succumb to starvation or war went to America. When one steps into a new land, one has a sense of wonder and adventure of the sight and feel of a landscape so distinct from one has been attuned to; there is also a sense of isolation and fright. Literature is such an art that acutely manifests the thoughts, feelings and attitudes of the people. Writers living abroad live on the margins of two societies. Cultural theory is today being created by people who live on the margins.

To comprehend the concepts aptly, it is needed to get acquainted with the terms which are giving popularity, viz,

Immigrant
Exile
Ex-patriate

While 'immigrant' denotes location and a physical movement, 'exile' indicates a compulsory isolation and a nostalgic anchoring in the past. In the Indian context, perhaps all meanings are with the migratory movements having been governed by various reasons at various times of history. 'Expatriates' writing, in its theory and practice, is the work of the exile who has underwent unsettlement as the existential, political and metaphysical levels- Diasporic literature, quite like immigrant literature mirrors a double vision at once of 'yearning backward' and 'looking forward'.Jhumpa Lahiri's fiction too reflects this return to the past through memory. Her first generation Indian American immigrants often confirm this 'Yearning backward' with their recurring sense of loss and longing, of displacement and nostalgia for their native land.

4.1.5.2 The story of the Novel: The Namesake

The Namesake is a story of a boy named Gogol, who is named after his father's favourite author Nikolai Gogol. He grows up in an Indian family in suburban America. He starts to hate the awkward name and itches to cast it off, along with the inherited values it represents. He is determined to live a life far removed from that of
his parents and so he sets off on his own path only to discover that the search for identity depends on much more than a name.

The Namesake has been successfully made into a film with the same name. It was directed by a very well known woman director Mira Nair.

**Director Mira Nair**

Mira Nair has been an accomplished film director, writer and producer. She was born in Bhubaneshwar India in 1957. She describes her life as having been spent 'between two worlds.' She was educated at both Delhi University and Harvard University. She began her artistic career as an actor before turning her attention to films as producer, director. She is primarily concerned with telling stories of people on the margins of society. Her debut feature film Salaam Bombay was nominated for an Academy award, Golden Globe and BAFTA awards for best foreign language film. The film The Namesake maps the lives of Ganguly family. i.e Ashok, Ashima, Gogol and Sonia. The Chief actors playing these roles were Irfan khan as Ashok, Tabu as Ashima, Kal Penn as Gogol and Zuleikha Robinson as Sonia.

**4.1.5.3 The Story of the Film**

The film starts with a scene at the railway station, where a coolie carries the luggage of Ashok Ganguly. The look of Irfan khan largely matches with the description of the novel. However, unlike the narration of the novel, he does not have the mustache. He is surrounded by some passengers, including a lady who is fanning her child. He (Ashok) is busy reading a book. Mr. Ghosh, who is a middle aged Bengali businessman, breaks the ice by asking Ashok the name of the book. The name of the writer of the book- Nikolai Gogol is not at all familiar to him. Instead, he keeps speaking to Ashok by narrating his immigrant experiences in England. He considers it a dream that he has lived for two years in a place where streets are clean and sparkling. Ashok ends the talk with his grandfather's words. "That is what the books are for, to travel without moving an inch". Suddenly, there is a terrible noise like an explosion of a bomb, things and passengers falling down, people screaming. The train meets with a fatal accident. This scene is shot in an efficacious manner. It is a piece of excellence in the cinema topography of the film. The scene of the accident is followed by the castings, both in English and Bengali, coupled with serene
background music. There is a short scene of the bed-ridden Ashok and his mother looking out of the window. The post-accident trauma is apparent in her facial expressions. In the street large idol of Goddess Durga is being carried for the festival. It symbolizes the ethic value of India. It is followed by another symbolic scene. Ashima Ganguly is introduced in the film. She practices classical singing. She looks like a typical Bengali girl-next door.

After marriage, Ashima and Ashok move to the U.S. It is an arduous task for Ashima to mould herself in the American way of life. In due course of time, she gives birth to a child. Ashok considers the child, the second miracle of his life. The first one was his being rescued from the train mishap. The couple confronts a complication that pertains to the name of the child. Actually they have been waiting for the letter of Ashima's grandmother, consisting of the possible names for the child. It is a ritual in the larger part of India that the elder members of the family decide a child's name. Ganguly couple is supposed to decide the child's name for the birth certificate, which is to be issued by the hospital before they return home. Due to this, compulsion, Ashok names the child 'Gogol' after his favorite author's name i.e. Nikolai Gogol. This is a very important scene of the film because the vicious circle of Gogol's existential anguish begins with it. The scene also justifies the title of the film. Later on in the film, Gogol is in the classroom when his teacher gives a biographical sketch of Nikolai Gogol. He mentions that the Russian writer was a hypochondriac and a deeply paranoid person embarrasses Gogol. This triggers frustration for his name leading him to change it. After some time, Gogol is introduced by his partners to Moushumi Mazamdar. Just like him, she is a second generation Indian immigrant. He and Sonia laugh tongue in check on Moushumi's bizzare personality. When Sonia offers her to watch T.V., She expresses her detestation for the American television. Thematically, the character of Moushumi is very important especially for the life of Gogol. Another significant scene is the one in which Ashok presents a birthday gift to Gogol. It is a book titled The collected tales of Nikolai Gogol'. Ashok was reading the same book at the most crucial juncture, of his life- the train mayhem. The scene has an interesting conglomeration of three cultures Indian as represented by Ashok; America as apparent in the life style of Gogol and Russian Symbolized by the book. However, Gogol's response is that of disinterest. He does not even switch off the music, not even as a gesture of courtesy without opening the wrapper, Gogol puts it aside,
showing his reluctance. In actuality Ashok tries to convey his special kinship with Gogol but in vain. The very next scene presents cultural shift and rift, quite literally. The family embarks on a journey to India. The journey is a reunion for Ashok and Ashima, a curious exploration for Gogol and of extreme boredom for Sonia. There are instances of gaps in communication due to cultural differences eg when Gogol goes for jogging, it is hard for him to explain the concept to his grandmother. To capture the glimpse of the culture, Gogol makes the sketch of the streets. It is apparent in Ashima's behavior that her spirit is rejuvenated. Sonia is irritated as she is not attuned to the Indian weather and social deportment. In Agra, the family is enthralled by the sight of the historical monument, the Taj Mahal. Gogol scrutinizes the architecture of the Taj. There is a beautiful scene of the dome. On returning to the U.S. Gogol thinks of altering his name back to Nikhil. He has to face resistance of his parents and especially that of Ashima. He explains the weirdness of his name and how it puts him in the awkward box. Ashok knows that altering one's name is not possible in the US so he gives his consent and also convinces Ashima for the same. Gogol is now relieved that the stigma attached to his identity can be removed. Thanks to the new name, Gogol confidently interacts with the family of Maxine - his girlfriend. However, he is not equally confident to introduce Maxine to his parents. He has to explain to her the norms of his house. She finds it very depressing that they cannot kiss or hold each other's hands in front of his parents. Despite Gogol's instructions Maxine fails to observe those norms. For instance, when introduced to Ashima, She kisses her checks and addresses her with her name. Ashima is taken aback by this and furthermore when Maxine greets Ashok in the same manner. Maxine frequently holds Gogol's hands. Her display of affection embarrasses him. While Maxine interacts with Ashima at home, Ashok reveals to Gogol the most soul-stirring experience of his life—his train accident and the significance of his son's name. Gogol is tongue tied by listening to Ashok's poignant experience. The scene is of prime importance in a sense that it triggers transformation in Gogol's outlook to life. The irony lies in the scene of celebration of Gogol's birthday. He celebrates it as Nikhil with Maxine's family. He is away from his parents. Ashok is in Ohio for the research work and Ashima is at home. Wishing Gogol a happy birthday with despair. The despair heightens in a scene which is a turning point in the story – the scene of Ashok's death. Actually, Ashok is hospitalized due to a minor stomachache but the next day Ashima contacts the hospital and receives the news of Ashok’s death hell breaks lose on Ashima. She is
numb, gasps and trembles. She rushes out of her house to the garden to cry her heart out. The way she removes the bangles and other things from her body indicates the breaking of the nuptial ties. The next is the turn of Gogol to mourn his father because he is the one to receive Ashok's dead body. When Gogol visits his father's flat, he bursts into tears on the bed with an apologetic tone. Later on Gogol goes for the tonsuring of his head. This suggests a radical shift in his attitude toward Indian culture. So much so that he breaks up with Maxine for a similar reason. She suggest to him to get away from his familial grief which Gogol categorically denies. Later the family visits India to scatter the ashes of Ashok in the Ganges. During the rituals, the priest asks Ashima the name of the departed soul. Interestingly, it is for the first time that Ashima utters her husband's name. Though it takes long for the Ganguli family to come out of this.Trauma of life does not cease for them. For instance, Ashima advises Gogol to move on with his life by making up with Maxine. In fact, he does not heed the suggestion. On Ashima's insistence, he reluctantly contacts Moushmi Mazumdar. They start dating and decide to marry. The wedding ceremony of Gogol and Moushmi is a sort of deja vu for Ashima. She reminisces even the minute details of her marriage like her recitation of 'Daffodils' on the first meeting with Ashok. Unlike Ashok and Ashima the relationship of Gogol and Maushumi is not fully harmonious. During a casual discussion among friends Moushumi blurts out the secret of Gogol's alteration of name to Nikhil. As Gogol gets irritated they exchange a heated argument. Out of Gogol's knowledge, Moushmi begins an illicit union with one of her past boyfriends. Once, due to slip of tongue, she utter's her lover's name to Gogol and the whole affair is disclosed. Utterly humiliated and jilted Gogol returns home alone. He happens to find 'The collected tales of Nikolai Gogol' which soothes him. On knowing that Moushami has ditched Gogol Ashima feels guilty and grief sticken. Gogol regrets that for the first time, somebody, else's name bother's him much more than his own. To console his mother, Gogol shows her the above mentioned book. According to her, Gogol has not found the book incidentally. It is a metaphysical indication from Ashok that he is still present in the family. Ashima's stay in America has been like a roller coaster ride. Now that she has lost the man who brought her to the U.S., She wishes to reunite the family in Calcutta. At the same time, she can't separate from her children so she decides to stay in India, for six months and in the US for the other half of the year. She declares it at a family gathering. The film has a striking feature. Ashima's first scene is when she practices classical music before marriage. The last scene of
Ashima is also the same. She practices classical music at the age of forty five and there the film ends. In a way, one can say that the whole film is Ashima's Journey of the world which starts with Indian culture, as symbolized by the classical music and end, with the same Indian culture. Ashima- without borders, returns to her roots.

4.1.5.4 ASemiotic inquiry into the interface between Novel 2 and Film 2

Ashok's Journey to Jamshedpur: Passage 1

The book narrates about the journey on pages 13, 14, 15, 16 and 17. One day early in the morning on October 20, 1961. Ashok was travelling in Howrah Ranchi Express to visit his grandparents for the holidays. Ashok was twenty two and a student at B.E. College. His Grandfather had recently gone blind and he had requested Ashok's company to read the statements in the morning, Dostoyevsky and Tolstoy in the afternoon. Ashok accepted the invitation eagerly. He carried two suitcases, the first one containing clothes and gifts and the second empty in order to get the books given by grandfather. Ashok felt sad while placing the empty suitcase under his seat as he regretted that grandfather would be parting with his books because he could not read them anymore and all his life he hadn't given them to anyone. Ashok carried a single volume for the journey, a hardbound collection of shorts stories by Nikolai Gogol, which his grandfather had given him when he'd graduated from class twelve. On the title page beneath his grandfather's signature Ashok had written his own. Ashok loved this book. His favorite story in the book was the last "The overcoat", and he was re-reading this story as the train pulled out of Howrah station late in the everything. His six younger brothers and sisters had come to see him off. Ashok had read the story “The overcoat” too many times and he was captivated by the absurd, tragic yet oddly inspiring story of Akaky Akakyevich, the main character who spends his life meekly copying documents written by others and suffering the ridicule of absolutely everyone. As the train moved out of the station, the outside view turned quickly black and the scattered lights of Howarh gave way to nothing at all. He had a second class sleeper in the seventh bogie. The train was crowded and filled with families on Holiday. Ashok had a four-layer tiffin carrier with him which he placed near his feet. He shared his compartment with three others. There was a middle-aged Bengali couple and a potbellied, middle-aged Bengali businessman wearing a suited tie, by the name of Ghosh. Ghosh told Ashok that he had recently returned to India after
spending two years in England on a job voucher, but he had come back home because his wife was inconsolably miserable abroad. Ghosh spoke reverently of England. He liked sparkling, empty streets, the polished black cars, the rows of gleaming white houses and thus it was like a dream for him. Ghosh says that the trains departed and arrived to schedule and no one spat on the sidewalks. His son was also born in a British Hospital. Then Ghosh asks Ashok "Seen much of this world"? Ghosh pulls out a packet of Dunhill Cigarettes from his jacket pocket, offering them around the compartment before lighting one for himself. Ashok replies that he had been "Once to Delhi" and has been going lately once a year to Jamshedpur." Ghosh says" Not this world" glancing disappointedly about the interior of the train. He says "England America". Have you considered going there?" Ashok replies that his professors mention it from time to time and that he has a family. Ghosh frowns and asks "Already married?" on which Ashok says that he has his father mother and six siblings and that he was the eldest. Ghosh shook his head and said' you are still young. He says "Free" spreading his hands apart for emphasis. Ghosh advises him to do himself a favour. He says before its too late, without thinking too much about it first, pack a pillow and a blanket and see as much of the world as you can. You will not regret it. One day it will be too late. Ashok says that his Grandfather always said that's what books are for. "To travel without moving an inch" Ghosh replies" To each his own. Ghosh then gives his address to Ashok. Ghosh suggests for a game of Cards but Ashok politely declined as he preferred to read. The passengers brushed their teeth and changed into pajama, fastened the curtain around theirs compartments and went to sleep. Ghosh offered to take the upper berth, so that Ashok had the window to himself. The Bihari couple also settled into their berths switching off lights. Ashok kept reading, with a single small bulb glowing dimly over his head. There is brief discussion of the train and its journey in the night. Ashok was still reading at two-thirty in the morning when the locomotive engine and seven bogies derailed from the broad gauge line. The sound was like a bomb exploding.

Scene 1

The film does not follow the text exactly but concentrates more on the journey part and the meeting of the middle aged Bengali Businessman and Ashok. The director has kept the central idea of this scene in mind and conveyed it convincingly through her creativity. The journey to Jamshedpur, Ashok's reading the book i.e. collection of
short stories by Nikolai Gogol given to him by his Grandfather and his love to re-read the story; “The over coat” Ashok’s meeting with the middle-aged Bengali gentleman and finally the accident of the train. All these aspects of his life have been hinted at or included in the film version, but of course with certain changes. The director's narrative style is slightly different from the writers and also the director has brought about changes in the execution of the scenes. For example the director has preferred to briefly incorporate related aspects in the visuals and tried to reveal Ashok's past life.

The camera shows Ashok walking on crowded Calcutta railway station to board a train to Jamshedpur. A close up of a porter carrying his suitcase with "A Ganguly" written on it is shown. There is a big noise at the railway station of crowded people and their rushing here and there. Then the scene shifts in the train. The scene of the moving train and sound of a coaches moving on tracks is heard. The visuals of Ashok taking his seat near the window, a woman with a child sleeping on her lap and fanning him and a middle aged man sitting on the opposite are shown. A close up of a boy climbing an opposite upper seat and Ashok keeping a steel Tiffin on the upper seat is also shown. The text says that Ashok had a four layered Tiffin which he placed near his feet but the film shows him keeping it up and also the boy climbing up the seat has not been mentioned in the book. The film skips certain minor details mentioned in the novel related to his family. The film does not show any family member coming to see off Ashok on the railway station. The camera takes shifting shots with a hand held camera to show the glimpses of the passengers in the train. At one time it focuses on a child with eyes open and a doll in its hand and at other it focuses on Ashok reading a hardcover book. The friendly middle aged Bengali gentleman asks Ashok as to what he was reading? We can recognize him as a Bengali man by his Bengali accent while speaking. Foreg instead of saying what are year reading, he speaks “Bot are you reading?” Ashok replies that he was reading ”The overcoat” by Gogol on which the man says he had never heard of it. Further the man asks whether it was in his syllabus on which Ashok replies in Bengali. The middle aged man is shown applying lotions to his face from a bottle. The next moment he is shown coming after having refreshment. He has changed his clothes and now wearing ... a Bunyan and a lungi and has a towel on his shoulders. By this time it had grown dark outside as it is shown to us from the speeding train. The night lights are visible from the window of the train.
The middle aged gentleman asks Ashok "Seen much of this world? on which Ashok utters Ammhha as if trying to think and reply and then says I went to Delhi once and every year I visit my grandfather in Jamshedpur. The man says laughing No, No, No as if disagreeing with him and says. I mean "England America". Then the man says I was in England for two years. He signals this with his two fingers raised. Then he says it was a dream and continues saying that there are sparking, clean streets and nobody spits on the road. The man asks Ashok "Have you every thought of going abroad? Ashok replies "No" The man speaks in an advising tone and says you should! You are young? You are free! Then the man speaks in Bengali, which makes his Bengali roots more clear. The man adds that "You'll never regret it". Ashok replies my grandfather always says "that is what books are for, travel without moving an "inch" . The book mentions Ashok reading the book till late but the film shows him lying on the seat and smiling. The man raises his bottle of drink towards him and says, "To each his own" Ashok smiles as if to agree with him. By now the woman and the child are sleeping on the upper seat and the hand held camera captures the train accident. The speeding train is shown at night. Then there is a great noise and everything is shown shaking and falling, and loud explosion sound is heard. Ashok is shown shouting out of fear. The Bengali gentleman is not sleeping on the upper-seat as mentioned in the text but he is awake when the accident occurs. The bottle slips from his hand and he is struggling to escape and certain people are heard shouting and everything is shown upside down and the lights of the train blow off. The scene is important as it reflects on the past of Ashok and also for his meeting with the Bengali Gentleman who influenced his life and the train accident. We are also told about Nikolai Gogol and his stories. Most of the scene is shot from the close ups, the clothes and language spoken exhibit the culture of Bengal in India. The director has made few changes here and there but captured the main idea well.

Ashima’s first meeting with Ashok’s parents before marriage: Passage 2

Ashima’s mother met her at the door, and told her to go straight to the bedroom and prepare herself because a man was waiting to see her. This was the third man who had came to see her. The first two had rejected her to her relief. She was nineteen and in the middle of her studies and was in no rush to be a bride. She agreed to get ready obediently without expectations. She had untangled and rebraided and her hair, wiped away kohl that had smudged below her eyes, patted some cuticura powder onto her
skin. She wore a parrot green saree which she pleated and tucked into her petticoat. Before entering the sitting room, Ashima had paused in the corridor. She could hear her mother saying. "She is fond of cooking and she can knit extremely well. Within a week she finished this cardigan I am wearing. Ashima smiled, amused by her mother's salesmanship. Ashima glances at the floor where visitors customarily removed their slippers. She notices a pair of men's shows that were not like any she'd ever seen on the streets or anywhere in Calcutta. They were brown shoes with black heals and off white laces and stitching. There was a band of lentil sized holes embossed on either side of each shoe and at the tips was a pretty pattern priced into the leather as if with a needle. When she saw looking more closely, she saw the shoemaker's name written on the insides, in gold lettering that had all out faded; something and sons, it said. She saw the size, eight and a half, and the initials U.S.A. Ashima unable to resist a sudden and overwhelming urge, stepped into the shoes at her feet. Lingering sweat from the owner's feet mingled with hers, causing her heart to race and this was the closest thing she had every experienced to the touch of a man. She took out her feet and entered the room. The man (Ashok) was sitting in a chair his parents perched on the edge of the twin bed where her brother slept at night. Ashok's physical description is given: He was a slightly plump scholarly looking but still youthful, with black thin framed glasses and a sharp prominent nose. A neatly trimmed mustache connected to a beard that covered only his chin lent him an elegant, vaguely aristocratic look. He wore brown socks and brown trousers and green and white striped shirt and was staring gloomily at his knees. He did not look when she appeared. Though she (Ashima, was aware of his gaze as she crossed the room. He spoke nothing. His father did all the talking and spoke about Ashok's qualifications. Ashima took her seat. Ashima's physical description is given. She was five feet four inches tall for a Bengali woman, ninety nine pounds. Her complexion was on the dark side of fair and she had been often compared with actress Madhabi Mukherjee. Her nails were admirably long and her fingers were slim. Ashok's parents inquired about her studies and she was asked to recite a few stanzas from "The Daffodils", Ashok's father says "My son has been living abroad for two years, earning a Ph.D. in Boston, researching in the field of fiber optics. Ashima was then asked whether she was willing to fly on a plane and that if she was capable of living in a city characterized by severe snowy winters alone. Ashima replied "won't he be there?"
Scene 2:

The film scene follows the same pattern but skips certain details. A close up of Ashima's mother and Ashima is shown. A little later Ashima's mother meets her at the door and speaks slowly in Bengali. She tells her to go to the bedroom and get ready as a man (Ashok) was waiting to see her along with his parents. The film does not mention here about her past encounters with other men who had seen her and rejected her. Ashima goes to the bedroom glancing in the direction of the guest room. This projects her curiosity at whatever is going on there. She looks beautiful. The film shot shows Ashima correcting a large red kumkum bindi on her forehead. It is typical of Bengali women's identity, then she is shown putting on a pinkish purple sari it is not parrot green as the novel mentions. Ashima pleats and tucks the sari into her petticoat. The film shows a girl lying on the bed and watching Ashima wear the saree. The close visual increases the curiosity of the audience along with the girl. Again it projects a typical Indian situation where girl has to look her best in order to impress her in laws. Ashima's mother is praising Ashima for her skills, but she (her mother) is not wearing any cardigan knitted by Ashima as mentioned in the novel. Ashima slowly comes out and pauses in the corridor and sees a pair of man's shoes that she had never seen anywhere in Calcutta. The shoes are brown and white but they are not with black heels and do not have off white laces and stitching. In fact we come to know from the close up that the heels of the shoes are brown and the laces are also brown. There is no shoemaker's name mentioned on the insides in gold lettering and neither does it look faded. The size is also not written. Though in the shoes it is written made in USA and there is a star sign. The film captures shot creatively when Ashima is not able to resist the urge of wearing the shoes. The act shows her acceptance of the owner of the shoes. She steps into the shoes and she feels happy and proud. The emotions on the face of the actress Tabu captures these feelings. She smiles to herself and walk a few steps wearing the shoes. The feelings of pride and content are visible on her face. She also proudly poses lifting her sari a bit and points out one leg forward. Thus for the first time she experiences the touch of a man, through his shoes. Then the scene shifts to the guest room. Her father is talking to the guests, when Ashima enters the room with a shy look. She touches the feet of Ashok's parents. She takes a seat in front of them. Ashok doesn't speak but looks at her sometimes in between. Ashok's father does all the talking. He begins by saying that his son has been
living abroad for the last two years. He is in New York, He's doing his Ph.D in the field of fiber optics. He speaks with emphasis on the words "Ph.D in the field of fiber optics." Ashima's parents nod at each other and show their pleasure. Her father says "Our daughter's best subject is English" and asks her to recite a few lines of a poem. The film scene shows Ashima's father asking her to recite a poem while in the novel Ashok's father asks her to do so. Ashima recites a few lines from the poem "The Daffodiils." All this while she stands with her hands straight. Ashok's father also recites with her, showing his special liking for the famous Wordsworthian poem which his elders liked as well. Then Ashok's father asks her, while she is sitting, “Have you ever flown is a plane?” On which Ashima shakes her head side ways to say no. He asks her again "Will you be able to go half across the world and live in a cold city with freezing winters?" On which she replies after a pause won't he be there? Ashok's physical description doesn't match exactly with the Novel. Ashok is sitting silently in a chair with his hands on his knees. He is not plump but he does look scholarly and youthful. He wears a black thick framed glasses but he doesn't have moustache connected to a beard but he is clean-shaven and he is not wearing green and white striped shirt but a white shirt. He stares glumly at his knees quite often and does not talk at all. Thus the text and the film express the emotions with their individual mediums. The film with its colorful visuals and sound and light effects remains effective in conveying the same to us. Infact the visuals are appealing and help us to identify with the text and this facilitates our understanding of the source text. Most of the scene is shot in a room with shifting close ups and the scene covers an important life incident of the Ganguly couple.

Ashok and Ashima's Marriage and the departure for America: Passage 3

The Novel narrates the occasions on Pages 4,9, and 10.

One week later the invitations were printed and two weeks after that she was adorned and adjusted by countless aunts, cousins hovering around her. Her lips were darkened her brow and checks dotted with sandalwood paste, her hair wound up, bound with flowers, held in place by a hundred wire pins, that would take an hour to remove them. Her head was draped with scarlet netting. Ashima's hair, thickest of all the cousins, would not lie flat. She wore necklaces and chokers and bracelets that were destined to live most of their lives in an extra-large safety deposit in a bank vault in NewEngland.
At a decided hour, Ashima was seated on a Piri that her father had decorated, hoisted five feet off the ground, carried out to meet the groom. She had hidden her face with a heart-shaped betel leaf, kept her head bent low, until she had circled him seven times. The novel narrates about her first plane journey on page 4 when Ashima remembers her parents in America. She recalls how she saw them last amongst her relatives at the airport. She recalls how she was about to fly for the first time in her life on a BOAC VC 10 plane and how twenty six members of her family watched from the balcony at the Dum Dum airport, as she was drifting over parts of India ‘She'd never set foot in and then even farther outside India itself.

Scene 3

The marriage scene is vibrant and eye catching. One can easily identify with it as a typical Bengali marriage. The bride and bridegroom are dressed as Bengalis do while getting married and the rituals are also like Bengalis. Ashok is standing among the relatives, of the bride, almost all women. He is dressed as a Bengali groom. He is wearing a long white shirt and dhoti and his face is also dotted with sandalwood paste and he wears a typical Bengali turban. While Ashima is wearing a red sari, her lips are darkened and her brow and checks dotted with sandalwood paste and her hair wound up during the ceremony. She is wearing ornaments and is seated on a Piri or typical Bengali seat for the bride hoisted off the ground by her brother and relatives and carried out to meet the groom. The close up shots of the groom and bride are taken to show their importance. A very close shot of Ashima hiding her face with two heart shaped betel leaves is taken. She keeps her head bent low but is not shown circling Ashok seven times as mentioned in the novel. Ashok on the other hand is trying to look at the bride. Women are standing all around dressed in white silk sarees and wearing ornaments. They are making a typical noise by moving their tongues in the mouth as Bengalis do. Grandmother and mother are also shown looking at her and giving her a piece of advise. As a part of a ritual Ashok is throwing coins in the air and also trying to see the bride who is being brought on the piri by her brother and other relatives. The women are stopping Ashok from watching the bride Ashima. Finally Ashok is allowed to see her face. A close up shot of his smiling face and Ashima's shyly smiling at him is shown. The music in the background is light and soothing and the merry making and light mischief of the relatives and the groom make the marriage lively and interesting. The voice of pundits reciting the ceremony.
A meeting between Ashok and Mr. Wilcox Compiler of hospital birth certificates: Passage 4

Mr. Wilcox arrives in the hospital room where Ashima had been admitted for the delivery of her first baby. Mr. Wilcox, compiler of hospital birth certificates says that they must choose a name for their son. They (Ashok and Ashima) come to know that in America, a baby cannot be released from the hospital without a birth certificate and a birth certificate needs a name. Ashima tries to protest, Mr. Wilcox's demand saying that they can't name the child themselves. Mr. Wilcox who is slight, bald and not happy with the couple glances at them who are visibly distressed and asks them the reason behind not naming the child. Ashok answers by saying that we are waiting for a letter and explains the situation in detail. Mr Wilcox. tells them that the only alternative is to have the certificate read 'Baby Boy Ganguly and he adds by saying that you will be required to amend the permanent record when the name is decided upon. Ashima looks at Ashok expectantly and says "Is that what we should do?" Mr. Wilcox says he doesn't recommend it as they will have to appear before a judge and pay a fee, "the red tape is endless". Mr. Wilcox then asks 'Don't you have any back ups?" Ashima asks him the meaning of "back up" on which Mr Wilcox says something in reserve in case you didn't like what your grandmother has chosen. Ashok and Ashima shake their heads. It has never occurred to either of them to question Grandmother's selection, to disregard an elder's wishes in such a way. Mr Wilcox suggests them to name the child after Ashok or one of his ancestors. Mr. Wilcox gives his own example but that wasn't possible in Bengalis. He says within Bengali families, individual names are sacred, inviolable. They are not meant to be inherited or shared. Then he suggests them to name him
after another person. Anyone whom Ashok admired. Mr. Wilcox asks them to think over until he returns in a few hours and then he exits.

Scene 4

The film scene begins by showing Ashok smoking a cigarette outside Ashima's room in the hospital. The weather appears to be cold as the outside scene shows the atmosphere smoky and trees appear whitish as if snow has fallen. Many high rise buildings are visible, hinting about the place being a busy city with commercial activities and residential areas. Also Ashok is wearing a warm over coat and smoking cigarette. A big glass wall separates outside from inside of the room. Mr. Wilcox the compiler of hospital birth certificates arrives by the bedside of Ashima. Mr. Wilcox is slight and not totally bald as mentioned in the novel. He is wearing a sweater and a white shirt and dressed plainly. He is holding a writing pad and pen in his hand. Ashima is lying down on the bed wearing a red shawl to keep herself warm and having tea from a red mug. The baby is not beside her Mr. Wilcox introduces himself and then asks Ashima, if the new born baby has been named by them. Ashima points at her husband, who by then puts off the cigarette and enters the room to meet Mr. Wilcox. She asks him as to what should be done about the name? Ashok comes near and then tells Mr. Wilcox that they are waiting for Ashima's grandmother to choose a name for the child. The camera is taking close up shots of the three people present in the room and focuses on their expressions. Mr. Wilcox looks serious while asking about the possibility of grandmother's arrival in near future. A close up shot of Ashima shows her smiling at Mr. Wilcox and replying that her grandmother can't come because she is India and she is more than 85 years old and there was no hurry for the name also. Ashima explains in detail that some of her cousins were not named until they were six years old. The novel gives a detailed explanation about Bengali people having two types of names "Daak naams" meaning pet names. Mr. Wilcox is not able to understand and is totally blank as to what is "Daak Naams"? and he wishes to know about it and "Bhalo naam" meaning good or real name. The film shows Ashok explaining to Mr. Wilcox about "Daak Naam" and "Bhalo Naam". Mr. Wilcox looks surprised and confused when Ashok says, we all have two names one pet name that is “Daak Naams” and the other good name that is "Bhalo Naam". At this Mr. Wilcox showing his concern explains that, unfortunately in that country (America) baby cannot be released without a personal certificate and a personal
certificate requires a name. Meanwhile a fat nurse enters the room and goes near Ashima and hands over the baby to her Mr. Wilcox tells that the name will be "Baby boy Ganguly." Ashok walks near him surprisingly and asks him whether they could wait till the letter arrives and also asks him “Can we change the name afterwards? Ashima looks at Ashok expectantly and says “Is that what we should do?” Mr. Wilcox answers showing his concern and objection. He says I wouldn’t if I had to because it was very expensive and endless red tape hassles. Ashok goes near Ashima’s bed. Ashima happily mentions the name baby boy Ganguly and pats the new born lovingly and Ashok too smiles on hearing the name.

The film scene thus puts forward a clear idea about the rules and regulations of two different countries India and America and how two cultures also differ in certain ways. The scene suggests how a person travelling to a different country faces obstacles at different levels and cannot deny or disrespect the rules and regulations of that country. Ashok and Ashima represent Indian culture while Mr. Wilcox represents American culture. They clash and try to find ways out of the problem. Another prominent issue that emerges from this is the problem faced by expatriates. They are left with no choice but to accept their fate in a foreign land.

**Ashima gets the news of her father’s death from Calcutta: Passage 5**

One late night, after Ashok and his family are fast asleep, the telephone rings. The sound rouses them instantly and they are nervous and afraid. Ashima knows that its a call from India, because a few months ago her family had asked in a letter for the phone number in Cambridge. She knew that the sent number will be called only to give them bad news. Ashok sits up and takes the receiver answering in a weary weakened voice and meanwhile Ashima prepares herself. She was thinking about her grandmother who was in her eighties and besides unable to eat or talk. She pictures her mother giving bad news through next-door neighbours phone. Next moment she picks up Gogol and gets back into bed, under the blanket. She presses the baby to her body for strength. She hears Ashok speaking saying soberly but loudly enough "Yes, all right, I see Don't worry, yes, I will" For a while he is silent, listening. Then he says
to Ashima, that they want to talk to you, putting a hand on her shoulders. She takes the phone in order to hear the news herself as if to console her mother. She thinks about her mother and finally realises that her brother Rana was talking to her. His voice is not clear but sounds low. Ashima inquires about the time in India and Rana tells her that it is lunch time Ashima is emotional and wants her brother to call her didi. She inquires about her grandmother indirectly and Rana says that she is still alive but still the same. Ashima gets a little relief. Then she asks about her mother but Rana replies that she's not at home then finally she inquires about her father. Rana doesn't speak and remains silent and little later he says "Not here" Ashima feels that he must be at work and the topic changes. For a while they talk about Gogol but then Rana pauses and says. "Can't hear let's speak later." She puts down the phone but an instant later she is confused and irritated. She feels why Rana had taken the trouble of calling, only to ask about an obvious question? Why call while both her parents were out? She then asks the same question to Ashok. She asks Ashok about what Rana had said to him on phone? Ashok shakes his head from side to side and lowering his profile. Ashima insists on knowing from Ashok what Rana had told him. She doubts him and that he was hiding some thing and not telling her. He continues to shake his head and then he reaches across to her side of the bed and presses her hand. He presses her to bed, lying on top of her, his face to one side, his body suddenly trembling. He holds her this way for long and then says what Rana couldn't bear to tell her over the telephone himself. He tells her that her father died yesterday evening, of a heart attack, playing patience on his bed.

Scene 5

The Film scene is important as it brings out the agony and sorrow of the chief characters well. Ashok and Ashima are played by Irfan Khan and Tabu in the film and they reflect the pain of loosing an important person to death. They are living in America when they get the news of death of Ashima's father. The novel narrates the incident in an elaborate manner explaining about how Ashima constantly lives in fear of loosing her dear ones while staying away from them in a foreign land. The simple matter of giving a phone number to her family in India makes her think about the worst. When the scene opens in the film Ashima is sitting cross legged in an anxious mood. Her face tells us what is to follow. The telephone rings, when both are still awake and not sleeping as the book says. It is slightly dark in the room, with the
shadows visible on the wall when the telephone rings, Ashok hurries to receive the phone. The phone ring breaks the silence of the place and peace of their mind, as well. They are afraid of receiving some bad news at that point of time then. A shot showing hustle and bustle of vehicles, noises of people and walls showing posters of Bengali films, the buses moving on the bridge represent the other side, that is Calcutta in India. A close up scene of Ashima's brother with his tonsured head and wearing white clothes is shown. It signifies grief-and death.

He appears sad and is speaking to Ashok in America in an anxious tone. A lady is sitting silently in front of a garlanded photo. She is wearing a white saree and does not have any ornaments on her body. She appears like a widow and her silence symbolizes grief. The lady is Ashima's mother sitting in front of her dead husband's garlanded photo.

When Ashima's brother speaks on the phone, he addresses Ashok as Ashokda which is typically a Bengali word used for elders. He is desperate and anxious and he says that its bad news for them. On the other side Ashok speaks loudly speaking "ki"? meaning what? It suggests his desperateness shock and curiosity to know about it further. He inquires further but Ahima's brother shows his unwillingness to break the news of his father's death to his sister. Ashok consoles him and takes the responsibility to tell it himself. He says "Don't worry I will." A shot shows Gogol fast asleep on a bed. The next moment Ashok is shown sitting silently on the bed thinking for a while suggesting his dilemma in such a situation Ashima is shown lying down but is very much aware of something being wrong. She asks Ashok about the matter. Ashok then gradually goes near her, presses her on the bed, lying on top of her, his face on one side, pats on her head and says yesterday evening your father was playing patience on his bed and he died of heart attack. Ashima's face changes, she becomes silent and then starts screaming and crying uttering the word "Baba" and pushing Ashok away from her as if to get up and shout. She is completely shattered and broken. On the other hand Gogol is startled by the scream and he wakes up from sleep and looks in the direction of the scream.

The film scene is highly symbolical and conveys several ideas. The emotions and physical signs symbolically represent sorrow and death. For eg tonsured head, white Saree, garlanded photo etc are symbols signifying death and grief.
Ashok’s visiting the hospital for stomach problem: Passage 6

Ashok phones Ashima from the hospital. She hears noises in the back ground, as if people are speaking so she asks "Are you watching television?” Ashok replies that he's in the hospital. Ashima becomes tense and asks him the reason for being there. Ashok says his stomach has been bothering him since morning. He blames the food he ate the previous evening at the home of some Bengali students in Cleveland. The students were learning to cook and he ate suspicious looking Chicken Biryani from there. She is relieved as nothing was serious about his illness and tells him to take an Alka-Seltzer Ashok replies that he already took it but it didn't help. He says actually he came to the emergency room because all the doctors offices were closed that day. Ashima shows her concern by telling him to work less. Then she asks him as to who drove him there? Ashok says, “I am here on my own” and convinces her that his case was not that bad. Ashima feels a wave of sympathy for him, at the thought of him driving to the hospital alone. She further asks him as to what the doctors had said? He replies that he's waiting to see him. Its rather a long wait. He requests her to call Dr Sandler the next day and take an appointment for him next Saturday if it is convenient for him. Ashima, agrees Ashok tells her not to worry as he was already feeling better and that he'll call her when he gets home.

Scene 6

The film scene is touching and highlights the love and concern between the lead characters. The lead actors Irfan and Tabu remain successful in making the scene effective and lively. The Novel and the film almost follow the same pattern and do justice. The film scene shows Ashima (Tabu) and Ashok (Irfan) talking on phone. Ashima begins by speaking in Bengali to which Ashok replies that he is speaking from the General Hospital in Cleveland. Tabu is wearing a green Calcutti sari and is also wearing glasses and looking every bit a Bengali house wife inspite of staying in America. Ashima is concerned about Ashok and so when he says that he is speaking from the hospital, she raises her voice on the phone as if she is shocked and concerned on hearing that. When she asks the reason, Ashok replies that his stomach has been bothering him since morning as he had taken food prepared by some Bengali students, he'd met in Cleveland. Ashok looks tired and shows discomfort while expressing this. The visual of the film shows him standing in a telephone booth with discomfort on his
face. Ashima on the other hand immediately shows her concern by telling him to take a medicine named Alka-seltzer. She walks towards the kettle kept on the gas but is not shown doing anything further. The next shot shows Ashok saying that he had come to the emergency room because all the doctors offices were closed that day. Tabu (Ashima) further asks who drove him there? Ashok replies, smiling, 'No one, I am here on my own and says really its not that bad. The film and the book both present the episode artistically. The film shows actress Tabu at her best when she says. I wish I had come with you. She feels that she had been very selfish for not accompanying him there. Again the actor Irfan returns her sympathetic gesture by replying lovingly in Bengali accent "Oshima"! It nothing as if trying to decrease or lessen her stress. Further Ashima asks him Achcha! meaning alright what does the doctor say? and now Ashok becomes tense as if suffering from illness and replies, I am waiting to see him. He says there's a long line. At this the scene shifts to Ashima who is holding the long wired phone and her sari has got entangled on the long wire. The director of the film has done this with a purpose. The words long line and the visual of long wire are suggestive. It seems the actress realises that her sari has got wound and she immediately unwinds it from the wire, when Ashok speaks about the long line. It appears she becomes more conscious of it at that particular moment and lifts the sari. Further Ashok tries to console and convince her by saying "Don't worry". I am feeling better already. An extreme close up of Ashima's face is shown. She smiles and is relieved to hear the positive words from him. She nods her head saying alright! The conversation on the phone ends by Ashok concluding Achacha! I will call you when I get home and then Ashok is shown keeping the phone back and walking out of the phone booth. The actors remain successful in conveying the ideas and thoughts expressed in the text through their acting and emotions. The music is either very high or almost absent and this heightens the effect. Silence speaks in the film for itself. The scene is one of the most touching scenes of the film and it has been well filmed. The actors convey the emotions well.

Ashok's death: Passage 7

Ashima calls directory assistance asking for an operator in Cleveland, then calls the number of the hospital he'd told her he'd gone to. She asks for the emergency room, and is connected to one part of the hospital after another. She tells them, "He's just there for an examination" but she is told to hold on. She spells the last name several
times. Thus she is told to hold on several times. Once a person comes on the line, a young woman's voice is heard. She apologizes for the wait and asks her as to who she was speaking to? Ashima says "Ashima Ganguly" Ashok Ganguly's wife. Ashima than asks her requesting as to who she was speaking to. The young woman apologizes and says that they had been trying to reach her. The young woman than tells her that the patient Ashok Ganguly, her husband had expired. The word “expired” for several seconds has no effect on Ashima. She denies and says that it must be a mistake. "My husband is not there for an emergency but only for a stomachache.” The woman says sorry and mentions about a massive heart attack and that all attempts to revive him had failed. The woman asks her if she wishes any of her husband's organs are to be donated and that if there was anyone in the Cleveland area to identify and claim the body. Instead of answering, Ashima hangs up the phone. She is grief stricken and silent. She stares at her empty tea cup and then at the kettle on the stove. She begins to shiver violently. She pulls her sari tightly round her shoulders like a shawl. She gets up and walks systematically through the rooms of the house, turning on all the light switches, turning on the lamppost on the lawn and the flood light over the garage as if she and Ashok are expecting company. She is unable to remember her son's phone number but when she phones she gets no answer from his office or apartment. She contacts Maxine. Sonia her daughter flies back from San Francisco to be with her. Gogol flies from LaGuardia to Cleveland alone. Gogol goes to the same emergency room his father had entered the day before. He is told to take the elevator to the sixth floor. The door opens and a short pleasant looking middle aged man with a salt and pepper beard steps into the room. He says Hello to Gogol. He is Mr Davenport who is going to take him downstairs. They go to subbasement of the hospital. He stands with Gogol in the morgue as a sheet is pulled back to show his father's face. The face is yellow and waxy, a thickened oddly bloated image is seen. He studies the face more closely. His glasses are missing. Mr. Davenport asks him to identify the body. Gogol positively identifies the body. He grazes his father’s head with his index finger. Than the sheet is replaced and he is led from the room.

**Scene 7**

This particular film scene is very important and appealing in the film. It is one of the most touching scenes of the film. Tabu the actress of the film excels and does full justice to the part she has played in the film. Ashok (Irfan) dies of massive heart attack
in Cleveland general hospital. He had gone to the hospital to consult a doctor for stomachache, but while he is still in the hospital, he suffers a massive heart attack and dies. Tabu (Ashima) on the other hand is trying to contact him through directory assistance. The scene is highly tragic as Ashima is desperately trying to contact her husband, thinking that he is in the hospital for a minor problem but then receives the shocking news of his death through the lady intern who first examined her husband. At first she is not ready to believe what she hears but then she breaks down and suddenly feels insecure and lonely. The loss of her husband in a foreign land doubles her agony. She is helpless and blank. The tragedy makes her feel alone. She forgets the phone number of her son. Its a sign of stress. She contacts her daughter and through her Gogol comes to know. The tragedy is equally shocking for Gogol, who suddenly transforms and repents for not being near his father. The death of Ashok is a major set-back and transforms the lives of the family members all together. The film scene is notable for the appealing acting of the lead actors, their high emotions and silence which speaks a lot and certain symbolic gestures which convey a range of ideas. The researcher wishes to evaluate the film scene as it appears on the screen.

Ashima (Tabu) is talking on phone to contact her husband. She has been continuously trying to do so but she is asked to hold on. The room in which she is sitting is partially dark and Ashima is sitting on a bed wearing a green Calcutti sari. Her hair is not tied and she is combing it at times while talking. The camera concentrates on her from a low angle to show her importance. She has to spell the spelling of her last name "Ganguly" which she has already done it so many times earlier. She firmly and emphasizing says, "I have already spelt my name five times". Then she is put on hold for some time and finally a young woman's voice is heard on the phone, who apologizes for making her wait.

The woman on phone asks her “To whom am I speaking?” Ashima answers "Ashima Ganguly, Ashok Ganguly's wife”. Ashima then asks to whom she was speaking to? The woman answers "I see, I'm sorry ma’m. I am the intern who first examined your husband."

Ashima then says sternly “I've been holding for half an hour”. She asks "Is my husband still there or has he gone?". He said he'll phone me. The woman replies I am very sorry ma'am we've been trying to reach you".
During this entire talk we see only Ashima and not the other lady who is talking to her on phone. Ashima (Tabu) is shown in close ups and she is shown as a normal wife who is curious to know about her husband's whereabouts. All this while she is confident about her husband's well-being but when the woman further says that the patient, your husband Ashok Ganguly passed away at 5.35 p.m. Ashima stops and becomes silent for a while and this silence conveys her trauma but still Ashima is not ready to believe it and she says "It was a mistake, he was not there for emergency, but only for stomachache." She speaks this half smiling and confidently as if to assure the intern that, it was a mistake and not reality. This is where the actress (Tabu) excels and shows her talent to the fullest. The audience begins to participate in her dilemma and trauma. Then the intern (the woman) says your husband had a massive heart attack and all attempts to revive him failed. Here we see a close up from top showing the actor becoming silent and thinking deep and keeping the phone down and not listening to the woman anymore. It suggests her traumatic state or her going blank due to something shocking. She holds her head and looks down and then becomes nervous. She breaks down and suddenly leaps and puts on the night lamp nearby she stands up and pulls her sari tightly round her shoulders, like a shawl, starts walking in a state of grief to switch on lights, turning on the lamppost on the lawn and flood lights over the garage. She goes to the kitchen and acts if not knowing what to do, making hand signals and finally goes in the garage and then out in the garden running. She breaks down totally and cries loudly and then putting a hand on her mouth to stop herself but cannot. Once again we see the actress bringing Ashima live in front of us. The emotions generated by her, remind us of her association with Ashok, and his tragic end. We begin to sympathize with her for being all alone in that alien land. Even her children are not beside her at this crucial moment. She forgets the number of her son, who otherwise was very dear to her. She contacts Sonia first and then Sonia calls Gogol. Gogol leaves for the hospital at once. He is shown walking to the morgue with a young woman who is short and wearing a knee length white coat with an I-card pinned to her pocket. The scene is different from the novel and all this happens without any dialogue. There is light music in the background. She pulls a case and shows his father's dead body. Gogol looks at the body silently. The high angle shows his grieving diminished self. The book gives elaborate information about this but the film concentrates on the central issues. Gogol pats his father's forehead with his hand. The film shows his mother mourning on the other side. She is shown wiping her red
bindi from her forehead and crying. She is also shown taking off her bangles and sitting with red hands smeared with kumkum in front of the mirror. This symbolizes her mourning her husband’s death and her widowhood. Then Gogol is shown going to his father's apartment where he sees his fathers shoes. He visualises him wearing them when he was alive. Then he wears them and goes near the window and sees down in an open space where his father used to take walks. A voice is heard. It is his father's who used to say "I take twenty rounds before going to work." Then Gogol goes near a double bed, sits on it, stares and cries loudly speaking, "sorry Baba". This shows Gogol’s attachment to his father. He loved him but he couldn't be by his side, when he died. He feels sorry for that. He repents for his actions and remembers him through his belongings and spoken words. There is a feeling of loosing something precious and repenting. The film uses certain techniques like flashback, interior monologue and voice over.

4.1.6 Interface between novel 3 and film 3

The Guide

The Researcher had given a brief account of R.K. Narayan the writer of the novel The Guide and later on the film"Guide" which was followed by a brief account of the director Chetan Anand and the summary of the film "Guide".

R.K. Narayan:

Rasipuram Krishanaswamy Iyer Narayan Swamy was born on 10th October, 1906 in to an orthodox Hindu middle class Tamil family. His childhood was spent in his grandmother's home in Purashwalkam, a quaint and old fashioned part of Madras city. At the age of eight, after the bombing of Madras city by a German battleship on September 22. 1914, Narayan was sent to rejoin his parents and siblings at their Chennapatna home near Mysore city in the old Mysore state where his father was a school teacher in the state services, later rising to be a head master. His grandmother decided to bring him back to Madras to continue his schooling in a series of institutions, with summer vacations in Chennapatna, till in his early teens he finally went back to Mysore. This time he settled down soon, enjoying his mother's pampering and the company of younger brothers and sisters. One of these younger brother is the famous cartoonist R.K. Laxman, who has also illustrated several of
Narayan's works. An indelible memory was his stern and bespectacled father who shared with him his love for English Literature, complementing the Sanskrit Lore picked up from his grandmother. With some reluctance and his father's urging, Narayan became a teacher in the Mysore state Educational service, but promptly resigned at his second posting when he was asked to teach physics. A succession of major events followed between 1930 and 1940. Narayan had been dabbling in creative writing in English from the early 1920's and in 1930 his first published article "How to write an Indian novel" appeared in Punch, launching a far more satisfying career as a journalist. Soon sketches and essays began to appear in a series of Madras dailies notably “The Hindu”. Then he fell in love with Rajam and married her in 1934. The same year he became a reporter for the Madras daily “Justice”. His childhood friend Kittapurna, who had gone up to Oxford, showed the manuscript of Swami and Friends to Graham Greene, who forthwith became Narayan's sponsor and arranged for the publication of Swami through London Publisher, Hamish Hamilton. It was on Green's suggestion that he shortened his name from 'Narayanswamy' to the more accessible “Narayan". Rajam died of typhoid fever in June 1939 just after five years of marriage. The idyllic love story followed by the unbearable trauma, and the spiritual experiences that helped him to recover from the loss are recorded in the “English Teacher” (1945) Narayan's most autobiographical novel. From Swami onward Narayan impresses as a prolific writer - of novels, novellas, newspaper columns, collections of essays and short stories and re-telling of Indian epics and myths poured from his pen in regular succession from 1939-40. Narayan also edited a journal “Indian Thought.” The first book under the Indian Throughtimprint was a collection of short stories “Malgudi Days” in January 1943. Success was slow in coming though from 1948, Narayan's income was steady enough for him. From 1950s onwards Narayan came to be recognized almost unanimously as one of India's greatest Indian English Novelist. In 1956 the Rockfeller foundation invited him to the United States as a writer in residence and it was during this visit that the Guide was conceived and drafted in Berkeley. Several honours and felicitations followed. In 1958 Narayan visited Michigan State University which had been publishing the American editions of his novel from 1953 as visiting lecturer. In 1960, The Guide won the Sahitya Akademi Award. While in 1964 Narayana was awarded the Padma Bhushan by the Government of India. In 1967 he received an honorary degree from the University of Leeds and in 1973 an honorary D. Litt from the University of Delhi.
In 1974 the American University at Washington honored the autobiographical “My Days” with the English speaking Union Books Abroad Award. He was nominated to Rajya Sabha in 1985 and wrote scripts for Tamil films and was associated with Gemini studios Madras. R.K. Narayan died on 13th May 2001 at the age of 95.

4.1.6.1 A brief summary of the novel 'The Guide'

The Guide is the story of Raju, a lovable rogue, who rises from humble origins to become a successful tourist guide in Malgudi: he then makes and loses a fortune through his association with Rosie (later known as Nalini), a talented dancer who is abandoned by her husband Marco after he discovers her liaison with Raju. Raju is sent to jail for forging Rosie's signature but through a strange combination of circumstances after his release, he is cast in a role of a holy man (a swami or sadhu) by Velan, a simple peasant from the village of Mangal. At the end of the novel, Mangal and the surrounding countryside suffer a terrible drought due to the failure of the monsoon rains. The villagers who by now regard Raju as a saint and revere him as their Guru appeal to him to save them and prevail upon him to undertake a ritual fast, with extremely ambiguous circumstances he collapses clearly to die. On the eleventh day, with only a strong intuition, but no certainty, that the rains will indeed come. However, the denouement strongly suggests that Raju, the confident trickster and fake sadhu, has redeemed himself through his self-sacrifice.

The director of the film-Vijay Anand

Vijay Anand, younger brother of Dev Anand was born on January 22, 1934 in Gurdaspur, Punjab. He was also known as Goldie Anand who was a Hindi film producer, director, writer, editor and actor. In 1957, he made his directorial debut with Nau Do Gyarah, which he shot in 40 days. Some of his successful movies as director are Johnny Mera Naam (1970), Jewel Theif (1967), Tesri Manzil (1966), Kala Bazar (1960) and others. Tesri Manzil, which he made for producer Nasir Hussain, was his first non-Navketan film as a director. This was followed by Tere Ghar ke Samne(1963), Guide (1965) and Tere Mere Sapne (1971).

As an actor, his most memorable roles were in films like Haqeequat (1964), Kora Kagaz (1974) and Main Tulsi Tere Aangan ki (1978). He served a short stint as the chairman of the Central Board of Film Certification, India's Censor board, a position
from which he resigned in 2002. He died on February 23, 2004 due to a heart attack. His son Vaibhav Anand, has followed in his footsteps by becoming a film director.

In 1965 Vijay Anand received "Filmfare Best Director Award" and "Fimfare Best Dialogue Award" for “Guide”. In 1970, he received “Filmfare Best Editing Award” for “Johnny Mera Naam” as well as in the same year he received “Filmfare best screenplay Award” for the same film Johnny Mera Naam. In 1970, again he received BFJA Award as “Best Editor” for Johnny Mera Naam. Recent Hindi Film “Johnny Gaddar”, a Noir style thriller is dedicated to his influence on the Hindi noir or thriller genre. In 1973, again he received BFJA Award as “Best Editor” for “Double Cross”. Apart from Dev Anand and Vijay Anand, there are many other persons, very important for the success of Navketan International - the production company and its remarkable production “Guide”.

4.1.6.2 The story of the film Guide

Raju (Dev Anand), once a successful tourist guide, hesitates to return to his home town of Udaipur after his release from jail and decides to search for his fortunes elsewhere. He ends up in a remote village temple wearing over his threadbare clothes a saffron scarf, which had once belonged to some passing mendicant and finds himself suddenly elevated to the position of a holy man. Six months pass, Raju's mother (Leela Chitnis) and Rosie, a dancer and Raju's lover (Waheeda Rehman) arrive at the jail to take him home but are told he was let off six months earlier. Rosie takes Raju's mother home and relates her own side of the story. She was the daughter of professional temple dancer, who in an attempt to give her a respectable existence married her off to a middle aged archeologist, Marco (Kishore Sahu) who not only had no time for her but also forced her to leave dancing as it was not considered a respectable pastime.

On an excavation, they took Raju as their guide while Marco Spent his days and nights at an excavation site, drinking and whoring. The rebellious and neglected Rosie tried to commit suicide. She was saved by Raju, in love with her by now, and encouraged by him to leave Marco and lead a life of her own. Rosie left and came to live with Raju. Naturally tongues wagged at the sanctity of their ‘live-in’ relationship and soon Raju was abandoned by all his friends and even his mother. Neglecting his own career, Raju groomed Rosie to become a professional dancer. Soon Rosie
became the rage of the country as Nalini and Raju suddenly found himself a rich man, but their personal relationship started to deteriorate when he took to drinking and gambling with this new found wealth. When Marco tried to re-enter Rossie's life, Raju forged Rosie's signature in an attempt to keep him away from her. Meanwhile, failing to revive the relationship they used to share, Raju left Rosie and went back home. However Raju's forgery was discovered and he was arrested. Though she initially misunderstood his motives, Rosie met him in Jail and promised to wait for him.

In the present Raju now has got accustomed to being holy man, but without role he has actually helped the village to acquire its own school, hospital and postal service. One day he tells the villagers a story his mother had told him long ago of another holy man who had kept a fast for twelve days to bring rain to a parched land. Unfortunately before the story was forgotten, drought hits the village. Due to the dreadful effect of the drought and the misrepresented message by Bhola's half-witted brother, the villagers beg him to fast for them. For Raju the play acting becomes the reality. He starts believing that this is a task assigned to him by God. Raju's mother and Rosie reach there and watch helplessly Raju slowly drift towards death due to the fasting. The rain comes at last and the villagers dance wildly outside Raju dies of starvation.

4.1.6.3 ASemiotic inquiry into the interface between Novel 3 and Film 3

Raju meets Velan (Bhola) on the River Bank: Passage 1

Raju welcomed the intrusion - something to relieve the loneliness of the place. The man stood gazing reverentially on his face. Raju felt amused and embarrassed. He says “Sit down if you like” Raju says this to break the spell. The man accepted the suggestion. The man went down the river steps to wash his feet and face, came up wiping himself dry with the end of a chequered yellow towel on his shoulder, and took his seat two steps below the granite slab on which Raju was sitting cross legged as if it were a throne, beside an ancient shrine. Raju waited for the other to say something. But he was too polite to open a conversation. Thus Raju begins by asking, where are you from? fearing that Velan does not ask the same question back to him. The man replied that he was from Mangal. When Raju asks him “Where is Mangal?” the man waves his arm, indicating a direction across the river beyond the high steep bank. Then the man voluntarily gives the information about himself. He says that his daughter lived near by and he had gone to visit her and that at that time he was on his
way home. Thus, they have a prolonged talk. Then the man studied Raju's face with intense respect and says 'I have a problem, sir”, Raju says “Everyone has problem”. He was loving the importance given to him by that man. Raju cites the example form the life of Buddha and how he solved the problem of a woman.

The man appreciates and is curious and overwhelmed. He performs a deep obeisance and says “I have not told you my name, Sir. I am Velan.” Velan further states that his father had married thrice and he was the first son of his first wife and says the youngest daughter of his last wife is also with them. He says, he has been providing her every comfort at home but... and Velan pauses but by, then Raju completes his sentence saying that the girl shows no gratitude. Velan replies 'Absolutely, Sir!’ and further Raju speaks for him that,”She will not accept your plans for her marriage?” Velan replies wonderstruck “oh! too true sir”. Then further Velan says “Do you know, Sir, what the girl did?” and once again Raju answers ‘Ran away from the whole thing,’ as if he knew everything. Raju then asks Velan 'How did you bring her back?' Velan replied that he searched for her three days and nights and spotted her in a festive crowd in a distant village and now she sulks in a room all day and I do not know what to do. Velan asks for his help and Raju tries to calm him down. Velan asks him 'What am I to do with her Sir?’ Raju says 'Bring her over; let me speak to her’. Velan rose, bowed low and tried to touch Raju's feet. Raju recoiled at the attempt. He says 'I'll not permit anyone to do this. God alone is entitled to such a prostration. He will destroy us if we attempt to usurp his rights'.

Scene 1

The film scene is different to a certain extent than the novel. The names of the man (the farmer) Velan and the village Mangal he comes from, have been changed and also the director has presented it in his own style but the final product conveys the same effect. The film was highly successful when it released and all the actors have excelled in it when the film begins, this is the first scene after credits. We see a extreme long shot of a rural place on a river bank, sun rising and cattle walking. Then we get a glimpse of the man walking with a stick towards a temple, where a close shot shows a man (Raju) sleeping on a granite slab covering himself with a saffron cloth (robe). The man goes near and his shadow falls on the wall and the man (Raju) wakes up. A close shot shows Raju (Dev Anand) the chief actor of the film waking up and
sitting. The man is smiling and he folds his hands to greet him in a local style speaking Jai Ramjiki. He expresses pleasure on seeing him in the temple. Here we see Raju feeling important and he is shown putting a hand on his saffron shawl and watching towards the temple and at the same time a temple bell is heard ringing. This suggests his getting conscious of the fact that he is given importance and high status by someone. He is smiling as well. This reminds us of certain people who are hypocrites. They show themselves as persons they are actually not. They take advantage of the circumstances and start pretending. They fool innocent people. The camera takes the shot from low angle and heightens his (Raju’s) importance. Then Raju is heard asking the name of the village, acting ignorant about the place. A close up shows the man sitting one step below and replying to Raju’s question. He says that the name of the village is Rampuri and my name is Bhola. Then the man showing respect, smiles and asks Raju where he had come from and where he will go from there? Raju as if not liking the question gets up and speaks philosophically that friend coming and going is not always in our hands. Destiny plays a role in it. Here Raju's worst fear comes to light. He didn't want anyone to know about his real identity so he begins to pretend. Bhola (the man) seems impressed and appreciates his words. Raju says destiny has been dragging him here and there, then one day getting fed up, he called destiny near him and asked, after all, what exactly do you want? Raju looks at Bhola and pats his shoulder and Bhola seems totally mesmerized by his poetic words. Raju continues, with an attitude of a saint. Destiny said leave your will and catch hold of my finger and come and so I surrendered. Bhola feels whatever he is speaking is true and he is impressed by him. Then Bhola says he was just thinking about jumping in the river and giving up his life when he suddenly saw him and he realized that God has sent this Mahatma listening to his cries. Bhola's expressions seem to show that he was totally under his influence and mercy. The shot is taken from a lower angle to show Raju's increasing importance and influence. The word "Mahatma" is used by Bhola as a mark of respect and his visualizing him as a guide sent by God. Raju sitting down says he didn't have a single penny to give him except that cloth, if it could help him in any way. He acts as if he is about to give away his saffron cloth to him but Bhola refuses, saying he was very, generous, folding his hands once again. He says his worry is about something else and adds that he was in great difficulty showing displeasure on his face. On hearing this Raju says "They say difficulty and life go hand in hand till pyre” and immediately Bola replies "truly spoken" as if to
agree with whatever he spoke. Bhola continues that actually the entire fault was of his
father's, he married thrice, he was born of the first wife a totally retarded boy was
born of the second wife and a girl was born to the third wife. While Bhola is narrating
this Raju is heard yawning and acting as if he was least interested in his elaborate talk.
They are shown walking together on the sand with the temple as the background.
Bhola once again says that the girl was the root cause of all the difficulty. Then he
says well, whatever it may be, a sister is always a sister, only God knows, how he
brought her up but in return ....... Raju completes his sentence she refuses to marry"
Bhola is shown stunned at this comment. . He is moving around him and Raju is
shown hearing him out and adding words whenever he could. WhenBhola says that he
had searched a very good bridegroom for her and the day when he fixed her marriage,
Raju once again completes Bhola's sentence by saying "She ran away from the
house." Bhola says what is hidden from you, for four days he kept searching her with
empty stomach and he found her very far from a festival fair, and now she remains
closed in a room neither she eats, drinks or talks to anybody. She keeps crying, crying
and crying. He says he was bothered, his wife was bothered and the entire village was
bothered. If she dies, tell me who'll be responsible for the sin? Bhola is shown
expressing all this with worried facial expressions or making hand actions and
emphasizing and repeating certain words to prove his point, while Raju listens with an
attitude. After hearing him out Raju breaks his silence smiling and saying friend,
‘Well what can I do for you?’ Bhola replies addressing him as "Mahatma" and adds
that a Mahatma's advise has lot of force and he can advise the girl. Raju replies
smiling with an attitude and swinging the saffron robe on his shoulder. He tells him to
bring the girl and adds with an attitude that probably this Mahatma can play some
miracle. Bhola happily greets him by bowing down to touch his feet and leaves. He
doesn't move away as described in the novel.

The close ups of emotions and gestures help in comprehending the ideas expressed.
Bhola's innocence for example gives us sufficient hints about how a poor man can
easily be gullible or manipulated. Raju's lies and pretension is visible when he gets
scope to do so. He becomes a fake Mahatma for Bhola when he is not one. To a
certain extent circumstances are also responsible as much as Bhola's innocent trust in
him, to bring about the sudden transformation in Raju. In fact the scene is a beginning
of a new avatar of a religious guide or Mahatma after being a railway guide. The
setting of the scene is in a rural area, and the temple in the background and Raju's saffron robe symbolize sainthood or suggest what raju's avatar would be. The costumes, also help to identify with the characters for example Bhola's costume helps no to recognize him as a poor farmer from a near by village. The Dialogues of the film for example the actor Dev Anand’s speaking "probably this Mahatma can play some miracle" helps us to know his identity and intention which adds to our comprehension or Bhola's dialogues help us to know him as an innocent villager. The temple, saffron robe, Mahatma etc are certain words which we associate with Hindu culture and religion and thus they help in creating a meaning.

Circumstances leading to Rosie Marco marriage: Passage 2

Rosie tells Raju. How she married Marco? and under what Circumstances? When Raju asks Rosie "Why did you marry at all?" She replies remaining moody and says "I don't know." It just happened. Raju says you married him (Marco) because of his wealth and you were advised by your uncle and the rest. Then Rosie asks him 'Can you guess to what class I belong?’ Raju looks at her up and down and says 'I don't believe in class or caste and infact you are an honour to your caste whatever it may be.’ She says that she belonged to a family traditionally dedicated to the temple dancers. She says, 'We are viewed as public women and not considered respectable; or considered civilized’. Raju says that caste or class do not exist today and everything has changed. Rosie continues by telling him that her mother had planned a different life for her. She put her to school early in life; she studied well and took master's degree in Economics. But after college, the question was whether she should become a dancer or do something else. One day she saw an advertisement in a paper which said that an educated good looking girl was required to marry a rich Bachelor of academic interests and with no caste restrictions. Though good looks and University degree were essential, she then sent a photograph clutching the scroll of the University citation in one hand to the advertiser. Then they met and he examined her and her certificate and went to a registrar and got married.

Scene 2

The film scene is in flashback where the past of a character is shown. This is a useful technique of film making, which involves a shot or sequence of shots that transport the action of the story into the past. Here the flashback helps in throwing some light
on Rosie's past and how it affects her present. The scene shows the circumstances which led Rosie to marry Marco, a man much older than her. In the film Rosie narrates her story in a flashback to Raju's mother while in the novel Rosie tells her story to Raju. The director of the film Vijay Anand makes the scene more specific through visuals and also brings in novelty. The visual shows Raju's mother and Rosie sitting and talking to each other. The camera takes close ups and helps understanding their emotions and expressions. Raju's mother is very anxious and she appears old and is wearing a white sari. She is a widow. She asks Rosie that if she was not determined to stay with her husband than why did she marry? A close up of Rosie wearing a light blue coloured silk saree and shedding tears while speaking is shown. She replies to her question. The transition of a shot is shown. Rosie's face fades out and flashback begins, while she is narrating her story. She says her mother was a "Devdasi" a woman devoted to temple and involved in flesh trade for her living. Rosie says her mother's only ambition in life was to keep her daughter away from bad atmosphere whether she went to school or college she always stayed in a hostel, but still she couldn't stay away from dancing. The visual shows a place where Rosie is rehearsing classical dance steps with two men playing tabla and then the scene shifts and shows a close up of her mother's angry gesture. She throws water on a woman’s face who has come with a cheap proposal for Rosie in exchange for money. The woman gets furious and says that she will go, but should remember that drainage water can never become holy water of Ganga. These words hint at the status of a Devdasi who is not looked at, with respect and deprived of equal standard and honour in society. Rosie inquires from her mother about the incidents but she doesn't answers. So Rosie runs after the woman. The sound of her 'Ghungroo' is heard. Rosie stops the woman and asks her the reason for her sudden departure. Th woman replies that one Banwarilal was ready to give Rs.2000/- for her but her mother didn't accept the proposal. This suggests that such women are bought and sold at a price and are not equal. Rosie is shown shocked and freezes on the spot. Then a Hindi newspaper matrimonial is shown on the entire screen, which symbolizes marriage prospects. A close up shot of Rosie and her mother sitting with a newspaper and pen in her hand is shown. Her mother shows it to Rosie but she denies marriage and says that she wants to dance on stage and earn name and fame. This conveys Rosie's ambition in life. Her mother says anxiously that the one, who doesn't have her father's and husband's name and whose mother has ill-fame, cannot achieve name and fame. Rosie's mother's words, that a
women who don't have father's name, husband's name and whose mother has ill-fame, cannot achieve name and fame actually suggests that such women are deprived of equal status and do not get fame and name, but the society in fact demoralizes and discriminates them. The mother advises her to get away from that atmosphere and get married to some respected person. She says once you do that nobody will dare raise a finger at her. Then the scene shifts and shows Marco sitting with Rosie and her mother. Marco appears older and is wearing a suit and a hat which hints at his being a wealthy old bachelor. Marco stares at Rosie, for a while sipping a drink and Rosie dressed in a pink sari is looking down shyly. This suggests that Marco on the basis of his status and wealth is going to take final decision about the marriage. Finally Marco tells Rosie's mother that he likes her daughter. Rosie's mother appears relieved and smiles and greets Marco folding her hands. She offers sweets to him and then Marco offers sweets to Rosie who's shyly looking down. Then the scene shifts to a place which appears like a marriage Registrar's office. The marriage is registered. The Registrar says “Mr and Mrs Marco I happily acknowledge this consent of yours and legally register your marriage”. Then the lawyer congratulates Mr. Marco who is sitting with Rosie and her mother. Marco replies happily - thank you.

In short the entire scene is about the status of a woman who is the daughter of a Devdasi. Though the film doesn't throw much light on this profession it is almost similar to that of a prostitutes who are not respected in the society. Though Rosie's mother is a Devdasi, she wishes a respectable life for her daughter and so she chooses Marco an old Bachelor as her (Rosie's) husband, who was at least going to give her shelter and security that a woman craves for. Though the book doesn't elaborately project Rosie's plight as a Devdasi's daughter, the film remains successful in keeping the central idea or theme intact and also giving enough scope to visualize and comprehend the circumstances quite well. The director and actors add to the appeal through their presentation and acting skills. The costumes and make up throw light on the way the Devdasis or prostitutes dress and get ready. The setting throws light on the place they live and work. The film scene presents Rosie's past life but project it in different mode. Thus we get an elaborate idea about the episode and the medium enhances the theme and presents it differently.
Cobra dance: Passage 3

Rosie asks Raju 'Can you show me a Cobra – a king Cobra- Which can dance to the music of flute? When Raju asked the reason she said that she would like to see one. Her husband (Marco) didn't like the idea and told her to wait till next time. Rosie was in no hurry, but her husband told her to make her own arrangements and not expect him to go with her. He says that he cannot stand the sight of a snake and that her interests were morbid. Once Rosie was standing with boredom on her face. Raju suggested to show her a cobra and she was delighted. She took Marco's permission and went in the car with Raju and Gaffur on a sandy road, crossed the stretch at Nallapa's grove and climbed the opposite bank. They arrived at a group of huts on the other side of the river. Many heads peeped out of the huts as soon as their car stopped and a few bare-bodied children came and stood around the car, looking at them. Raju went jumped out and went to the farthest end of the village street and returned with a man who had a red turban around his head. This man had a cobra and Rosie wanted to see it. The young boys said that he has a very big one in his house and so Raju asked her to accompany him to see that one.

Rosie stood under the shade of a tree while the man prodded a snake to make it come out of its basket. It was fairly large and it hissed and forced out its hood. Rosie suggested that the man must play on flute and make it rear its head and dance. The man pulled out his gourd flute and played on it shrilly and the cobra raised itself and darted hither and thither and swayed. The whole thing repelled Raju but Rosie was fascinated. She watched it swaying with the raptest attention. She stretched out her own arm slightly and swayed it in imitation of the movement. She swayed her whole body to rhythm just for a second but that was sufficient for Raju to tell that she was, the greatest dancer of the century.

Scene 3

The film scene is musical, colourful and suggestive. It clearly indicates Rosie's passion for Cobra dance while the book hints at Rosie's liking for Cobra dance and narrates about Rosie stretching out her arm slightly and swaying it in imitation of the Cobra's movement. The Film scene includes an elaborate dance sequence which is visually eye catching and with wonderful costumes shows her passion personified. The film scene has been changed to suit the director's requirement and add to overall
musical and visual appeal of the film. The director's way of presenting the sequence is certainty appealing, and elaborately includes certain important aspects like Rosie's passion for dance, her liking for cobra and its swaying at music of the flute, Raju's discovering and realizing of Rosie being a good dancer, People looking at her wonder struck. etc. Above all, the cobra dance is in fact symbol of her passion for dance and gives her an opportunity to shed off or release her pent up emotions. The film scene shows Rosie sitting in Gaffur's car and asking hesitatingly without looking at Raju who is standing at the back about snake charmer's locality where a lady snake charmer dances like a cobra. A close up shot of a king cobra is shown and immediately the scene shifts to the locality where a lady is dancing like a cobra to the music of the flute. The camera moves and shows the locality comprising of poor snake charmers and their children and small huts. The woman is making hand movements and is suggestive of cobra dancing at the flute music. Rosie's happiness and wonder is shown by her getting up from the chair and moving nearer to the lady dancing. She gradually rises up and starts swaying and indulging in the dance steps. She in making hand gestures and posturing like a cobra. The music at the background includes drums and flute sounds. People are watching wonder struck when she starts dancing quickly and passionately. Raju's facial expression shows appreciation for her. A man with an open mouth and eyes wide open staring at her shows the influence and impact she leaves on the onlookers. She dances forcefully and begins to perspire. Her red sari with golden lace and appealing dance steps create a magic on the screen. The actress Waheed Rehman emerges a winner and leaves the audience asking for more. She faints at the end and Raju and others help her to regain consciousness. She rushes and wears her chappal, requesting Raju to keep the matter a secret. Raju agrees. The film shows a man with a cobra but he is sitting at a distance playing his flute and the Cobra is swaying in the basket. The film shows the lady at the centre while the book has a man at the centre. The film skips the journey part and gives a new twist to the scene elaborately. The music dance and costumes convey a lot. It adds to the appeal of the film.

A visit to the Peak House: Passage 4

They reached the Peak House at about four in the afternoon. The caretaker (Joseph) was delighted to see them. He was often rewarded by visitors. Raju often told his clients to keep Joseph in good humour so that he looks after them well and procure all
the needed articles for them. Raju on this visit, told Joseph to get food and food stuffs from his village, two miles away. Raju told Marco to leave some cash with him and told him that he would give the account later and not bother him again and again for small payments. Marco was unsteady to agree with such requests, but he'd pay for everything if he got a voucher for payments. Raju understood him well and told him to get proper receipts for every payment. It pleased him and he opened his purse. The peak house was perched on the topmost cliff on Mempi Hills- the road ended with the house; there was a glass wall covering the north veranda, through which you could view the horizon a hundred miles away. Below the jungle stretched away down to the valley, and on a clear day. One could see Sarayu river sparkling in the sun. This was like heaven to those who loved wild surroundings. The novel mentions Raju, Gaffar, Marco and Rosie going to the Peak House, Gaffur is sent back and asked to return the next day. The house was surrounded with rich vegetation, An elaborate account of their stay at the house is given.

Scene 4

The film scene is a visit to the Peak house which is located at the top of a hill. The scene in the film is somewhat different from the description given in the novel. As the film is shot in Rajasthan, the location of the Peak House is not over the Mempi Hills as described by the novelist R.K. Narayan. The writer has given elaborate and poetic descriptions of the place and its surroundings, for example, about its rich vegetation and Saryu river flowing and the animals, and birds of the jungle which is at the foot of the hill. The film shows the journey and their reaching at the top of the hill. The Peak house in the film is a white house which appears old and worn out place but the director has tried to bring the impact by creating such an atmosphere in the film. The film scene begins with Marco hurrying towards Gaffur's car and taking a seat to go to the Peak House, Raju asks him about his intention. He says he wants to go to see the caves. When Raju shows concern about Rosie's absence, Marco gets angry. He raises his voice loudly and says that it she doesn't want to accompany then what can one do. He is shown furious and is dressed in khakhi clothes with a round hat on his head. Thus the visit doesn't include Rosie. She stays back at the guest house. A long tracking shot shows the three traveling in the car from the forest on a road going upwards towards the white Peak house. A few birds are heard chirping and the sound of the car heard is prominent in otherwise quiet at atmosphere. A long shot shows the
car reaching at the top near the Peak house where the road ends. Raju dressed in red
coloured shirt and dark blue trouser with shoes and hat on, gets down the car. He has
got stick in his hand. Marco appears in khakhi dress, appearing like a policeman. He
has got a camera hanging on his shoulder and Gaffur is left behind near the car. Raju
hurries near the house and Marco follows. A gun shot is heard and they are startled.
Marco inquires about the noise of a gunshot, Raju shouts to call Joseph and asks about
the matter. Joseph comes running from the house holding a rat from its tail. He
appears comic and has a sense of humour. He replies showing the rat, that animals
enter the house and so he had fired. Raju and Marco laugh at him. Raju orders him to
make arrangements for food and lodging. Marco goes near Raju and gives him Rs 200
and tells him to give the account of the expenses later Joseph takes a quick look at the
money being given, suggesting his interest in it. Gaffur is shown poking fun at Joseph
and Joseph too indulges in good humour with him by running after him and keeping
the dead rat in the car. In short we see the humourous side of Joseph. In the film
Marco is shown giving money to Raju and instructing him to give the account, which
suggests that he was quite particular about the money being spent. Raju instructs
Joseph to make arrangements for lodging and food which shows his duty as a guide
towards the visitors. The film skips certain details of the book like Joseph's personal
details, descriptions of their stay is the house and the adventures in the wild etc. The
film concentrates on the journey part and skips many important details which the
book mentions.

A Fight between Raju and Gaffur: Passage 5

Gaffur was engaged to show Rosie the town. Raju proved to be a true guide as he took
Rosie to all the places. Rosie behaved like a baby – excited, thrilled, and appreciative
of everything. Raju took her to suburban stores and told her to buy anything she liked.
She was very happy. Gaffer warned Raju. He got him alone for a moment outside the
store. Gaffur told Raju that she was a married woman which he should remember.
Raju didn't take him seriously and said' why do you tell me this?" Gaffur said don't be
angry and go slow. Raju tells Gaffur that he was unhealthy minded. Raju on the other
hand told him that she was like a sister to him and tried to shut him up. Gaffur replied
'you are right, but what is it to me? that man (Marco) is here, who has really married
her and I have my wife to bother about’. Raju leaves him and goes back to the store.
Scene 5

This is a small scene where Gaffur and Raju have a heated argument regarding Rosie and Raju's relationship. Gaffur is concerned for his friend Raju and tries to warn him. Both the novel and the film project the same concern but the film through visuals shows both exchanging loud arguments which finally results in fighting physically, but it doesn't go on for long. Raju becomes quiet and Gaffur leaves the place in his car. The film scene shows Gaffur's car near a railway station. A train standing on the railways station can be seen in the background. Gaffur and Raju are seated in the car and discussing a serious affair. Gaffur's tone is of a friendly warning. He begins by saying that Raju should drive away that woman from his house. Gaffur takes a serious stand and making hand actions he says that he has made the whole city his enemy due to her. Then in an angry tone and turning to one side he continues saying that a dancer has no religion or sincerity and a woman who has left her husband, can never be his support. Gaffur is shown very angry and he is speaking angrily, raising his hand and clinching his fist against Raju. Raju on the other hand gets physical by grabbing Gaffur's shirt collars and warns him to stop speaking or he will break their friendship. A crowd gathers round the car and watches the fight curiously. Gaffur gets furious and says let the friendship go to hell, if a cheap woman can create a rift between two friends. They both begin to rain blows on each other. They hold each other and box each other and topple. The sound of shouting and hitting each other is heard. Gaffur shouts and tells Raju to get up when be falls on one side. He shouts louder once again but this time Raju stops attacking and puts his hands in his pocket. Gaffur challenges him but he doesn't attack and finally Gaffur hurriedly pushes Raju on one side and drives away. In short the novel and the film have a central concern and that is Raju's illicit relationship with Rosie who is a married woman. The scene highlights Gaffur's concern for his friend. He doesn't want him to keep any relationship with a married woman and one who has left her husband to have a relationship with him. The scene is mostly shot with a hand held camera and from a close up. At times the camera zooms to take the close and long shots. The chief emotions and expressions that are shown are sympathy and anger. Silence shows the withdrawal.

The novel presents the episode casually and doesn't involve any anger or violence. Its more like a warning from one friend to another, but the film modifies it to meet its commercial demand. It includes hot exchange of words and violence too. But both
mediums have common theme and that's Raju Rosie affair being illegal. The film presents the scene in a typical Hindi film style along with a fight between two friends.

**The Book of Marco: Passage 6**

One day Raju's secretary brought a packet telling him to look at it. He held the book open and Raju snatched it from him, thinking that it might be of special interest. It was a book by Marco, a book full of illustrations and comments. There was a pencil message see page 158’. Raju turned it over and he saw the heading 'Mempi Cave Pictures'. At the head of the chapter was a brief line to say, “The author is obliged to acknowledge his debt to Sri Raju of Malgadi Railway station for his help”. The book was from a firm of publishers in Bombay, with their compliments, sent by instructions of the author. It was a gorgeous book costing twenty rupees, full of art plates, a monograph on the cultural history of South India. Raju keeps the book, but it is of little interest to him. Raju doubts the intention of his secretary, for handing over this particular book to him. he thinks hard as to what he should do with it. At one time he thinks of taking it to Nalini (Rosie) and at other he dismisses the thought, thinking that she should not be bothered with it. It was a piece of academic work and she was sufficiently bored by it. He turned it over to see if there was any letter enclosed. There was nothing enclosed and it was impersonal. He turned to page 158 and re-read his note. He was thrilled to see his name in print. But he began to doubt Marco's motive behind it. He thought it was just to keep his word because he had promised or could it be to show that he'd not forgotten him so lightly? finally he decides to put the book away. He carried it to his most secret, guarded place in the house the liquor chest, the key of which he carried next to his heart. He stuffed the volume out of sight and locked it up.

**Scene 6**

The film scene is an important one and it includes Raju receiving a parcel through his secretary in Rosie Marco's name. The Parcel contained a red hard covered book titled "The caves" written by Marco. The film scene shows Raju open the parcel and read the written words of gratefulness by Marco on the first page. The written words said that "The author in grateful to Raju The GUIDE who led him to these caves." Later Raju is shown turning pages and remembering Marco's promise in words that he had spoken in the past. Raju is in confusion about the intention of his secretary and
Marco. He is in a temporary dilemma which is visible on the screen through his facial expressions. The film scene shows Raju's secretary coming to give Raju a parcel. He hands over the parcel to Raju who is sitting on a sofa perfectly dressed. He is wearing black coat on a white shirt with tie and black trousers. When he receives the parcel, he appears surprised and worried. He takes it and begins to tear the cover quickly. Then a close up shot of a red hard covered book is shown with a picture of caves on the hard cover and Marco's name written on the bottom right hand corner of the book. A loud background music is heard emphasizing on the importance of the book by Marco. He turns the first page and sees a note of thanks written. It reads "The Author is grateful to Raju the Guide, who led him to these caves." It is shown in close up from the top and at the same time Marco's voice is heard in the sound track in Hindi thanking Raju the Guide of Udaipur for taking him to the caves. Then Raju is shown smiling and turning pages and looking at the pictures, which are not visible to us clearly but partially and thinking hard as if to remember Marco's spoken words. The close up of his face shows his facial expression as if he is thinking deeply to recall Marco's words. Marco's voice is heard at the same time speaking these words.

They are as follows:

"Nobody else could reach that place because he was destined to complete that work and he was left out to discover that place, to understand the value of that place, to give name and fame to that place which it deserved, but do not be frightened Raju, the book will mention your name because you brought me to this place." Raju is shown looking up thinking and deciding something. While closing the book he decides to keep it away from Rosie and hides it in a secret place. The novel mentions about a pencil message which says "See page 158' which is not shown in the visual. Apart from that the heading of the book is also different. The Novel mentions the heading as 'Mempi cave pictures' which is not in the film. Also the note of thanks is expressed in following words which is different. "The author is obliged to acknowledge his debt to Sri Raju of Malgudi Railway station for his help!" The novel gives certain details about Macro's book for example about the Bombay publishers its cost and its contents which are discarded by the director. Even though the film has been appreciated for its artistic presentation and the true value of the film is judged by its independent script and originality of presentation. The scene is special for portraying the past and present together. The actor Dev Anand emotes and conveys the effect well. Especially
when he reads the note of thanks of Marco and acknowledges it by smiling and at the same time recalling whatever Marco spoke in the past. The voice of Marco in the background adds in bringing about the effect of words spoken in the past. The setting of the story in the book is south India but the film is set in Rajasthan. Also the cultures differ but the overall impact remains the same and in fact it is better in the film.

Raju Forges a Signature: Passage 7

Raju suddenly came upon a letter addressed to Rosie alias Nalini. It had on it the address of a lawyer's firm in Madras. He wondered what to do with it for a while. Rosie was upstairs reading a journal. He felt nervous about opening the letter. He had half an impulse to take it to Rosie. The letter had arrived by registered post some days ago and Mani his secretary had received it and kept it on the table. It had a big seal on its flap. He cut it open. The letter came from a lawyer and said, 'Madam, under instruction from our client, we are enclosing an application for your signature, for the release of a box of jewellery left in safe custody at the Bank of .....in the marked place. After this is received we shall proceed to obtain the other signature as well, since you are aware that the deposit is in your joint names, and obtain the release of the said box, and arrange to forward it to you under insurance cover in due course'. Raju was delighted because that was going to bring more jewellery for Rosie. He was about to take the letter to Rosie but he paused on the staircase. He returned to his room and sat in his chair thinking. He decides to keep the letter with him for some more days thinking that Rosie had no idea about it and there was no hurry to hand it over to her. He took the letter to his drink casket and locked it up. Raju tried to divert his mind after that in other activities but the packet kept bothering him. Once again he returns to his office table with the letter. He opened it carefully and read it again. He looked at the enclosed application. It was on a printed form; after her signature was going to be Marco's. He thought what was the man's purpose in sending it now? Why this sudden generosity to return her an old box? Was he laying a trap for her, or what was it? Finally Raju according to his judgment of Marco concludes that it might not be anything more than a correct disposal of his affairs, similar to his acknowledgement of his help in his book. Thus he feels the right place for Rosie's box was there with him. He didn't want to bother Rosie unnecessarily by telling anything about the matter. The next day he waited for Rosie to ask him regarding it but she
never mentioned it again. So he thinks it would be safest to leave it there. He felt that to show her that letter would be suicidal. Raju thinks hard and finally decides to let the letter remain in the drink casket. Raju often thinks about the contents in the box and the intentions behind Macro's sending it. Once after midnight he got up as he wanted to see if there was any time limit mentioned. Suppose he kept the letter secret and some serious consequences arose then what would happen? He also thought that the lawyer might send some reminder, which might come in when he was out and slip its way through to Rosie, then he would be asked questions, he would have to give explanations and scenes will be created. There were lots of complexities. He lost no time going to the drink cabinet, pulled it out and examined it. He carefully read it, through the document, line by line several times. The lawyer said 'per return post' which seemed to him a very important instruction. He took it over to the office desk. He found a scrap of paper and made a careful trial of Rosie's signature. He had signed so many cheques and receipts each day that he was familiar with it. Then he carefully spread out the application form and wrote on the indicated line: 'Rose, Nalini'. He folded it in an addressed cover which the lawyers had enclosed, sealed it and was first to go to the post office window in the morning to send it.

**Scene 7**

The film scene is one of the most important scenes of the film. It is the Climax of the film when the hero Raju (Dev Anand) is shown forging Rosie's (Waheeda Rehman) signature. The film takes new turn and reaches at the highest point of crisis and finally Raju lands in jail. The book and the film have narrated the story and scene differently with their individual requirement. The novel mentions the letter addressed to Rosie alias Nalini sent through registered post and brought to Raju by Mani his secretary while the Film shows a man in black suit bringing the letter. The novel mentions the letter sent by a lawyer's firm in Madras while the film mentions it sent by Bank's Delhi Head Branch for Rosie Macro to be signed by her. The film scene shows the man in black suit appearing to be a lawyer telling Raju who is seated and listening about a joint account in Mr. and Mrs. Marco's name and about a locker in the bank having Rs.20-25 thousand worth jewellery in it. He further says with a firm tone that as Marco wanted to close the account, it was obvious that the jewellery also must be taken away. He informs Raju about the application to be duely signed by Rosie. He says it had to be signed by Mrs. Marco and then it was to be sent for Mr. Marco's
sign. Raju listens patiently but doubts Mr. Marco's intentions. The man speaks in a convincing tone so as to convince Raju to get Rosie's signature. He says that on the contrary Mr. Marco wishes to give away the jewellery to Ms. Nalini. Raju is not convinced but doubts Marco's intention. He denies getting anything done. i.e. to get Rosie's sign. The man speaks in a loud and angry tone and says on behalf of the bank, that the Bank is not concerned with anybody's personal relations and disputes. It wants to give away the jewellery to the deserving and that Raju was not taking any action and neither allowing him to meet Rosie. He threatens by speaking in a tone, as if warning him to take the letter back if he didn't take any action and send it through registered post. Raju finally decides to accept the letter for sign. He begins to walk towards Rosie’s room upstairs but stops, as if he is still hesitant. He is shown thinking hard and in a dilemma, the film scene shows him talking to himself. His conscious is talking to himself. His voice is heard as if warning him about the consequences. The voice in the background reflecting his consciousness says that it was Marco's trick. First he sent a book and now this letter, through which he wants to win Rosie's heart. It won't be fair to go to Rosie so he stops and a shot from the top angle shows him moving back towards his office, looking suspicious and confused. He dashes against the wall but manages to take control of himself. This suggests his guilt and insecurity, his intention of hiding something and committing a crime. He quickly goes in the room and shuts the door from inside. Once again suggestive of doing something without anybody's knowledge. Even without the knowledge of Rosie with whom he shared a loving relationship. He takes a piece of paper and sits near the table. An extreme close up of Dev Anand (Raju) is taken and only a portion of his face is visible. He is looking down and practicing to sign like Rosie. We are able to see the sign Rosie Marco written on the paper many times which hints at his practicing to learn the sign. Raju drinks wine to gather courage. He sips it before signing the form. This shows his desperateness, his inability and lack of courage. It appears as if he needed a drink in order to sign the document. A top angle shows him signing on behalf of Rosie in the form or in other words forging her signature. The hero is looked down upon because he is committing a crime. The book on the other hand gives an elaborate account of his mental condition confusion and dilemma after it arrives. At first he keeps the letter locked in the drink casket. Then once again getting up at midnight goes through the letter for reading any important instruction, which he later observes. The letter mentioned 'Per return post' which alerted him to the emergency of
sending it back duly signed. Then onwards the book and the film almost show similar action of the chief character Raju. He forges the signature. To summarise the film scene also presents Raju's dilemma in deciding his action and finally his forging Rosie's signature Raju's facial expression, his meditative gesture, his eyes, his actions all contribute to help us understand this visually. The Book does this through words, sentences and questions he asks to himself but the film projects this through reflective mood and voice over. Raju's consciousness talking to himself. His own voice tells him to be alert regarding Marco. One another important sign that we observe here is about his jealousy for Marco. One another important sign that we observe here is about his jealousy for Marco which prompts him to take the wrong action. He feels that Marco's sending a book and a letter is his trick for winning over Rosie or to impress her, so he is forced to do a wrong thing. The film scene also shows Marco's close up shot where he is looking at two papers in hand and comparing them and laughing to himself cunningly. It suggest that Marco had planned to trap him or punish him by sending a man to get Rosie's sign. Also the director has presented or shot the scene dramatically keeping the audiences in mind and taking care that it doesn't depart too much from the original source. The actor Dev Anand has lived the role of Raju aesthetically and contributed largely to the success of the film. The location and costumes also add to the effect.

4.1.7 Comparative study of the interface between novels 1, 2 and 3 and the films 1, 2 and 3

The Researcher wished to do a comparative study of the interface between novels 1, 2 and 3 and the films 1, 2 and 3 but before that he had given a brief introduction of the three novels and the films. He had first given a very short introduction of the writer of the each novel, which was followed by a brief summary of each individual novel and then further gave a brief introduction to the director of each film version of the Novel and finally a short summary of the film versions. The Researcher had selected three novels namely Samskara by U.R. Anantha Murthy, The Namesake by Jhumpa Lahiri and The Guide by R.K. Narayan and the film versions in the same order were Samskara by Pattabhi Rama reddy, The Namesake by Mira Nair and "Guide" by Vijay Anand. The Researcher had already done a comprehensive study of the interface between novels and films and so he wished to focus only on certain aspects
of each novel and film and tried to do a comparative study of the interface between three novels and their films versions which was done in order as mentioned above.

The first novel Samskara is a novel of the sixties and written by a renowned kannada writer, U.R. Anantha Marthy. It was originally written is Kannada language and was published in 1965. It was translated by the renowned poet A.K. Ramanujan in 1976. It is a novel with a religious background. It is about a decaying Brahmin colony in karnataka village. Its an allegory rich in realistic detail. The title samskara refers to a concept central to Hinduism. Here the concrete meaning of the word "Samaskara" is "A Rite for a Dead Man". The epicenter of the plot of samskara is a death of an anti Brahminical Brahmin, Naranappa and finally the dilemma of performing his last rites. The Novel was made into a feature film which was initially banned by the censor board for portraying sensitive cast issues but later the film won the presidents gold medal for the best Indian feature film in 1971. The film was produced and directed by Patabhi Rama Readdy who had mainly dealt with Telugu films.

The story is set in a street in a small village called Durvasa pura in the western Ghats of Karnataka. The people who live here belong to the community of Madhavas (a Brahmin Community) The people here have a traditional mindset and they strictly follow the rules defined by their religion. The two main characters in the story are Praneshcharya played by (Girish Karnad) and Naranappa played by (P. Lankesh) The female lead has been played by (Snehalatha Reddy). The film's plot is also the same and has death of an anti Brahmanical Brahmin Naranappa at the epicenter and finally the dilemma of performing his last rites.

The second novel is "The Namesake which was first published in 2003 and written by Jhumpa Lahiri. This is Jhumpa Lahiri's first novel and she is the winner of the Pulitzer Prize 2000 for her volume of short stories Interpreter of Maladies she was born in London in 1967 of Bengali Parents and grew up in Rhode Island. Her mother was a great influence on her. She got her Bengali heritage from her. Although Lahiri grew up in United States and considers herself an American writer, she has found that it is sometimes difficult to see herself as an American. Her parents always considered India their home, even after living abroad for thirty years and more. It is a story of a boy named Gogol, who is named after his father's favorite author Nikolai Gogol. He grows up in an Indian family in Suburban America. He starts to hate the awkward
name and itches to cast it off along with the inherited values it represents. He is determined to live a life far removed from that of his parents and so he sets off on his own path only to discover that the search for identity depends on much more than a name.

The Namesake has been successfully made into a film with the same name. It was directed by a very well known woman director Mira Nair. She has been an accomplished film director, writer and producer. She was born in Bhubaneswar India in 1957. She describes her life as having been spent between two worlds. She was educated at both Delhi University and Harvard University. She began her artistic career as an actor before turning her attention to films as producer-director. She is primarily concerned with telling stories of people on the margins of society. Her debut feature film Salaam Bombay was nominated for an Academy award, Golden globe and BAFTA award for best foreign Language film. The film 'The Namesake” maps the lives of the Ganguly family, Ashok, Ashima Gogol and Sonia. The Chief actors playing these roles are Irfan khan as Ashok, Tabu as Ashima, Kal Penn as Gogol and Zuleikha Robinson as Sonia. Inspite of living in America, Ashok and Ashima haven't transformed into Americans. Their son Gogol, on the other hand is growing up in America, stumbling along a first generation path strewn with conflicting loyalties, comic detours and wrenching love affairs. The Namesake is a family portrait that reveals individual lives, which separate and then merge as they are carried towards their destinies. This is a generational family saga everyone can relate to and Nair gives it her special magic. The Third novel is The Guide written by R.K. Narayan, one of the major names in Indian English Literature and one of the most widely read novelists in the world. The Guide was first published in 1958 and received the Sahitya Akademi Award in 1961. The Guide is the story of Raju, a lovable rogue, who rises from humble origins to become a successful tourist guide in Malgudi. He then makes and loses a fortune through his association with Rosie. Raju is sent to jail for forging Rosie's signature, but through strange circumstances after his release, he is cast in the role of a holy man (Sadhu) by Velan a simple peasant. At the end of the novel, Mangal and the surrounding countryside suffer a terrible drought due to the failure of the monsoon rains. Raju is revered as a saint by now and has to embark on a twelve day fast. He collapses clearly to die on the eleventh day, with only a strong intuition, but no certainty that the rains will indeed come. Raju, the confidence trickster and
fake Sadhu redeems himself through self-sacrifice. The enormous literary success of the novel brought offers of a Broadway dramatization in New York, and film versions produced by Dev Anand (in Hindi) and Pearl Buck (in English), all of which made Narayan acutely unhappy since he felt that none of them captured the spirit of the story. The English film was unsuccessful but the Bombay film version, Shot at exotic locations in Rajasthan instead of in south India where the original novel is set and starring Dev Anand as Raju and Waheeda Rehman as Rosie, was a great commercial success. The Hindi Guide as it was titled directed by Vijay Anand with music by S.D. Burman won Narayan the Film Fare award for the 'best story'.

The Director:- Vijay Anand

The director of the Hindi film "Guide" Vijay Anand was the younger brother of Dev Anand. He was born on January 22, 1934 in Gurdaspur Punjab. He was also known as Goldie Anand. He was a well known producer, director, writer, editor and actor. In 1957, he made his directorial debut With Nau Do Gyarah, which he shot in 40 days. Some of his successful movies as a director are Johny Mera Naam (1970), Jewel Thief (1967) Teesari Manzil (1966) Kala Bazar (1960) and others. He served as the Chairman of the central Board of Film certification for some time. He won Film fare awards for the film "Guide" as Best Director and Best Dialogue writer. He acted in films like Korakagaz (1974), Main Tulsi Tere Aangan ki (1978) etc. He died of Heart attack on Feb 23, 2004.

The Hindi Film: Guide

The Hindi film "Guide" was successfully adapted from the novel The Guide by R.K. Narayan. Infact the story of the film was written by R.K. Narayan and he got a Filmfare award for the same. The Chief actors of the film were Dev Anand as Raju, Waheeda Rehman as Rose and Nalini, Leela Chitnis as Raju's mother and Kishore sahu as Marco. The film "Guide" shows Raju (Dev Anand) once a successful tourist guide who hesitates to return to his home town of Udaipur after his release from Jail and decides to search for his fortunes else where. He ends up in a remote village temple wearing over his threadbare clothes a saffron scarf, which was given by a passing mendicant and he finds himself suddenly elevated to the position of a holy man. Six months pass away and Raju's mother (Leela Chitnis) and Rosie a dancer and Raju's love interest (Waheeda Rehman) arrive at the jail to take him home but are told
that he had left six months ago. Rosie takes Raju's mother home and narrates her own story. She was the daughter of a professional temple dancer, who in an attempt to give her a respectable life married her off to a middle aged archeologist, Marco (Kishore Sahu). He had no time for her and forced her to leave dancing which was her passion. On an excavation tour, he took Raju as the Guide. Marco spent his time on excavation sites drinking and with other woman. Rosie was neglected and felt cheated so she tried to commit suicide. She was saved by Raju and he fell in love with her. He encouraged her to leave Marco and lead her own life. Rosie left him and came to live with Raju. Their relationship became the talk of the town and Raju's mother and friends objected to it. Raju groomed Rosie as a professional dancer and soon Rosie becomes a famous dancer. Raju suddenly finds himself a rich man but their personal relationship weakens. Raju drinks and gambles when Marco tries to re-enter Rosie's life. Raju forgés Rosie's Signature in an attempt to keep him away from her. Meanwhile their relationship deteriorates and Raju leaves Rosie and goes back home. However Raju's forgery is discovered and he is arrested. Though Rosie initially misunderstands his motives, later she meets him in jail and promises to wait for him.

In the Present, Raju now has got accustomed to being a holy man. He has helped the village to get its own school, hospital and postal services. One day he tells the villagers a story his mother had told him of a holy man who kept fast for twelve days to bring rain to a parched land, unfortunately there is drought in the village. The dreadful effect of the drought and the misrepresented message of Bholo's half witted brother, makes the villagers beg before him to fast for them. Raju's play acting becomes reality. He starts believing that this is a task assigned to him by God. Raju's mother and Rosie too reach the place where he is fasting. They watch helplessly. Raju slowly drifts towards death as a result of fasting. The rains come at last and the villagers dance happily but Raju dies of starvation.

4.1.7.1 Comparative Study of the Interface between novels 1 and the films 1

The researcher wished to do a comparative study of the interface between the selected novels and films, by taking a few examples from these novels and films. Thus the comparative study will be limited to certain scenes which can justify the interface.

The title Samskara refers to concept central to Hinduism. The sub-title for this translation 'A Rite for a Dead Man' is the most concrete meaning here. The opening
event is a death, an anti brahminical brahmin's death and it brings with it plague, many deaths, raises many questions which have no answers and if the old answers do not fit the new question, the rebirth of one good brahmin, Praneshacharya. He tries to resolve the dilemma whether who should perform the death rite (Samskara) of Naranappa, the rebel Brahmin, the Acharya (Praneshacharya) begins a samskara (transformation) for himself. A rite for a dead man becomes a rite of passage for the living. Thus the novel and the film both focus on the death of Naranappa the anti brahminical brahmin and the transformation of Praneshchrya.

The novel and the film both focus on the Chief character i.e. Praneshcharya who is a learned scholar and revered as Acharya. He is a devout brahmin and all the other brahmins look up to him for guidance. He has married an ailing woman named Bhagirathi and they are childless. He wants to gain salvation by serving her and the needy. The film also shows his daily routine, though skipping certain parts. The film gives enough proof of his being a learned brahmin and a scholar. Praneshcharya is also called Acharya meaning spiritual guide or learned man. It is added to certain brahmin names, especially among the Madhva sect to which most of the brahmins here belong to. The film refers to him being a scholar when Bhagirathi his wife is speaking to him. The Acharya wears a white robe round his body and a dhoti. He has shaven off his head and has a tuft of hair on his shaven head. He is wearing a Randrasha mala (necklace) in his neck and wears a sacred white thread round his body, which identifies him as a brahmin. The camera shows his close ups and is often placed at low angle to show his importance or his dominance over others. The film captures his daily routine well. The camera Zooms forwards and backwards to show his actions. We see a morning scene from a long angle, showing birds flying in the sky and sunlight coming through the sky. We hear children offering morning prayers and women making rangoli and fetching water from the well. The Acharya is shown taking a dip in the village river and offering prayers. He is offering water to sun God by taking water in his hands and pouring it towards the sun. He is doing Surya Vandana which is considered sacred in Hindu religion. The film captures his movement from the river to his house through tracking camera movement. We notice through a visual, how he is respected by the women of the Agrahara when we see a woman coming from the opposite side changing her path and going behind a tree when she sees, Acharya coming on the same path. This also hints at the possible caste
discriminations because the woman may have been from a lower caste and thus changed her path and went aside. Then the husband wife relationship is well captured by the film. Bhagirathi, Acharya's wife who is sick and cannot move is shown in the bed. The camera takes the shot from the top, signifying her being unwell, weak and vulnerable. Praneshacharya serves her. This is shown in the film nicely. He conducts morning prayers and walks to her and gives holy water in her hand. Bhagirathi bows down as if to seek his blessings and drinks the holy water. Acharya cooks rice to offer her. Bhagirathi like a typical Hindu wife tells him that a wife should eat later. Their being childless is also well represented. Bhagirathi is shown unhappy and anxious when she tells the Acharya that the house needs a child and her husband is not remarrying. She continues by saying that he had not yet reached forty and that any father would love to give him his daughter. The desperation for a child is well expressed, but film doesn't show the psychological aspect which the book talks about. The film Samskara also show’s the Acharya's concern for his cow. He goes to a cow which is tied in his backyard, he applies "Tilak" on her forehead and serves boiled rice in a container. The sub-titles of the film express the same concerns well but at times there are words that do not match the meaning.

The film Samskara also signifies and symbolizes death and degeneration well. When the Acharya is feeding his cow; he suddenly hears some sounds, and he looks out. He sees a vulture flying in the sky, high above. This is the first significant suggestion of death. He looks at it with silence. Then we hear Chandri running desperately to call the Acharya. The urgency of the situation is signified by showing Chandri's running feet, the camera showing close up of her running and a loud asynchronous sound like beating drums emphasizing urgency. Chardri’s gestures, mannerisms and facial expressions and her subdued voice signifies anxiety and trouble. Acharya's presumption and his asking her about Naranappa hints at Naranappa's problem. When Chandri starts crying and shown utterly broken, holding, the pillar, looking down, helpless, Acharya comes to know that Narnappa is in severe trouble. The Film scene does not show chandri speaking and specifying much. The silence speaks volumes about something seriously wrong.

At one time when no one is taking interest for the last rites of Naranappa, Chandri comes forward showing great courage and responsibility towards her partner, Naranappa. She begins to take off her jewels and place them in front of the Acharya.
and other Brahmins for his last rites. The film shows their greed and degeneration exceptionally well. The director has brought the impact so well that we begin to appreciate his effort and at the same time, it makes us smile at the double standards of the Brahmins. Who are actually opportunists waiting for the right opportunity. The camera is placed at a high angle, placed above the subjects and angled down to show the greedy and corrupt Brahmins. The camera focuses on the faces of the Agrahara Brahmins. A close up of their facial expressions, gestures and body movements show their hunger for gold. There is corresponding music for creating the impact. The close up shows their eyes staring continuously at the gold and the eyes are wide open which symbolises greed and their being stunned by Chandri's action. Some of them are also making nervous hand movements. At the end of the shot, when they leave the place a close up of their feet is taken and shown as if walking very near the gold. The novel mentions the Brahmins being stunned by Chandri's act of giving away her gold. Infact the film scene adds to the overall effect of the film.

One of the most effective scenes signifying death and degeneration is a scene where the people of Durvasapura are desperately trying to drive away the vultures-the symbols of ill omen. The scene is mostly taken from a high angle. It creates an atmosphere of horror, fear and insecurity. There is an aerial view showing the people standing worried and vultures flying in the sky. It also gives the view of the location. The high angle shows the villagers disturbed, fearful and concerned about something. There is a close up showing three dead rats and long shots of vultures flying in the sky, symbolizing ill omen or death or degeneration. Then there in an asynchronous sound of vessels, gongs and conches produced specially to drive away the vultures from there. We see grim faces of people looking down at dead rats and then looking up in the sky to see vultures. Some of the Brahmins are shouting and some raising their hands up in the air symbolizing the act of driving away the vultures in unison. Sitadevi, a woman trying to watch the vultures in simmering heat with one of her hands shielding her eyes from the heat is shown. A child is trying to produce an artificial sound from his mouth by beating his hand on its mouth again and again. The novel presents the scene with elaborate, poetic descriptions, using metaphors, similes, alliteration etc and at times exaggerating facts, but the film presents the essence of the incident visually creating an impression of degeneration and death.
Then there is a scene when Sripathi visits Naranppa's house at night. It's dark outside with only a dull light visible. When Shripati is walking towards Naranappa's house, Chadri looks towards Shripathi. She has been sitting awake outside Acharya's house. She stares for a while and then recognizing him she suddenly whispers the name "Shripathi" to herself as if recognizing him. Shripathi's voice is heard clearly calling Naranappa. A little later a loud shrieking voice of Shripathi is heard in the still silence of the night. Shripathi's shrieking symbolizes horror and fear of something that he had seen. A loud music compliments the effect. Shripathi is shown running down the stairs and then finally out of the house shouting. Then we see a close up of Laxmidevamma who is startled at the noise. She is watching outside from a small window. She is afraid and she begins to shout Perta! Perta! and the loud music is heard. The film doesn't show her mentioning Naranappa's Ghost! as mentioned in the novel. The Novel elaborates the scene with vivid descriptions but the film with its visuals of horror and fear remains as much successful in creating the required impact. The dead body of Naranappa and surrounding stench and decay is not shown during this particular scene in the film.

Thus the film Samskara touches upon almost all the important aspects which helps to make the film version as interesting as the novel. Though both the mediums are different the film with its visual impact and techniques tries to captivate the essence of the novel. The film manages to present Naranappa's death and its consequences and the Acharya's transformation quiet well. Its no wonder that it has won the President's Gold medal. All the actors that is Girish karnad, P Lankesh and Shehlatha Raddy have performed extremely well. In fact we begin to identify them with Praneshacharya, Naranappa and Chandri effortlessly. The films setting is in a village of Karnataka, Which again makes us identify and understand the culture because the novel also presents the culture of Karnataka Brahmins. The language that they speak, words that they use, costumes and traditions also make the film identifiable. There are many words like "Agrahara" meaning an exclusive settlement of brahmins, the title "Acharya" meaning spiritual guide or learned man' kashi or Benares a name of a holy city of North India especially known for Sanskrit scholarship, Maruti; a name of Hanuman, the monkey God and devotee of Rama which are used in the film Samskara as well to signify the same meanings that are mentioned above. Similarly there are
many references from scriptures that are mentioned in the film especially by Narnappa when he is confronting the Acharya.

4.1.7.2 Comparative study of the interface between novel 2 and film 2

The Namesake

There are innumerable examples of well-known directors making a movie based on the novels that are popular and best sellers. Great directors like Satyajit Ray, Vijay Anand, Deepa Mehta etc have done so in the past. Though its not an easy task. When a novel is written it is written from a writer's perspective and when it is selected for making a film, the focus shifts to a film maker be a artistic recreation. In such cases either the film turns out to be a flop or it might be an artistic recreation. If we take the example of The Namesake it has enjoyed a world wide success and received many awards.

Mira Nair the director of the film was very impressed and inspired to make a film based on the novel The Namesake when she first read it. Mira Nair and Jhumpa Lahiri had identical experiences related to immigrants. Jhumpa Lahiri's The Namesake is not just a kaleidoscopic view of multiculturalism, it also explores some grey areas of life but the crux of the novel is the clash of contrary cultures. It is presented mainly through the characters of Ashima and Gogol. Ashima faces this clash as a first generation Indian immigrant whereas Gogol suffers because he is a second generation immigrant. Mira Nair has focused on the relationship of Ashok and Ashima and also on Gogol's relation with them. She has presented an exquisite love story among the parents. Mira Nair's perceptions have led her to make alterations in the story. The book talks about Boston and frequently switches over to Calcutta. The film on the other hand is mostly shot in one city and occasionally in Calcutta.

The researcher took a few scenes from the novel which will help to study the interface with the film.

There is a scene which narrates the journey of Ashok to Jamshedpur on pages 13, 14, 15, 16 and 17. The episode is presented in the novel "looking back" or in a flash back as to what happened to Ashok when he was on this journey. Its a very important episode of Ashok's life which influences the rest of his life. The film shows this particular scene in the beginning. It has been shot in an efficient way. Ashok is
walking on crowded Calcutta railway station to board a train to Jamshedpur. A close up scene of a man, a porter wearing red shirt and carrying Ashok’s suit case with A Ganguly written on it is shown.

The station is shown with many people walking together. The station is crowded and the noise of a busy railway station is heard with people talking, noise of the train, porters moving etc. The director Mira Nair has captured the scene wonderfully. The book mentions that some of the family members came to the railway station to see him off but the film shows none. The scene shifts in the train. A scene of the moving train and we hear the sound of moving coaches on the tracks. A close up visual of Ashok sitting near the window, a woman sitting with a child sleeping on her lap next to him is shown. There is a middle aged man sitting on his opposite seat. Ashok keeps the tiffin, which is four layered on the upper seat and not near his feet. All these details show a close interface with the text. Then the camera concentrates on the passengers in the coach. The shot shifts showing the face of child with eyes open and at the other moment it focuses on Ashok who is reading a hard cover book. The Gentleman sitting opposite to Ashok starts speaking and asks him in a typical Bengali accent, He asks Ashok 'What he was reading? but he Pronounces the word 'What' as "Bot" like a typical Bengali. His gesture of speaking shows him as a friendly person which the book mentions.

When Ashok mentions the name of the book and its writer Nikolai Gogol the gentleman shows ignorance by saying "never heard of it" As the train moves further, it has grown dark inside and only scattered lights are visible. The night light are visible from the window. Further the gentleman asks Ashok, "Seen much of this world? He is not able to answer immediately and pauses thinking hard as if not understanding what he meant but then he replies saying he had gone to Delhi once and every year he visited his grandfather in Jamshedpur. The man laughs saying no, no, no not this world as if totally disagreeing with his answer and says emphasisingly I mean 'England America". Then the man continues confidently speaking that he was in England for two years. Here he raises his two fingers to show him what he meant. Then he says it was a "dream" which expresses his wonder about seeing sparkling, clean streets and nobody spitting on the road in England. Once again being inquisitive he asks 'Have you ever thought of going abroad'? Ashok bluntly says 'No' the man then speaks in an advising and firm tone which showed his sincerity and authority. He
says you should ’you are young ‘! you are free Ashok replies that his grandfather always said that, that is what books are for “to travel without moving an inch.” showing the importance of books. The novel mentions Ashok reading the book till late but the film shows him lying on the seat and smiling. The man raises his bottle of drink towards him and says "To each his own." The film uses the same dialogues. The words don’t vary and convey the same meaning. By now the woman and the child are shown sleeping on the upper seat and the hand held camera captures the train accident from inside. The train is shown speeding at night and then there is a big noise as if like a bomb exploding. We can see everything shaking and falling. Ashok shouts out of fear. The Bengali Gentleman was not sleeping on the upper seat as mentioned in the novel but he was awake when the accident took place. The bottle in his hand had slipped. People are heard shouting and everything appears upside down and the light, of the coach blows off. Thus the scene is pivotal in the film as well as the book. The film doesn't capture the initial details about Ashok's relations with his grandfather and other details regarding him.

Thus the film concentrates mainly on few incidents i.e. his journey, the meeting with the Bengali Gentleman and the accident which are important in the plot. Mira Nair the director creates a live picture of Calcutta railways station, Ashok's interaction with the Bengali Gentleman which suggests the same ideas conveyed in the book and an effective visual of a train accident. The visuals in the film certainly make our understanding of an otherwise dense descriptions novel easy to understand. The director Mira Nari has made certain minor changes like the dresses of the characters, certain actions of the people, Ashok is shown lying down on the seat after a while and not reading the book till late in night when the accident occurs etc.

Then there is an important meeting between Ashok and Mr. Wilcox the compiler of the hospital birth certificates. The scene is inside the hospital room as mentioned in the novel. The film takes a beautiful shot of Ashok standing outside the room smoking a Cigarette. The atmosphere appears to be cold as Ashok is wearing a thick long coat above his clothes. In the background the trees appear whitish as if snow had fallen and the atmosphere appears smoky with dull visibility and there are high rise buildings behind. Mr Wilcox the compiler of the hospital birth certificates arrives in the room where Ashima is sitting on the bed having a mug in her hand .She is wearing a red shawl round her body. The compiler introduces himself. The book
describes him as slight, bald and not happy with the couple which is almost true. He inquires from Ashima about the name of the baby. He is holding a writing pad and pen in his hands. Ashima points finger at her husband Ashok who is just entering the room to meet him. Ashima says that they are waiting for her grandmother to choose a name for the child. The camera takes close-ups of the three talking in the room. A close up shot of Ashima shows her smiling at Mr. Wilcox and adding to what her husband had just said, that her grandmother can't come there because she is in India and she is more then 85 years old and that there was no hurry for the name also. She further says that some of her cousins were not named until they were six years old.

Here we see the clash of two different cultures. Indians usually wait for the children to be named by their elders and in America, a child has to be immediately named in order to get a certificate. Ashima and Ashok are the representatives of first generation Indian immigrants who still follow the Indian tradition, in spite of living in America. The novel gives a detailed explanation of Bengali people having two names. One is "Daak Naam" meaning pet name and the other 'Bhalo naam' meaning good name or real name. In the film Ashok explains to Mr Wilcox about "Daak Naam" and "Bhalo Naam" on his asking to know about it. Then Mr Wilcox, says that unfortunately in that country (America) a baby cannot be released without a personal certificate and a personal certificate requires a names. Then Mr Wilcox tells that the name will be "Baby boy Ganguli" till further notice. Ashok walks near him surprisingly and asks him being ignorant whether then they could wait till the letter arrives and also asks "Can we change the name afterwards? Ashima looks at Ashok expectantly and questions. "Is that what we should do? Mr Wilcox answers negatively saying I wouldn't 'I If I had to because it is very expensive. Ashima happily mentions the name "baby boy Ganguli" and pats the baby lovingly and Ashok smiles.

The Novel gives an elaborate description about the whole episode while the film too concentrates on the Cultural clash. Mr Wilcox representing American culture is eager and serious about obtaining the name of the baby but Ashok and Ashima have been waiting for the name to come from India through a letter. Ashok and Ashima cannot think of giving a name to the baby when their elders are alive and the traditions also don't permit them to do so. Ashima gives the explanation to Mr Wilcox about some of her cousins not being named for six years. The explanation represents the Indian culture while the American culture doesn't allow that. In America a baby cannot be
released without a personal certificate and that requires a name. So Ashok and Ashima get a cultural shock. It signals the arriving problem. It puts forward the dilemma and anguish of the people who travel abroad as immigrants and face similar problems. The film director is successful in putting forward the chief ideas through visuals and also expressing them well.

There is an explanation in the novel about Ashima's father's death. The telephone rings one late night to give the news. The entire description in the novel is about the trauma and agony of the immigrants who have a home away from home and they live in constant fear of losing their dear ones, while living away from them Ashima too faces this problem. She lives in constant fear of getting some bad news through the telephone informing her about the death of any one of her loved ones. Her worst fear was about her grandmother who was sick since long, but then one day the telephone rings and they get the news of Ashima's father's death. The film scene captures the agony of chief characters. The film shows Ashima sitting cross legged in an anxious mood. The worry is visible on her face. The telephone rings, when both are still awake and not sleeping as the book mentions. There is darkness in the room with the shadows of curtains falling on the wall in the dim light of the room. Ashok hurries to receive the phone conveying his curiosity or may be his worst fear. While he is still on the phone the scene shifts to other side. We see vehicles, noise of the people, walls pasted with Bengali films posters and city buses moving on the bridge. This represents the other side that is Calcutta in India. Thus we see Ashok receiving the phone of Rana Ashima's brother from India (Calcutta) Ashima's brother is shown with a tonsured head and he is wearing white clothes. He is shown through a close up shot. His facial expressions reflect sorrow and he is speaking and taking pauses while speaking. Then a medium shot shows a lady sitting silently wearing a white sari in front of a garlanded photo of Ashima's father. The visual suggests about Ashima's father's death and the lady being her mother, who is now a widow. Who has now shed off all ornaments and pleasures of the world associated with her husband. She has broken all her nuptial ties. Her lowered face and silence suggests her deep grief. The man with the tonsured head is the son of the dead man. When he speaks on the phone with Ashok he addresses him as "Ashok da" in a typical Bengali word used for elders behind their names. The man, her brother is anxious and says that its bad news for them. On the other end Ashok speaks loudly uttering the word "Ki" in Bengali which
means what? It suggests his being desperate and shocked and wanting to know about it further. When he inquires further, Ashima's brother shows his unwillingness to break the news of his father's death to Ashima his sister. Ashok tries to console him by telling him "don't worry I will". Then Ashok becomes silent and sitting on the bed thinking hard, he is grieving and in a dilemma as well. He goes near Ashima, who is already fearful, presses her on the bed, lying on top of her, her face on one side, pats on her head and speaks slowly "yesterday evening your father was playing patience on his bed and he died of heart attack". Ashima's face changes, grows silent for a while and them pushing Ashok up screams and cries uttering the word "Baba" Thus the entire scene in the film is so nicely placed that it conveys the meaning clearly. Mira Nair has used suggestive visuals indicating death and trauma.

The Novel and the film complement each other during this particular scene. In fact the film through its dialogues and emotions remains successful in bringing out the love sympathy and care of Ashok and Ashima and it touches our soul. Ashok is talking to Ashima from the hospital. he has gone there for stomach problem and he has to wait because of a long line and the doctors being unavailable immediately. The film scene shows Ashima (Tabu) and Ahok (Irfan Khan) talking on phone Ashok is speaking from the General Hospital Cleveland. Tabu (Ashima) is worried about Ashok. She begins to enquire more about his health in an excited manner Ashok replies that his stomach has been bothering him since morning as he had taken food prepared by some Bengali students he had met in Cleveland. A close up of Ashok shows him tired and uncomfortable while speaking this. He is shown standing in a telephone booth looking tired. Ashima shows her concern by telling him to take a medicine named Alka-Seltzer. Her tone becomes sympathetic. She walks towards a kettle kept on the gas, but is not shown doing anything further. The book mentions her walking towards the kettle making noise and her turning off the gas. Ashok further says that he had come to the emergency room because all the doctors offices were closed that day. Ashima further asks him "who drove him there?" Ashok smiles and replies "No one, I am here on my own and says really its not that bad trying to convince Ashima. The book and the film both present the episode artistically. The film shows actress Tabu at her best when she shows emotional concern for Irfan (Ashok). She says 'I wish I had come with you'. She feels she had been very selfish for not not accompanying him there. Ashok (Irfan Khan) shows equal love and concern by speaking her name
"Oshima" in Bengali accent and saying Its nothing as if he is trying to decrease or lessen her stress. Further Ashima asks him speaking Achcha meaning alright what does the doctor say? Ashok becomes tense as if suffering from illness and replies, "I am waiting to see him". He further says there's a long line. At this the scene shifts to Ashima who is holding a long wired phone and her saree has got stuck on the wire. The director Mira Nair has shown this with a purpose. The words long line and the visual of long wire are suggestive. It seems Ashima realises that her saree is stuck and she immediately unwinds it from the wire, when Ashok speaks about long line. It appears she becomes conscious of it at that particular moment and lifts the saree. Ashok then tries to make her feel better by saying "Don't worry' I am feeling better already. An extreme close up of Ashima's face is shown. She smiles and looks relieved to hear positive words from him. She nods her head saying alright! The conversation on the phone ends by Ashok concluding Achcha! ? Will call you when I get home and then Ashok is shown keeping the phone down and walking out of the phone booth. The actor (Irfan) shows great versatility and makes the scene highly effective.

There is a scene almost at the end of the novel when Ashima receives a phone informing her about Ashok's death. Ashima (Tabu) is not ready to believe it and says it was a mistake, he was not there for emergency but only for stomachache. The film director excels in bringing out the trauma. Ashima half smiling and with confidence speaks as if to assure the intern that whatever she spoke was a mistake and not reality. This is the scene where the actress gets full scope to show her talent and she remains successful. The audience is so engrossed in her sorry plight that they begin to participate in her dilemma and trauma. The intern further clarifies that her husband had a massive heart attack and all attempts to revive him failed. Here the director takes a close up from top showing the actress silent and grief stricken. She keeps the phone down as if pressing down and not listening to the woman further. This suggests that she was shocked and goes numb and blank. She holds her head and looks down and becomes nervous now. She breaks down and then suddenly leaps and puts on the night lamp near by as if she wants the light to be on. She stands up and pulls her sari tightly round her shoulders like a shawl as if feeling cold. She starts walking in a state of grief to switch on lights. She goes to the kitchen and acts as if not knowing what to do she makes hand signals and then goes to the garage and finally out in the garden.
running and putting hand on her mouth as if to stop herself from breaking down but she fails. Suddenly we start feeling sympathetic towards her and begin to share her agony. We sympathise with her for being all alone in that foreign land. Even her children are not beside her at this critical moment. She forgets the phone number of her son, who was in fact very dear to her. She contacts Sonia first and then Sonia calls Gogol. Gogol leaves for the hospital at once. He is shown walking to the morgue with a young woman who is short and wearing a knee length white coat with an I-card pinned to her pocket. The scene is different from the novel and there is a long silence suggesting grief and loss of some one important. There is light and depressive music in the background. The lady pulls out a case to show his father's dead body. Gogol looks at the body silently. The high angle of the camera shows his grieving diminished self. Gogol pats his father's forehead with his hand. The film shows his mother mourning on her husband's death. She is shown wiping her red bindi from her forehead and crying. She is also shown talking off her bangles and at the other moment sitting with red hands smeared with kum kum in front of the mirror. This symbolizes her breaking of the nuptial ties and becoming a widow. Then Gogol is shown going to his father's apartment, where he sees his father's shoes. He visualizes him wearing them as if he was alive. Then he wears them and goes near the window and looks down in an open space where his father used to take walks. A voice is heard. It is his father's who used to say "I take twenty rounds before going to work". Then Gogol goes near his double bed, sits on it and breaks down loudly speaking "Sorry Baba". This indicates Gogol's attachment to his father. He loved him but he couldn't be by his side when he died. He feels sorry for that and he repents for his actions and remembers him through his belongings and spoken words. There is a feeling of loosingsomeone precious.

4.1.7.3 Comparative study of the interface between Novel 3 and Film 3

The Novel

The title ‘The guide’ is quite apt and suggestive for it deals with the life and career of Raju, who is a tourist Guide and the protagonist of the novel. The novel proves that he is a guide in a number of ways. He is intelligent, observant and a shrewd judge of human character. He is sought about by everyone because he had become famous as Railway Raju. He is an ideal guide having deep knowledge of human psychology.
From a tourist guide he becomes the guide of Rosie and Marco. Then he plays the role of a theatre manager and manages or guides Rosie as a dancer. He launches Rosie as Nalini and manages her affairs. In the jail he proves to be a model prisoner. In the end he takes up the role of a "Mahatma" and becomes a spiritual Guide. In short, the title is very suitable as the central figure in the novel plays the role of a 'Guide' during different stages of his career. The novel itself is a 'Guide to life' as it tells us both how to achieve success in life and how to avoid obstacles.

A Central theme of the novel is the transformation of Raju from his role as a tourist Guide to that of a spiritual guide. The title of the novel, The Guide, has a double meaning and Raju is in a sense a double character. As a tour guide and lover, he is impulsive, unprincipled and self indulgent. After his transformation as a holy man, he is careful, thoughtful and self-disciplined. One can also find that in The Guide Narayan dwells persistently on the universal theme of the ultimate defeat of falsehood and dishonesty in human life. Deceit and lies may thrive and prosper temporarily, but they are bound to be exposed and chastised ultimately.

R.K. Narayan's narrative style usually follows the traditional pattern but his capacity for innovation is evident from The Guide which he handles with skill, the modern fictional techniques such as flashback, interior monologue and stream of consciousness. There is occasional use of symbolism but generally it is direct and unadorned. The Guide opens in the third person, with Raju taking refuge in a neglected village temple and welcoming the intrusion of the deferential but curious Velan. Then for the first six chapters, the point of view alternates between third and first person narration. In the interspersed first person passages, with Raju narrating, we learn the reason for his voluntary exile and withdrawal, Raju reminiscing also provides background information about himself - his energetic childhood and progress from shopkeeper to tourist guide and so on. Narayan follows in this novel, a new technique of telling a story. He uses both 'flash on' and ‘flash back’ techniques in juxtaposition by describing alternately the incidents of the present life of Raju as they actually take place and the incidents of his early life. It also provides a fresh vigour and interest to the novelist's art of narration.
**Film 'Guide'**

The title is different in the film. The title of the novel is 'The guide' while the title of the film is 'Guide.' The title of the novel carries an article 'the' which suggests that the whole novel deals with the life and career of one particular guide - the protagonist Raju Guide while the title of the film, Guide does not include any article and so it may suggest the act or concept of Guiding, implying that all the people need some kind of guidance at certain point in the life. It also implies one of the greatest problems of modern time what or whom to follow or learn from is one of the greatest challenges in the life. Thus the title of both the genres imply or suggest different meanings though both are truely apt and suggestive at their own place.

The film makes use of 'flash on' and 'flash back' technique as well as stream of consciousness technique. The film begins with Raju's release from the jail and his arrival at a forsaken temple near the village called Rampur, where he meets Bhola. One cannot find anything about Raju's childhood, his father and his journey from a shopkeeper to a tourist guide, but the film shows Raju as an established tourist guide. Then in the film, one can find Raju's relationship with Rosie, Rosie's arrival at Raju's house, when she is deserted by Marco, Raju's efforts of establishing Rosie as Nalini - a dancer, their early success, Raju's forgery and it natural out come. The concluding part of the film shows Raju as spiritual Guide a spiritual Guru, his spiritual transformation the arrival of rain and finally the death of the Swami-Raju.

**Point of view**

One can find certain differences with reference to the point of view. The novel presents major part of the story, narrated from the point of view of Raju. In the film the point of view changes between the third and first person and the main part of the story is narrated by Rosie. In the film Rosie narrates to Raju's mother, to prove her innocence, about her past life, the social class of her mother her marriage to Marco and her establishment as Nalini - a well known dancer with the help of Raju. Thus there are certain differences in course of the point of view between the film and the novel.
Language

The novel is written in English language while the film made by Navketan International is in Hindi Language.

Setting and locale

In the novel one can find Malgudi as the setting of the story. Malgudi is nowhere and everywhere' in India. It is a geo-psychic invention of the literary imagination of the author R.K. Narayan. In the novel there are certain references to many places of Malgudi- the Albert Mission school, Pyolschool, Market square, Malgudi Railway station, Nallapa grave, Iswara temple, the trunk road and Malgudi photo bureau. There are certain references to the Sarayu river and to the Mempi Peak House also in the novel.

The film has Rajasthan landscape as its setting. There are references to many historical places of Udaipur and Chittor. The film has Rajasthani surroundings. The name of the village where Raju arrives, after his release from the jail in the beginning is Rampur in the film. The historical caves do not have any name in the film.

Points of Similarities between the novel and the film

Whenever any film is based on any fictional work, it has many common aspects with that of fictional work. The story of the film, though with certain difference is common with the novel. The character are also same as one can find in the novel The Guide. Raju is shown as a railway guide, then as a guide to Rosie and finally as a spiritual guide to the whole of humanity. Raju and Rosie remain steady on their path neglecting the opposition from Raju's mother and his maternal uncle. The film also shows Raju forging signature of Rosie and then going to jail. The presentation of the character of Rosie though with certain changes is almost the same in the film. Rosie develops her individuality. She begins to live her own life, independent of Marco, Rosie rebels away from a loveless marriage and reaches to the peak of her success and gets sudden blow to her emotions and trust due to Raju's act of forging her signature. The film also presents Marco almost in a similar way. The presentation of certain minor character such as Raju's mother, Gaffur, Joseph and other characters is also similar. The transformation of Raju follows the same pattern in both.
Comparison of the novel and the film

When we go through both the novel and the film simultaneously, we come to the conclusion that in certain aspects the novel proves superior to the film and vice versa. The novel is original and presents the life of Raju in detail which cannot be included in the film. It is a known fact that a film has certain restrictions in presenting everything that a novel has. It is almost impossible. The novel 'The Guide' has its own specific "sense of place' -Malgudi, its own typical environment which is not reflected in the film Guide.’ In the film the director Vijay Anand has changed the setting of the film from the fictions Malgudi to the real and concrete Udaipur (Rajasthan) in India. This gives the film an exotic, grand visual look, high production values, rich sound and music effect. The film thus evolves into a rich and unforgettable cinematic experience. The musical effect and songs provide the story a great beauty. The film is unforgettable for its exquisite musical cobra dance of Rosie which artistically presents Rosie's ability as a dancer. In the film when Rosie goes to visit Chittor along with Raju the Guide and celebrates her newly found freedom by singing, it becomes hard to say whether Rosie or the fort is the star. Thus, in the film the Rajasthani environment appears as completely mingled with the essence of the story. Moreover one can never forget Rosie as Nalini an established dancer and singer. The film is better known for its different and unique ending. The ending of the film turns completely towards spiritual. Raju's fasting proves to be fruitful and it rained, however, Raju remains no more in the film. Thus the film presents the story in it own unique way, though R.K. Narayan the writer was not satisfied by it. Finally, one can say that both the genres have their own unique importance, but there are many aspects which project the interface between the two. The Researcher has taken some instances from the novel and the film to point out the interface between the two.

A vital step in exploring literature-based films is to understand that a film based on a literary work carries its own distinctive ideas about the book, and the film makers, creating such a movie, take on the responsibility of attempting to capture and translate those essential qualities which they perceive to be present in the literature a medium with a separate and independent life. The filmmakers should see something so worthy, distinctive and inherent in the source text that it fires a need to reshape that particular work of literature into film.
Vijay Anand the director of the Hindi film 'Guide' and Dev Anand the actor in this film were highly inspired by the novel 'The Guide' written by R.K. Narayan, and so they decided to adapt the novel into a film. They reshaped the novel into a wonderful film which went on to become a highly successful film. Though the writer R.K. Narayan was not satisfied by any of the films based on his novel 'The Guide'. The film guide went on to became a cult film and won many awards and appreciation. The director translated the words into images by both interpreting and exploiting the source text. He strip mined for the riches, he can use to promote his own vision of the work and was a separate entity with a life of its own.

In the very first scene after the credit titles, we are introduced to Raju. The novel as well as the film retains the name Raju as the protagonist. We see him near a deserted temple on the banks of a river. A man comes to meet him. A close shot shows Raju sleeping on a granite slab, covering himself with a saffron shawl. When the man goes near Raju, he wakes up. The man smiles and folds his hands to greet him and speaks Jai Ramjiki. Here we feel that the director has made certain changes to suit his need. But the novel and the film almost follow the same pattern and excepting a few differences, the basic idea and concept remain the same. The name of the man has been changed to Bhola in the film and the name of his village has been changed to Rampuri but the story is almost the same.

The transformation of Raju is the basic and important episode in both the mediums and each portray it convincingly. When the man puts his total faith in him, Raju is shown smiling and looking at his saffron cloth mischieviously and brushing his hand on it feeling happy and proud. At the same time a temple bell is heard ringing. Thus the film hints at Raju's gradual transformation from a Guide to a spiritual guide. The camera takes the shot from low angle and heightens his importance. Further a close up shot shows the man sitting one step below the place where Raju is sitting and inquiring about the new place. When Raju is asked about his identity and his future plans, he pretends and evades unwanted questions by talking philosophically. He talks about destiny and mesmerizes the poor man into believing whatever he says. Bhola, the man uses the word "Mahatma" as a mark of respect. Later when the man relates his problem in detail Raju is shown yawning and uninterested in the long talk. This indicates his carelessness in others affairs. Raju somehow stuns the man by guessing his real problem and offers to solve it. He asks the man to bring his sister so
that he could convince her to get married. At this point Raju puts on an attitude of a real Guru and Guide and swings the saffron cloth to his shoulder. He tells him (the man) to bring his sister and also says with attitude that probably this Mahatma can play some miracle. Thus the camera through close ups and different high and low angles conveys the status of characters, emotions, gestures etc and helps in comprehending the ideas conveyed or expressed. Bhola or Velan's innocence makes him more gullible and Raju takes full advantage of it. Raju's lies and pretension is expressed through words in the novel and the same is conveyed through visuals in the film. He makes several eye and hand gestures in the film and also tackles Bhola shrewdly and tactfully. Bhola or Velan's devotion and trust in Raju, fuels the sudden transformation of Raju. Infact the scene is a beginning of a new Avatar of spiritual guide or Mahatma in Raju's case. The setting is a neglected temple in the background which is common in both, the novel and the film. Raju's saffron cloth indicates or a suggests what his identity would be in future. Bhola or Velan is recognised by his ordinary clothes and local language he speaks. The dialogue spoken in the scene by the lead actor Dev Anand, “Probably this Mahatma can play some miracle indicates his intention or ambition for future.”

Then in the episode of Rosie-Marco marriage in the novel Raju asks Rosie the reason for marrying Marco and Rosie answers. Rosie tells him to guess about the class she belonged to but Raju doesn't believe in class or caste and appreciates her abilities. But Rosie says that she belonged to a family traditionally dedicated to the temples as dancers. She further states that "Dev Dasis" are viewed as public women and not respected by people. Rosie tells Raju that her mother had planned a different life for her and put her to school early in life. She studied well and took masters degree in economics, but after college she was confused about her career, so one day she saw an advertisement in a paper which said that an educated, good looking girl was required to marry a rich bachelor of academic interests and with no class restrictions. Though good looks and university degree were essential. She then sent a photograph clutching the scroll of the university citation in one hand to the advertiser. They met and he examined her and her certificate and went to a registrar and got married.

The film on the other hand presents this episode from Rosie's point of view as told to Raju's mother. The film uses flashback technique to throw light on Rosie's past. This is a useful technique of filmmaking which involves a shot or a sequence of shots that
transport the actions of the story into the past. Here the flashback technique throws some light on Rosie's past and shows how it affects her present. Rosie answers Raju's mother's question. Rosie's face fades out and the transition begins. The flashback begins and all the circumstances leading her to marry Marco are shown. The film shows the place where they lived. Rosie narrates her troubled life story. The visuals conveys, enough evidence of her being a Dev Dasi’s daughter and the lack of respect for the profession. In short the entire scene is about the past of Rosie and her being a daughter of Dev Dasi and her marriage to Marco. Though the book doesn't elaborately mention Rosie's plight as a Dev Dasi's daughter and her struggles, the film remains successful in keeping the central idea or theme intact and also giving enough scope to visualize and understand Rosie's life circumstances quite well. The director of the film and the actors add to the appeal of the scene. The costumes makeup and dance help us to understand the way Dev Dasis or prostitutes dress up and perform or behave. At one time the film scene shows Rosie's mother advising Rosie to get married to some respected person. She says that a woman who doesn't have father's name, husband’s name and whose mother has ill-fame is condemned and cannot live respectably. These words enable us to understand the mental state and status of such women in the society. Though the scene is presented very differently in both mediums it conveys the same impact.

The marriage between Rosie and Marco takes place in Registrar's office in the novel as well as the film. Marco is shown examining Rosie in the film but not her certificate.

Then the episode of Cobra dance which is mentioned in the book in a few lines, is caputured by the film on a grand scale making it one of the most appealing moments of the film. In the novel Raju takes Rosie to see a cobra dance. She is fascinated by the cobra raising itself and darting hither and thither and swaying. Rosie stretches out her arm slightly and swayed it in imitation of the movement. She swayed her whole body to the rhythm- just for a second. Raju watches her and tells that she was the greatest dancer. The film scene on the other hand is musical, colourful and suggestive of the same passion for cobra dance in Rosie. The visuals convey the entire idea and much more to the viewers delight.
The film scene has an elaborate cobra dance sequence along with flute music typically suited for the cobra dance. Rosie's wonderful red costume and elaborate dance sequence are visually eye catching and shows her passion personified. The scene has been extended to suit the director's requirement and adds to over all musical, visual and commercial appeal of the film. The director's way of presenting it conveys Rosie's passion for dance, her liking for cobra and its swaying at the music of the flute Raju's discovering of Rosie's dancing talent, people being wonderstruck at Rosie's dancing abilities etc.

Rosie's happiness and wonder is shown when she gets up from the chair and moves nearer to the lady dancing. She gradually rises up and starts swaying and indulges in dancing herself. She is making hand gestures and posturing like a cobra. The music at the background includes drums and flute sounds. People are watching wonderstruck and amazed when Rosie starts dancing quickly and passionately. Raju discovers a good dancer in Rosie. His facial expressions show appreciation for her. A man with his mouth open and eyes wide open staring at her shows the influence and impact, Rosie leaves on the onlookers. Thus the novel and the film create an interface through their individual medium and create a lasting impact.

Another episode is of Raju’s fight with Gaffur, his friend. The novel mentions Gaffur meeting Raju alone outside the store and warning him that Rosie was a married woman and that he should remember that fact. Though Raju doesn't take him seriously and behaves ignorantly. In fact he tells Gaffur that he was unhealthy minded person. Raju on the other hand tells Gaffur that she was like a sister to him. Gaffur once again warns and Raju leaves him and goes back to the store. The film also shows the same matter but presents it differently to suit its need. The film through visuals and dialogues shows both friends exchanging heated arguments which later result in physical violence. But not for too long. The film shows Gaffur aggressive and provocative. Gaffur says that a dancer has no religion or sincerity and a women who has left her husband can never be his support. Raju gets provoked and gets physical with Gaffur. Later the fight worsens and both begin to rain blows on each other. The sound of shouting and hitting each other is heard. Finally Gaffur pushes Raju aside and drives away.
Both the novel and the film have a central concern and that is Raju's illicit relationship with Rosie - who is a married woman. In both Gaffur's concern is for his friend Raju. The novel mentions Gaffur's concern for Raju as a genuine one without being aggressive or violent. The film also shows Gaffur's concern for Raju but in the film Gaffur is shown more aggressive and instigating. He provokes Raju by defaming their relationship. They indulge in heated arguments and then come to blows. The scene in the novel ends with Raju leaving the place and the scene in the film ends with Gaffur leaving the place angrily. Thus Gaffur and Raju's friendship and Gaffur's concern for his friend, Raju's illicit relationship with Rosie is the central concern in both. The scene is mostly shot with a hand held camera and from a close up as it keeps on shaking most of the time. The camera zooms to take close and medium shots. The chief emotions and expressions that are exhibited are sympathy and anger that particular work of literature into a film.

The episode of Book of Marco is one of the important incidents in the novel and the film. The novel as well as the film present it with slight variations due to their individual demands. The book is original source but the film director takes a clue from the original that is something different and special in the source text and is inspired to reshape that particular work of literature into a film. The director Vijay Anand has made slight variations in the film to project his independent and fresh approach and yet maintain the pattern of the story according to the original. Here also pattern is the same but the director makes essential changes in the location, vocabulary and names of the places. The director makes wise use of music, voice over, interior monologue and stream of consciousness techniques to bring about a special impact. Raju receives a parcel through his secretary, its a book by Marco with a pencil message and a heading "Mempi cave pictures”. Also there is a line at the head of the chapter to say 'The author is obliged to acknowledge his debt to Sri Raju of Malgudi station for his help. The novel gives other details about its Bombay publishers, its cost and lay out and a monograph on the cultural history of south India. Then begins Raju's doubts on the intentions of Marco and the secretary for handing over the book to him. At one time he thinks of taking it to Nalini (Rosie) but then dismisses the idea, because he didn't want to bother her. He turned to page 158 to read the message. He finds his name printed and is thrilled, but doubts Marco's exact
motive behind it. Finally he keeps the book, in secret guarded place in the house. He locks the place.

The novel and the film match in the sequence of the incidents in this episode and also the purpose is the same which is to send the book of caves to Rosie. The beginning is almost the same and projects the same impact. Raju's secretary comes and hands over the parcel to Raju and Raju grabs the parcel thinking it to be of special importance. He opens the parcel auxiously and finds the book by Marco. The film shows a close up shot of a red hard covered book with Marco's name written on it. There is a loud background music to emphasize the importance of the books. The title 'The Caves’ and the note of thanks reads as follows “The Author is grateful to Raju the Guide, who led him to these caves.” A close up shot is taken from the top and at the same time there is a voice over. Marco's voice is heard in hindi thanking Raju the Guide of Udaipur for taking him to the caves. Then we see Raju smiling and turning pages and looking at the pictures in the book which are not visible to us clearly. At the same time Raju recalls Marco's spoken words. A close up of Raju's face is taken and his facial expressions exhibit him recalling Marco's words. The film makes extensive use of this technique to make the audiences realise that Raju is trying to remember what Marco had once promised him for his help in taking him to the caves. A while later Raju is shown looking up, thinking something and finally deciding to keep the book away in a secret place. The film scene avoids minor details of Marco's book. The film scene is presented with expertise and skill. The actor Dev Anand emotes well and conveys range of impressions for eg happiness while smiling and doubt by looking up and thinking hard etc. The voice of Marco in the background brings a special impact. The novel presents the culture of south India while the film presents the culture of Rajasthan but inspite of that there is some kind of unity in diversity. The viewers get the same feeling in the film also. The message and meaning conveyed through action, costumes, emotions, dialogues, sound, music is effective as well.

The episode of Raju forging Rosie's signature is the climax of the novel as well as the film. The novel mentions a letter addressed to 'Rosie alias Nalini sent through registered post and brought to Raju by Mani his secretary while the film shows a man in black suit bringing the letter for Rosie to be signed. Raju after a long dilemma and due to lots of legal pressure decides to get the letter signed. The film shows Raju walking towards Rosie's room upstairs but stops midway, as if hesitant. He is shown
thinking hard and confused. The technique of interior monologue is used here by the director. His own self warns him about the consequences that might follow as a result of letter being signed. The hesitance and doubt regarding Marco's intentions are highlighted. He decides against going to Rosie for her sign. A top angle shot facing down on him shows Raju moving back towards his office in utter confusion and doubt. He dashes against the wall and manages to control himself. Its a symbolic gesture of his guilt and downfall. He is highly insecure and wants to hide his intentions. He then goes in the room and shuts the door from inside to hide his crime which he was about to commit. He takes a piece of paper and sits in front of a table. An extreme close up of the actor Dev Anand (Raju) is taken and only a portion of his face is visible. He is looking down and practicing to sign like Rosie. A high angle shot shows him signing on behalf of Rosie or in other words forging her signature. This indicates his diminished self. The hero (Raju) is looked down upon as he is doing something wrong. He (Raju) drinks wine to gather courage to do something illegal. The novel also gives an elaborate account of his disturbed mental state. At first he keeps the letter locked in the drink casket and then he gets up at midnight to go through the letter to observe any missed important instructions. The letter mentioned per return post alerts him to the emergency of sending it back duly signed. Then onwards the book and the film show similar actions of Raju.

Raju's facial expressions, his body language, his dilemma in deciding to sign, convey a lot about his intentions. The book expresses this through words, dialogues and questions he asks to himself. The film makes extensive use of interior monologue, stream of consciousness and flashback techniques. Raju's jealousy also comes to light and as a result he takes wrong decision. He feels that Marco's sending a book and a letter to be signed is his trick to win over Rosie back. The film scene also shows Marco's close up shot where he is looking at two papers in hand and laughing cunningly. It suggests that it was Marco's plan to trap him and send him to jail.

Above all the actor Dev Anand's acting skills have brought out art many faces of Raju's complex personality. His contribution to the success of the film is a major one.
4.2 Section Two: Quantitative Analysis

The quantitative analysis was based on the questionnaire prepared for the students by the researcher to obtain their response. The analysis enabled students to give response to general questions as well as text-based questions. The general questions helped obtain information about their individual background and their qualifications, while the text-based questions helped obtain their response regarding their experience of studying the selected novel Samskara with its film version. It also helped obtain their response regarding ‘Tasks’ and their overall experience of learning the novel with the help of multi-media.

4.2.1 General Questions

A quantitative analysis had been done by the researcher to support and justify his research. It has been already mentioned earlier that this research focuses on making English novels accessible to the learners at the U.G. Level and the sample consists of students from the tribal area whose exposure to English language is of few years. The thrust of the research is on enhancing the comprehension and appreciation of literary texts through tasks related to language, symbol and culture; therefore it is confined to students of Arts rather than students of Science and Commerce. For this purpose a questionnaire was prepared by the researcher which consisted of 35 questions out of which questions from 1 to 10 provided their personal responses, regarding their individual family background, their qualifications and preferences. Question no. 11 elicits information regarding the languages they understood, spoke, read and wrote. Their response to question no. 12 helped to know their reasons for offering English as a major subject and questions from 13 to 15 required them to answer in yes or no to give their correct response. The rest of the questions from 16 to 35 helped obtain their response regarding their experience of comprehending and appreciating the selected novel Samskara with the help of its film version Samskara and tasks based on them, related to language, symbols and culture. A copy of the questionnaire has been given in the appendix. The researcher selected 15 under-graduated students of an Arts college located in a tribal area for this purpose. 6 students were of second year B.A and 9 students were of third year B.A. Most of them belonged to poor families whose main occupation was farming. 13 students studied in a vernacular medium school and only 2 had studied in an English medium school before joining the college, which
gives an idea about their background. As mentioned in their response to question no. 11, most of these students knew languages like Gujarati, Hindi and Sanskrit along with English but were unable to speak English and Sanskrit. The researcher had prepared a frequency table and graph to indicate the responsible motivating factors that inspired the students to offer English as a major subject.

**Table 4.1: Reasons for Offering English**

<table>
<thead>
<tr>
<th>Reason</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>I like English</td>
<td>7</td>
</tr>
<tr>
<td>I was advised by someone to opt for it</td>
<td>2</td>
</tr>
<tr>
<td>It's important for future prospects</td>
<td>6</td>
</tr>
</tbody>
</table>

**Graph 4.1: Reasons for Offering English**

The frequency Table 4.1 and Graph 4.1 clearly indicate that out of 15 students, 7 students opted for major English because they liked it while 2 students opted for it because they were advised by someone and remaining 6 students preferred major English because it was important for their future prospects. Thus from this it is clearly indicated that majority of the students liked English so they offered it as a major
subject, while others offered it because it was important for their future prospects followed by others who were advised by someone to offer it which means these students selected English due to some compulsion and not because of their own independent liking or choice.

*Table 4.2: Use of Mother Tongue Essential*

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>15</td>
</tr>
<tr>
<td>No</td>
<td>0</td>
</tr>
</tbody>
</table>

*Graph 4.2: Use of Mother Tongue Essential*

Further in their response to question no. 13, indicated through frequency Table 4.2 and the Graph 4.2 that all the students ticked the option ‘yes’ to say that their teachers used their mother tongue to help them understand the text better. This also meant that all of them wanted or preferred that their teachers’ should use their mother tongue in order to enable them to understand the text which is often dense and difficult to understand in English language.
Table 4.3: Use of Text or Class Notes and Guides

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>8</td>
</tr>
<tr>
<td>No</td>
<td>7</td>
</tr>
</tbody>
</table>

Graph 4.3: Use of Text or Class Notes and Guides

The response to question no. 14 was indicated through Table 4.3 as well as a Graph 4.3, that 8 out of 15 students preferred to rely on class notes or guides and 7 said that the text was better. This clearly indicated that majority of these students were afraid of challenges posed by the text and so they preferred class notes or guides to reduce their difficulty. It is a fact that the literary texts in English are often difficult, elaborate and challenging for such students and so teachers need to find ways and means to make these texts more accessible and easy to understand and appreciate.

Table 4.4: Literary Text along With Vocabulary should be Taught in the Class in Their Mother Tongue

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>15</td>
</tr>
<tr>
<td>No</td>
<td>0</td>
</tr>
</tbody>
</table>
Finally the response to question no. 15, indicated through Table 4.4 as well as a Graph 4.4 that all the students thought and wanted that a literary text along with its vocabulary should be taught in the class in their mother tongue. This obviously meant that students preferred to get access to an English literary text by being able to understand and appreciate it through their mother tongue along with vocabulary which formed an important part of the text. The students often need help to know meanings of words specifically to understand the text properly.

4.2.2 Text Based Questions

The researcher had prepared a separate Table 4.5 to indicate the response of the students to questions from 16 to 35 which is given below.
Table 4.5: Students’ Response to Their Experience of Learning with the Help of the film Version of The Novel Samskara and the Tasks

<table>
<thead>
<tr>
<th>No.</th>
<th>Statements</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Can’t say</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Use of multi-media is important and has been introduced in your institution.</td>
<td>9</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Reading the novel is necessary before watching the film based on it.</td>
<td>8</td>
<td>6</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>The opening scene in the novel is interesting.</td>
<td>3</td>
<td>9</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>The language of the text poses a problem.</td>
<td></td>
<td>7</td>
<td>5</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>The cultural background appears unfamiliar.</td>
<td>1</td>
<td>6</td>
<td>1</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>There are certain words which are difficult to understand in the text.</td>
<td>3</td>
<td>10</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>The husband taking care of a sick wife is an unusual scene.</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>The film scenes enhance our understanding of the text through visual representation, sound, costumes, etc.</td>
<td>9</td>
<td>5</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>The degeneration of Brahmin Community has been exaggerated to a certain extent in the text.</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td>The film version can prove to</td>
<td>8</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>The English sub-titles helped in understanding the scenes but posed certain problems as well.</td>
<td>3</td>
<td>7</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>The central theme of the text is about the funeral rites of a dead man and it is convincingly represented in the film.</td>
<td>5</td>
<td>8</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>The hypocrisy of the Brahmin and their lust for money and gold is interestingly presented.</td>
<td>7</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>The confrontation scene between Praneshcharya and Naranappa brings out their contrasting natures and conflicting values.</td>
<td>10</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>The costumes in the film and the locations justify the fact that it is set in South India.</td>
<td>4</td>
<td>10</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Chandri, the female protagonist is a symbol of selflessness, sacrifice and devotion.</td>
<td>3</td>
<td>8</td>
<td>3</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>The tasks helped you in understanding the text better.</td>
<td>7</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>The tasks helped you in using language in your communication.</td>
<td>4</td>
<td>8</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>
The open ended tasks were discussed in the class and helped us to share our views regarding a given topic.

The experience of watching the film version was pleasant and refreshing after reading the text.

<table>
<thead>
<tr>
<th></th>
<th>The open ended tasks were discussed in the class and helped us to share our views regarding a given topic.</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td></td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>35</td>
<td>The experience of watching the film version was pleasant and refreshing after reading the text.</td>
<td>10</td>
<td>5</td>
</tr>
</tbody>
</table>

The researcher had prepared a separate table to indicate the response of students to questions from 16 to 35. The above table no. presents their response systematically. The column one indicates serial numbers, column two gives the question statements, column three indicates number of students who strongly agree, column four indicates number of students who agree, column five indicates the number of students using the option can’t say, column six indicates number of students who disagree and column seven indicates number of students who strongly disagree and clearly mentions the response of students in numbers. The questions from 16 to 35 were based on their experience of learning to comprehend and appreciate a selected literary text i.e. U. R. Anantha Murthy’s novel Samskara through the film version Samskara directed by Patabhi Rama Reddy and certain tasks based on them related to language, symbol and culture. The students gave their response by giving their ratings and ticking their chosen numbers on the scale 5 to 1. They had to tick the number 5 to strongly agree, number 4 to agree, number 3 for can’t say, number 2 to disagree and number 1 to strongly disagree. It has already been mentioned that the response of the students had been in terms of strongly agree, agree, can’t say, disagree and strongly disagree to the questionnaire given to them. On the basis of that, the table above presented the overall response in numbers in different columns, which helped the researcher to come to a final conclusion regarding their experience of learning with the help of a multimedia tool i.e. the film and the tasks given to them. The Researcher had noted the response from questions 16 to 35, as mentioned in the table above. The explanation of the same was as follows in sequence: 9 students strongly agreed and 6 students agreed that use of multimedia was important and had been introduced in their institution, which proved that they understood the importance of multimedia. There were about 8
students who strongly agreed and 6 who agreed that reading the novel was necessary before watching the film based on it with only one student disagreeing to it. About 3 students strongly agreed and 9 students who agreed that the opening scene in the novel was interesting and only 3 who disagreed which suggested that most students understood the importance of reading the source text and liked the opening scene in the novel. As far as language of the text was concerned their response clearly suggested that the language posed a problem. From the table we come to know that 7 students agreed that language was difficult and 5 couldn’t say it for sure while 3 disagreed to that, which meant the language of the text was difficult and they needed help. Further about 1 student strongly agreed that the cultural background appeared unfamiliar and 6 agreed to it while 1 couldn’t say anything and 7 others disagreed with it, clearly indicating that half of the students had problem with the culture presented in the text Samskara and so needed help. Words were also difficult to understand in the text as 3 students strongly agreed and 10 agreed with this and only 1 student couldn’t say anything and only one disagreed with it. This meant that words in the text were difficult to understand for most of the students. Then further about 3 students strongly agreed and 3 students agreed that they found the husband taking care of a sick wife unusual and 3 couldn’t say anything while 6 disagreed with this. So about half of these students thought that a husband was not supposed to take care of his wife as it was against their culture and tradition and so unusual. The students’ response to question no. 23 was very positive as about 9 students strongly agreed and 5 agreed with the fact that the film scenes enhance our understanding of the text through visual representation, sound, costumes, etc. About 6 students strongly agreed and 5 agreed that the degeneration of Brahmin community has been exaggerated to a certain extent in the text while 1 couldn’t say anything and 2 disagreed and 1 strongly disagreed. 8 students strongly agreed and 7 agreed that the film version can prove to be an ideal multimedia teaching-learning aid to understand the novel better which meant that all students found the film version an ideal and interesting tool to understand the novel better. The English subtitles helped them understand the scenes but also posed certain problems. This was strongly agreed by 9 students and agreed by 7 others with 5 disagreeing with it. The English subtitles might have been unsatisfactory and problematic because the subtitles moved away very fast before they could see them properly or were unclear so as to be able to read them properly or at times differed from the words and their meanings from the source text. Majority of
the students strongly agreed or agreed as far as the central theme of the novel i.e. funeral rites of a dead man convincing represented in the film, hypocrisy of the Brahmins and their lust for money and gold interestingly presented and the confrontation scene between Praneshacharya and Naranappa bringing out their contrasting natures and conflicting values. This meant that most of the students identified with what they read in the text and saw in the film. The selected students also strongly agreed or agreed that the costumes in the film and the location justified the fact that it was set in South India and that Chandri, the female protagonist was a symbol of selflessness, sacrifice and devotion. Thus almost all the students were positive in their response to text based questions. Finally regarding the tasks, 7 students strongly agreed and 8 agreed that the tasks helped them in understanding the text better and 4 students strongly agreed and 8 students agreed that the tasks helped them in using language in their communication and about 9 students strongly agreed and 5 agreed that the open ended tasks were discussed in the class and helped them to share their own views regarding a given topic. In their last response, 10 students strongly agreed and 5 agreed that the experience of watching the film was pleasant and refreshing after reading the text. This clearly indicated that all the students had enjoyed the experience and it was refreshing and interesting for them. The researcher found that the students had problems with the language, culture, vocabulary and the sub-titles of the film to a certain extent. They also had reservations regarding the content of the text i.e half of the students found the husband taking care of his wife quite unusual and that the degeneration of the Brahmins had been exaggerated but all the students agreed that the film version can prove to be an ideal multi-media teaching-learning aid to understand a novel better. Almost all the students agreed that the film scenes enhance our understanding of the text through visuals, sound, costumes, dialogues etc. and that the tasks helped them in understanding the text better. Finally all the students agreed that the experience of watching the film version was pleasant and refreshing after reading the text.

4.3 Conclusion

It has been observed that the students from the tribal area have very less exposure to language and so they face great difficulties in understanding and appreciating literary texts. The main intention behind conducting this research was to make English novels
accessible to the learners at the U.G Level. The basis of the research was on enhancing the comprehension and appreciation of literary texts through the multi-media tool i.e the film version and certain tasks related to language, symbol and culture. Thus it was confined to students of Arts rather than for Commerce or Science. The film image is self-referring and is marked by the intention to communicate something meaningful. The film image is also connotative because it signifies meaning in terms of narrative. The image also expresses: subjective values which attach to the sign by virtue of its form and function. Film creates a ‘subject’ or ‘subjects’ through its narrativization. These consist of characters, themes, points of view, values and so on. Film can deal with consciousness and probe human motivation, in this way, it can build up complex structures of meaning. These structures of meaning are built out of the ‘linguistics’ of the film namely, its image structure, its music or sound structure. The film version and literary text put together help the learner to apprehend the meaning. The film as a semiotic representation of the culture allows the learner to have a better grasp of the cultural dimensions of the text and its multiple layers of meaning. A semiotic approach based on axio-aesthetics of film, which relates film to culture as a part of the process of understanding film is an appropriate and ideal way for the study of film. In a multilingual and multicultural country like India, it calls for better understanding of the diversity that is found here. In order to develop a better grasp of such a complex cultural entity, the learner should be provided with additional tools to comprehend the literary text. The syllabus should incorporate film versions/cartoon versions which may prove useful to learners to comprehend the text. In contemporary times many universities have introduced Literature and Films in their syllabus because Cinema is a brilliant way to introduce a new generation of readers to text. Gujarat University, Ahmedabad also has a paper on Literature and Films in T.Y.B.A, Semester 6 Major English syllabus. Coincidentally The Guide by R.K. Narayan and The Namesake by Jhumpa Lahiri along with their film versions have been selected to be a part of their syllabus. Further as a result of the Quantitative Analysis, the researcher marked that the students had problems with language, culture, vocabulary and the sub-titles of the film to a certain extent. Some of the students found the husband taking care of his wife quite unusual in the book because they could not relate it to their own culture which did not encourage such things. The degeneration of the Brahmin community was exaggerated and the students agreed to that and it has been mentioned in the afterword of the book as well. The students
identified with all the other aspects of the book which were presented in the film. Their response was positive and favourable. They agreed that the film version can prove to be an ideal multi-media teaching–learning aid to understand a novel better. Almost all the students agreed that the film scenes enhanced their understanding of the text through visuals, sound, costumes, dialogues etc. and that the tasks helped them in understanding the text better as well as using the language in their communication. Finally they all agreed that the experience of watching the film version was pleasant and refreshing after reading the text. Thus the film as a semiotic representation of the culture allows the learner to have a better grasp of cultural dimensions of the text and the multiple layers of meanings. The preparation of the Tasks for generating language and appreciating the text builds a bridge between the literary text and its film version. The novel may help us understand the film more thoroughly much as the film may help us understand the novel fully and guide us to see the book in new ways. Multi-media provides complex learning environment and also gives students their real control over their learning environment. They could be designed to mix education and entertainment i.e. “edutainment” and such sources give continuous source for knowledge for all users. Films are successful tools to excite the interest of the students which makes them absorb and retain the lessons better. When we examine the novel and the film together it not only aids an appreciation of each separate work (the novel and the film separately) but also yields a third consideration: the insights and concepts that emerge through consideration of the relationship of the two works. Cinema is thus a brilliant way to introduce a new generation of readers to text.