Chapter 1

1.0 Introduction

The Researcher has been teaching in a rural grant in aid College since twenty years now. The college offers English as a major subject along with general English. His experience of teaching in this college has made him realize that in spite of the vast changes in education and other fields, there has been no significant change in the teaching and learning of English as a second language in institutions in the rural areas. There is an urgent need to do something concrete or significant to help such students to overcome their limitations or fear for English. We have noticed changes in every sphere of life with the advent of new technologies and scientific developments. There have been significant changes in the teaching and learning of English as well. There is a need to develop certain effective ways and means to teach literature at the higher level. i.e. U.G. Level. As we know there is a huge gap between the teachers and the taught. We need to fill this gap by finding effective ways to make the teaching of literature meaningful and effective or result oriented. It has been noticed that most of the students, who study in such institutions in rural areas and who opt for English literature as a major subject have very poor acquaintance with the English language. The students are used to the local or vernacular language and thus they study English as a foreign language or second language. These students tend to take short cuts to get through the examination, because their fear of learning English and their personal problems or circumstances keep them away from the regular classes. They study the material without proper understanding. Most of these students study English because, there is demand for English in the market, but they don’t have the interest or the creative urge to study or know the second language. The syllabus is also devised in such a manner that they have to study books which prove either very challenging for them or are very different from their own culture. They have to study certain unabridged books which make their study even more difficult. Thus, they are forced to study without any aim in life and take short cuts. They use guides and get even more misguided. Thus the need of the hour is to bridge the gap between the teachers and the students by finding useful ways to make teaching of language and literature useful, interesting and effective. Thus the aim of the researcher is
to conduct an inquiry to suggest some useful and effective ways to teach literature at the U.G. Level in such areas. The use of multi-media aided tasks could be introduced. The students could be taught by using films as aids and thereby the study of relevant literary piece could be made interesting and captivating Yumlembam (2011) reports that Gujarat Technological University Organized a two day workshop where its faculty members got tips on how to use films as teaching tool. They were trained by showing them part I, II and III of the film ‘Godfather’. The idea was to make the process of learning more dynamic. In the 21st Century and the age of internet where information is available at a click, classrooms should not be used only to exchange information. Classrooms need to become places of continuous interaction between teachers and students to discuss ideas. Thus we have to evolve newer methods of teaching. In the past quarter century, the study of film has witnessed evolutionary changes in cinematic and electronic media. A number of media institutions, universities, colleges have started new courses of study in film in recognition of the social, aesthetic and economic importance of cinema. Presently at the turn of a new century, television, video and the digital arts are challenging cinema to adapt and to find new forms of representation and communication. The relationships between cinematic and electronic media are increasingly symbiotic and ever-changing. The rapid growth and global reach of both the film industry and the new media challenge us to comprehend how cinematic and television forms are changing our understanding of culture and society, and how stories are told through moving images. Film studies are an academic discipline that deals with various theoretical, historical and critical approaches to the cinema. It is sometimes subsumed within media studies and is often compared to television studies. Film studies are less concerned with cultivating proficiency in film production than it is with exploring the narrative, artistic, cultural, economic and political implications of the cinema. The research topic was “A semiotic Inquiry into the Interface Between Selected Novels and their Film Versions: Insights for Teaching Literature at the U G Level. Thus it also becomes necessary to get acquainted with semiotics Vyas (1991, p. 51) quotes the definition given by j. Dudley Andrew in his book Filmvalokan: Essays on aesthetics of Cinema. “Semiology in general is the science of meaning and film semiotics proposes to construct a comprehensive model capable of explaining how a film embodies meaning or signifies it to an audience. It hopes to determine the law which
makes the viewing of film possible and to uncover the particular patterns of signification which give individual film or genres their special character for example, the semiotician would like to discover the general possibilities for meaning within the Zoom Shot; at the same time he would also like to know the particular function the Zoom plays alongside other techniques in the film”.

Vyas (1991, p. 52) in his book Filmavlokan extends the meaning of Semiotics through J. Dudley Andrews comments influenced by Christian Metz. He says “Every art form, indeed every communicational system has as Metz says, a specific material of expression which marks it off from other systems, we distinguish between cinema and painting or between painting and speech, not on the basis of the kinds of signification each customarily transmits but on the basis of the material through which any signification is possible in each. In speech we attend to a flow of discrete sound; in painting a two dimensional framed organization of lines and colors. For Metz the raw material of cinema is by no means reality itself or a particular means of signification like montage attractions. For him, quite simply, the raw materials are the channels of information to which we pay attention when we watch a film. These include (1) images which are photographic, moving and multiple (2) graphic traces which include all writing material which we read off the screen (3) recorded speech (4) recorded music (5) recorded noise or sound effects”.

After throwing some light on semiotics, the Researcher wished to bring out the relation between literature and films. Ronald Perrier in his “From Fiction to Film” has said that ‘The Study of Literature casts light on the meanings in the film and the study of the film can illuminate the full value of the literature’. Literature and Cinema have always been closely related. It has proved a successful symbiosis over the years. Literature holds a prime status in our society and it has the ability to influence the people. Similarly Literature and theatre have always been an integral part of human culture and have profoundly shaped our personality, the way we think and behave. Since the inception of cinema literature has attracted all creative film makers and hence cinematic adaptations of literary works became increasingly common, particularly after the film industry shifted its focus from documentation to narration. The relationship between literature and cinema
is studied both from a methodological and interpretative perspective. The irresistible charm of literature has always attracted film makers and has also succeeded in enhancing the appeal of the literary forms. Through the study of their relationships we can understand the role of literature in films. We can evaluate the reflection of social issues in films. We can study the adaptation of plot from novel to film. It can enable teachers to analyze film from various perspectives and help develop this skill amongst the students. It also acquaints us to the masterpieces of literature and its adaptations in films. Adapting a movie on a book draws large audiences to movie halls. The strong plots can provide a required respite. It also benefits the author. It helps in increasing the sales of the book and it has been proved too. Film is a brilliant medium to introduce new generations of readers to text. The researcher had been interested in films right from the childhood. Literature i.e. Novels had equally fascinated him. This interest and curiosity along with the need to find ways to teach the second language effectively had inspired him to take up this inquiry. In the past, films based on novels and plays had been screened by him in his college. The experience has been encouraging and rewarding. Thus it is expected that such an inquiry would at least be a step further in this direction. This is a research area which has not been taken up by many. It is important to know whether such inquiry had been done by any other researcher in the past, in order to compare and evaluate the present research. There have been two attempts in Sardar Patel University V.V.Nagar as far as films and literature is concerned. The researches conducted had been for comparative studies and dissertations had been submitted to the Sardar Patel University for the degree of Master of Philosophy (English). The first one is a Research done by Jay Mehta in 2009. He had done comparative study of Jhumpa Lahiri’s The Namesake and Mira Nair’s The Namesake and the other research was done by Sagar Ajmeri in 2009. He had done a comparative study of R.K.Narayan’s The Guide and Navketan International’s Guide. Thus both these studies differ from this research which is completely different and unique in its own right. Apart from that there have been other researches but were not based on films and literature and did not focus on semiotic inquiry or interface between selected novels and their film versions. In order to carry out this research, the researcher had selected three novels and film versions based on these three novels, as the teaching tools, realizing the importance of such aids in contemporary period. The three novels and
films are Samskara-A Rite For a Dead Man by U.R.Anantha Murthy, originally written in kannada which was published in 1965. It was translated by the renowned poet A.K.Ramanujan in 1976 in English. The novel was made into a feature film and was produced and directed by P.Pattabhi Rama Reddy. It was initially banned by the censor board for portraying sensitive cast issues. But later the film won president’s gold medal for the best Indian feature film of 1971. The next novel is The Namesake written by Jhumpa Lahiri and published in 2003. It was made into a successful film named The Namesake directed by Mira Nair in 2006. The film received positive reviews from American Critics. The third novel selected for the inquiry is The Guide written by R.K. Narayan and was first published in 1958 and received the Sahitya Akadami award in 1961. It was made into a very successful Hindi film in 1965 directed by Vijay Anand which won many coveted awards. It was also made into an English film which failed miserably. The above mentioned novels and films have been selected on the basis of their merit and success. They have been well known for their originality and creativity and have influenced people through their content Garga (2005, p. 158), a film maker and film historian has closely witnessed and participated in the growth of Indian cinema from the early 1940s says “Literature and cinema seem to have an alliance which at best is uncomfortable. But now and then a man does come up who with his own power of perception and creative vision, turns a literary masterpiece into a cinematic masterpiece”. Thus one can say that a person whether a writer or director having his own perception and creative vision can definitely achieve success in their respective fields. In spite of several hindrances the love for their art never dies.

The researcher had prepared certain tasks mainly objective type based on the novels and their film versions. This could be a highly motivating material. The use of visuals to study a novel, can definitely arouse students curiosity and enable them to learn and understand it. Yumlembam (2011) insists that “In the 21st Century and the age of internet where information is available at the click, classrooms should not be only used to exchange information but classrooms need to become places of continuous interaction between teachers and students to discuss ideas. We have to evolve newer methods of teaching”.

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Films as a multimedia tool can undoubtedly help students to learn with interest and focus. Yumlembam (2011) says: Teaching through films is a popular methodology in the classroom of various institutes in the city. Apart from relevant examples to be discussed, films are successful tools to excite the interest of students which makes them absorb and retain the lessons better. A good novel or short story may be particularly gripping in that it involves students in the suspense of unraveling the plot. Thus if the material is carefully chosen students will feel that what they do in the classroom is relevant and meaningful in their own lives. The films with their visuals, sounds, music, costumes, dialogues etc. excite the interest of students and help them learn quickly. Literature can provide access to the culture of the people whose language they are studying. At the higher levels, students may be absorbed in the plot and characters of an authentic novel or short story, that they acquire a great deal of new language almost in passing. Films with their visual spectacle can directly help students internalize different aspects of culture, language, plot, character etc. Focusing on a task which demands that students should express their own personal responses to multiple levels of meaning can serve to accelerate the student acquisition of language. Films remove the boredom and provide learning with pleasure. The response is automatic as the level of understanding through film is far better most of the time and student can definitely perform well. We can involve them in the process of discovering more generalizable features of language like collocation i.e. by using literature with students can help them to become more sensitive to some overall features of English. We can also develop students’ interpretative abilities. Literature is a good source for developing students ‘abilities to infer meaning and to make interpretations. Literature may also have a wider educational function in the classroom in that it can help to stimulate the imagination of students, to develop their critical abilities and to increase their emotional awareness. A good film can definitely create a healthy learning environment, elicit multiple responses, arouse curiosity and generate enthusiasm and willingness to learn. A song in a film can provide soothing effect but at the same time help understand the hidden meanings, situations, emotions etc. Film dialogues, sounds, various angles, close ups, shots etc. are part of film language which provide quick understanding of a situation which otherwise at times appears complex.
The well-known film maker Shyam Benegal says advertising and film have everything to do with communication, trying to speak to people and persuade them. Datta (2002, p. 80) in her book on Shyam Benegal presents Shyam Benegal’s opinion on film. He says, “A film according to me, must provide an artistic experience to the audience and have a kind of social communication. The film maker should be aware of the values he is projecting. It is important to me that a film should provide what one might call a worthwhile experience that which gives you an insight into life. Then it is worth while doing it, or else it is simply money-making”.

1.1 Rationale of the Study.

A fresh wind is blowing across the Indian academic landscape. Quality and Excellence, performance and accountability, marketability, management and a host of similar terms have assumed a new urgency and vigour. Produce or perish and not to publish and perish, appears to be the new slogan of higher educational sector. Thus quality is the need and demand of the hour. A lot needs to be done in rural or mofussil colleges in the new scenario. In contemporary times, students at times tend to lose the purpose of studying literature because the language of study i.e. English tends to be difficult. The plain fact that students who graduate are not able to use the English language with skill and confidence should bother us deeply. Another profoundly disconcerting fact is that students still adopt rote-learning method with the help of bazaar notes i.e. guides. The joy of learning and awakening of the mind are conspicuously absent from our classrooms many a times. Most of the students in rural areas are not competent enough to learn anything in a language other than their own i.e. mother tongue or vernacular language. But in order to remove the fear and boredom, one must find some effective ways or tools to make the teaching and learning of the second language effective. The Researcher had prepared certain tasks which can enable students to learn with willingness, interest and focus. The use of Multi-media 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 Multi-media technology and help them find ways of finding solutions to their problems Titus (2003) says, “We all have our ways and methods, but we need to share them for the sake of enhancing and enriching our own teaching techniques.
Supplementing the lecture method with learner-friendly devices is really a challenge before an English teacher”.

1.2 Statement of the Problem.

A Semiotic Inquiry into the interface Between Selected Novels and their Film Versions: Insights for Teaching Literature at the U.G.Level.

1.3 Objectives of the Study.

1.3.1 To examine the relationship between a novel as a literary text and its film version.

A film brings words to life through visuals, sound, music, dialogue, acting and splicing or mixing of shots generally known as editing whereas a novel describes the visuals in words. This is a basic difference between a novel and a film. Adaptations have continued to remain popular in the film industry. The number of films based on novels attest to the fact that they are intimately connected. Novels have continued to provide the main fodder for film in almost all cultures. However, the novelist and the film director work in distinct ways in accordance with the demands of the particular medium. Film, an eclectic art form, has borrowed generously from earlier art forms like music, poetry, painting and architecture. Films like Sanjay Leela Bhansali’s Devdas, Bimal Roy’s “Sujata”, Vijay Anand’s “Guide” and many more are adapted from literary fiction. Some of these movies which remained true to the source like “Devdas” has attained cult status but there are others which twisted the source material and yet remained a classic like the film “Guide” based on R.K.Narayan’s novel The Guide. Thus as far as india is concerned, the history of relationship between Film and a novel has been an integral one. Asaduddin & Ghosh 2012, p. 18) say that there is no doubt that Bluestone’s Novels into Film (1996) was greatly influential in moulding thinking on the subject, but his view that novels and films are fundamentally incompatible forms and must be seen in terms of hierarchical relationship, the novel as original and the film as copy and by that logic, somewhat inferior has been largely discredited in modern times.
1.3.2 To Study the need for various tasks that may help the learners in language and literature appreciation.

The researcher had prepared certain tasks based on novels and films. These tasks can enable students to learn with willingness, interest and focus. The Students can concentrate on certain minute details of the text and film while doing the task. Focusing on a task which demands that students should express their own personal responses to multiple levels of meaning can serve to accelerate the student acquisition of language. Tasks can sensitize students to some overall features of English. They can be useful to develop students interpretative abilities. Thus tasks can help improve the learners language and literature.

1.3.3 To study response of the learners.

The Researcher selected one novel i.e. Samskara and the film version of the same novel. The students of an Arts College in a tribal area were the learners who took part in this experiment. These students were asked to read certain selected passages from the novel and then shown the relevant film scenes. The selected film scenes were again screened for their better understanding. Then the students were given the tasks prepared by the researcher. The tasks were mainly objective in nature and were validated by experts before giving them to students. The objective tasks based on the novel and the film were assessed by the researcher. On the basis of this a questionnaire was prepared and the response was obtained.

1.3.4 To study whether such study with the help of multimedia enhances the approach of the literary text.

In today’s fast developing world, change is a fact of life, it is irresistible and education is an integral part of these broader currents of society and change. There is change in the language teaching methods because of the widespread adoption of technology. The traditional blackboard and verbal-only paradigm are on its way out to gradually give way to more interaction between the instructor and the students. Vyas and Chauhan (2013)
say “Multimedia technology has been shown to affect students’ motivation and self-esteem levels. It allows them to become creative and self-directed thinkers”.

- The film version and literary text put together helps the learner to comprehend the message.
- The film as a semiotic representation of the culture allows the learner to have a better grasp of the text and its multiple layers of meaning. (Yumlembam, 2011) reports in TOI that students react differently to visual mediums. The tendency to remember becomes much higher if this medium is used in the right manner.
- Preparation of tasks for generating language and appreciating the text builds a bridge between the literary text and its film version.
- The use of Multi-media makes the classes interactive and effective.
- Multimedia components such as graphics, animation and sound increase the learning process through visualization.
- Multimedia saves time, removes boredom and can have a powerful impact on the learner’s problem solving abilities which can generate a positive effect (Arulsamy & Sivakumar, 2004)

1.4 Definition of Terms.

1) Semiotics:

Kuhn & Westwell (2012) in Oxford dictionary of Film studies define semiotics as

1. The systematic study of signs and symbols linguistic and non-linguistic- treated as systems of meaning production and as basic elements of communication.

2. In film theory, the project of understanding and analyzing cinema and films as particular kind of sign system: this includes identifying the basic units of meaning in cinema and exploring the implications for meaning production of the fact that cinema deploys a range of sign system: spoken language, other sounds, music, moving image, narration, performance etc. The most influential exponents of semiotics as far as the study of film is concerned are Ferdinand de Saussure, creator of structural linguistics, and the philosopher C.S.Pierce. Saussure’s
division of the sign into signifier (perceptible component of language, such as a spoken or written word) and signified (the concept/ idea evoked by the signifier) stresses the arbitrary nature of the linguistic sign; whereas Pierce’s concepts of icon, index and symbol focus on possible relationships respectively of resemblance, causality and convention between signs and real world referents.

In 1950 the French philosopher Roland Barthes pioneered the use of semiotics in the analysis of popular culture; but while the idea of ‘film language’ is an old one, it was not until the 1960s that systematic understanding of how cinema works as a particular type of sign system, and of how films produce meaning began. In a series of influential essays on the semiotics of cinema, Christian Metz explored the distinctive qualities of cinematic language and signification. Umberto Eco also published important work on semiotics and cinema, but it was Metz’s approach that dominated Anglo-American film theory in the 1970’s and after shaping a series of developments in structuralist film theory.

2) Inquiry: To look into investigate.

3) Interface: edit Kahn (1985 p. 296) defines it as relationship, meeting-place, contact, interaction or the like. The meeting point or boundary at which two theories, systems, groups of people or the like meet and affect each other.

4) Novel: Foster (1962 p. 33) defines a novel as “A fiction in prose to certain extent” and that the fundamental aspect of the novel is its story telling aspect. So we can define novel as a fictional prose narrative of considerable lengths, typically having a plot that is unfolded by the actions speech and thoughts of character.

5) Film: Kahn & Westwell (2012) in their dictionary of film studies define film as 1) any kind of motion picture; a series of shots edited together, to make something into a film for example to film an event, a novel or a screenplay.

6) Versions: Adaptations of works of literature into another medium. For e.g. Novel to Film.

7) Insights: The capacity to discern the true nature of a situation; penetration, an elucidating glimpse.
8) Teaching: 1) The work or occupation of teachers. 2) A perpect or doctrine.

9) Literature: a body of writings in prose or verse.

10) U. G. Level: Under Graduate Level.

1.5 Research Questions.

1.5.1 To what extent Multi-Media can be used for effective language and literature teaching?

Education is the process of bringing about a desirable change in the behavior of human beings through teaching and learning. This change is relatively permanent. Education, in its truest sense, is much more than mere transfer of information, though the term is often used as a synonym for academic education. Education in developing countries such as India places too much emphasis on book knowledge. It is not related to the life of people, their needs and aspirations and due to the lack of an infrastructure, practical training is kept to a minimum. Generally, classroom teachers feel at ease with a standard textbook and it is difficult for them to connect education to life and to development related activities. In such circumstances, education through mass media include press, television, radio and cinema. The advantage here is that technology can be used to carry messages simultaneously to a large number of people. Steven (2005 p. 88) says “Media take existing forms like the novel, theatre, fine arts etc and broadcast these to a much broader audience, extends or stretches them and transforms or reshapes them.”

Multimedia includes or involves the use of several media of communication, such as films, records or the like, for the purpose of education or entertainment. Multimedia technology has been shown to affect Student’s motivation and self-esteem levels. It allows them to become creative and self-directed learners when Multimedia technology is employed as the centerpiece for an emerging pattern of instruction. It promotes independent and cooperative learning and improves performance of low achievers as well as of special student population, while heightening interest in learning, writing and research. Kahn & Westwell (2012, p. 216) in their oxford dictionary of filmstudies say that, “Media studies is an Umbrella term denoting various types of inquiry into systems
or vehicles for the transmission or communication of information, entertainment and persuasion—such as radio, television, video, digital media, newspapers and magazines, advertisements, films, books and recorded music”. The term media (the plural of medium) refers to the material or technical (mechanical, electronic or digital) processes employed in communication and media studies work tends to draw social science rather than humanities, approaches and methods— for example in studies assessing the effects of media or the attitudes and behavior of users”. Multimedia application significantly expands the scope of many instructional activities. They continue to grow in popularity because they appeal to and make use of variety of sights, sounds and motions that stimulate sense. The material used for film and television courses must be assessed. That as such, both are necessary to mature thoughts. Response based approaches to teaching and learning literature provide alternatives to objectifying literature. Where traditional approaches champion close readings of texts and “correct” interpretations, response based theorists regard readers as active meaning makers whose personal experiences affect their interpretations of literary works. Response pedagogies encourage the exploration of multi perspectives and make the quality of students’ critical and creative thinking the focus of assessment. They place student generated questions at the center of learning, encouraging a “problem-finding” as well as problem solving approach to critical thinking. They emphasize the importance of teaching and learning as the processes of literary understanding, which are viewed as both socially and personally mediated. The Multimedia support independent learning, help students actively and collectively build knowledge structures. The visual and aural elements of multimedia build a rich and engaging learning environment contributing to high levels of motivation and involvement 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 understandings of the way of life of native speakers of the target language. Film and television have the capacity to present language in a fully contextualized form. This characteristic it shares with the classroom teacher. Films and television programs contribute to the teaching of language and culture simultaneously. The use of audio-visual aids such as slides, filmstrips, films and television courses make necessary for the language teacher to
present the material at normal speed. The use of film and television in language teaching is still in its infancy

1.5.2 What are the effective strategies for bringing out the interface between a literary text and a film?

*Table 1.1: Interface of Text with Film*

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<tr>
<th>Film Maker</th>
<th>Film Relays</th>
<th>Viewer Receiver</th>
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<tbody>
<tr>
<td>Converts Words to Picture</td>
<td>Image (Picture)</td>
<td>Image (Picture) decoded to literary description or derives (words) to respond</td>
</tr>
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Some of the effective strategies for bringing out interface between a literary text and a film are as follows:

The researcher had selected three novels and their film versions for the inquiry. They are U. R. Anantha Murthy’s Samskara and the Kannada film based on the same novel. The novel was originally written in Kannada language which was later translated in English by the famous writer A. K. Ramanujan in 1976. The next novel is Jhumpa Lahiri’s The Namesake and the film version of the novel named The Namesake and the third novel is the famous novel The Guide by R. K. Narayan and the film version named Guide. All the selected samples have been appreciated and welcomed by the readers and the viewers alike. They are masterpieces in their own right and have been creatively presented for the readers and viewers to decide and admire. They deserve our attention and appreciation. The Researcher had presented some strategies to demonstrate the interface between a literary text and a film. U. R. Anantha Murthy’s Samskara is an important novella of the sixties. It is a religious novella about a decaying Brahmin colony in Karnataka village, It has been popular with critics and common readers alike since its publication in 1865 and later it was made into an award winning controversial film in 1970 with the same title.
The Researcher focused on one example from each novel and the film version and tried to convey the possible strategies. To begin with an example from the novel and the film Samskara had been given.

The novel and the film both begin by presenting the main protagonist’s daily routine and his relationship with his invalid wife. The novel describes his routine in words and to a certain extent in detail but both the novel and the film ultimately meet at a point (interface) as far as the meaning and context are concerned. It’s a story about a Brahmin named Praneshacharya who is respected and revered in his community for his learning and conduct. He has been a scholar and a guide and has vast knowledge of scriptures. His place in the community, his sacrifices and his relationship with his wife Bhagirathi; are all genuinely represented by the film as well. The film with pictures, sound, music, costumes and different shots taken from different angles projects the same meaning and enables us to have a deeper understanding which at times is difficult to understand through words. The film begins with a close shot on Praneshacharya, who is taking bath at dawn in a river and offering prayers, followed by cooking, giving medicines to his sick wife etc. The costumes and the appearance reveal the identity of the characters. The culture and tradition are focused on for e.g. Acharya, a title used respectably for Praneshacharya is symbolic of his dominating status in the Brahmin community, his wearing a white dhoti, a white cloth on his shoulder and his clean shaven head with a tuft of hair reveal his culture and identity and shows us as to which community he belongs and his daily routine reminds us of a routine followed by a devout Brahmin. Later in the scene the Acharya is shown with a lady on her sick bed. Acharya helps her out and talks to her. The dialogue between the two reveals their problem i.e. their being childless. Bhagirathi, Acharya’s wife tells her husband to remarry so that he can have a child but Acharya tries to evade the reality by laughing out and forget the whole thing. Thus the film and the novel aptly present the scene with success. The book and the film complement each other and help us to understand the concept clearly. The beginning scene prepares us for what is going to follow. Though in black and white and the film being made in 1970’s it succeeds to leave a good impact and arouses our curiosity.
The Researcher then focused on an example from The Namesake written by Jhumpa Lahiri and the film adaptation of the novel directed by an equally competent director Mira Nair.

The Namesake is a story of Gogol, named after his father’s favorite author. But growing up in an Indian family in suburban America, the boy starts to hate the awkward name and itches to cast it off, along with the inherited values it represents and 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 present scene appears on pages 27, 28 of the novel and it presents a wonderful, surprising and ironic struggle or clash between two different cultures and their different attitudes. Mr. Wilcox visit’s the hospital where Ashima has given birth to a baby boy. Mr. Wilcox is the compiler of hospital birth certificates. He wants to know the name of the new born. He arrives by the bedside of Ashima and introduces himself. The scene is special and ironic because of the difference of looking at a particular issue. In this case it is, the name of baby. Mr. Wilcox wants the name of the baby instantly, while Ashima and Ashok want to wait for the name to arrive from India, through post. Ashima’s grandmother was supposed to choose the name for the child, which had not yet arrived. The scene concentrates on the name of the child but difference is of the two different cultures practicing two different traditions. While Ashima and Ashok represent India, Mr. Wilcox is a professional American who believes in rules and regulations of his country. The Indian culture of giving two names to the child is highlighted here. Especially in Bengali families in India, there are two names of a new born. In the film Ashok mentions about Daaknaam and Bhalonaam i.e. pet name and good name to Mr. Wilcox. Mr. Wilcox explains that unfortunately in this country a baby cannot be released without a personal certificate (i.e. birth certificate) and that for this reason a name is necessary. The baby boy, for time being is named baby boy Ganguli and on asking for advise Mr. Wilcox suggests against the change in name after it arrived, because it could prove very expensive in America. The entire scene reveals how an individual falls prey to rules and regulations in a foreign country. It also projects the hurt feelings and helplessness of an individual. Ashok and Ashima’s values and cultures do not permit them to compromise but ultimately rules and regulations of a foreign land dominate and over power their hopes and wishes. Both the novel and the film effectively
present the scene and reveal the true essence. Ashok and Ashima as characters and actors relive the Ashok and Ashima of the novel. The use of words like “Daaknaam, Bhalonaam” in the film reveals the culture of Bengalis in India. The diversity of cultures is well represented in both, In the novel (Lahiri, 2009; p. 28).

Mr. Wilcox says “you can always name him after yourself or one of your ancestors like French and English people at which Ashok and Ashima think to themselves. This tradition doesn’t exist for Bengalis, naming a son after father or grandfather, a daughter after mother or grandmother. This sign of respect in America and Europe, this symbol of heritage and lineage would be ridiculed in India.” Thus both the film as a visual media and a novel through words communicate the idea perfectly and earn our appreciation. The language and the costumes add to the meaning in the film and pictures automatically remind us of the scene in the novel.

**Finally the researcher took the third novel The Guide by R. K. Narayan in English and the film version of the same novel in Hindi by Vijay Anand.**

The story of the novel The Guide revolves around Raju. He grows up near a railway station and becomes a shopkeeper and then a resourceful tourist guide. He meets Rosie, a beautiful dancer and her husband Marco. Marco is a scholar and archeologist, who is more interested in Research than in his young wife Rosie. Raju later guides Marco to study caves. Later in absence of Marco, Raju falls in love with Rosie. When Marco comes to know this, he deserts Rosie and returns to Madras. Raju gets infatuated to Rosie and falls in debt. Raju then encourages Rosie to resume her career as a dancer and becomes her manager. Rosie becomes popular dancer and Raju spends her money extravagantly. Once Marco tricks him into forging Rosie’s signature and he is sent to jail. On his release from prison Raju stops to rest near an abandoned temple where Velan, a villager mistakes him for a holy man. Raju pretends to be a holy man. He acts as spiritual adviser in the village community. Once, during drought he is forced to take up a 12 day fast and despite grave danger to his health he continues to fast until he collapses. His legs sag down and he announces the arrival of the rain. The ending of the novel leaves unanswered question of whether he dies or whether the drought has really ended.
The novel got enormous success and brought offers of a Broadway dramatization in New York, and the film version produced by Dev Anand in Hindi and Pear Buck in English, all of which made R. K. Narayan acutely unhappy since he felt that none of them captured the spirit of his 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 located and starring Dev Anand as Raju and Waheeda Rehman as Rosie was a great commercial success.

Sen (2004 p. 7) says “The genesis of the Guide can be traced, not to this or that incident, but to the author’s entire thinking about human beings and their role in life. To Narayan, this is what was lacking in the film”. The present scene appears on page 5, 14, 15, 16 of the novel The Guide. The Hindi version of the film has made many drastic changes in the original story of the novel, in spite of this the director has kept the central theme of the novel intact. This particular scene appears at the beginning of the novel and reveals different shades of the main character Raju. The director of the film has changed setting, certain names of the minor characters and his interpretation of the theme has been in his own style best suited for a commercial film. For e.g. The names of Raju and Rosie, Marco etc have been retained but certain names like Bhola in the film had been changed, from the original text where Bhola was Velan. Though the basic meaning and execution remains the same. A villager comes and meets Raju. He greets him and introduces himself. The villager is very curious to know Raju’s past but Raju behaves poetically and smartly. Raju talks about destiny and its role in a person’s life. The villager begs for his help, as now he has made him his Guru and guide. The villager tells the story of his sister who had run away and who does not want to marry the groom selected by him. The villager shares all his personal problems with him. The villager wants Raju to intervene and convince her to marry the man he had selected for her. Raju behaves as if he has all the solutions to his problems. Raju tells the man to bring his sister, so that he may try to convince her to agree. The villager happily brings his sister and Raju through his talks manages to convince her. This scene is a very important scene in the novel as well as the film. It shows Raju’s pretended saintliness. His destiny changes and he accepts the role given to him by the villagers forcibly, in order to exist. Thereafter he never looks back. This is his transformation from one to another. The film manages to convey the meaning
and impact superbly. The dialogues are suitable and costumes are apt. The director has his own style, vision and ability to relate the same theme differently. The film and the novel present this scene with the same intensity. Raju’s transformation and Bhola’s innocence have good impact. The location in the film is equally good and the dialogues produce good humor which help the film.

1.5.3 What types of issues and problems are involved?

The Research has been conducted mainly for U.G.Arts students and not for science or commerce students. In rural and semi-rural areas students are not well equipped to understand each and every concept or idea. Literature and especially in a novel there is much to be understood, in order to have a very comprehensive and full knowledge about anything. For example in a novel like Samskara students could face problem as far as understanding the “Kannada” culture is concerned which is alien to students in this region i.e. Gujarat. A student with a rural background can face more problems regarding certain terms, cultural concepts, traditions etc. Students need to be guided before taking up such studies. If we further take up the case of the novel “The Namasake” the title itself could raise problem for such students and in order to understand the novel better, they need to understand the term diaspora and its related aspects. Again the setting and characterization which again can pose problems for such students who haven’t moved out of their limited space.

Ganti (2012 p. 49) says “A film motivates thought and action and assures a high degree of attention and retention as compared to the printed word. The combination of act and speech, sight and sound, in semi darkness of the theatre, with elimination of all distracting ideas, will have a strong impact on the minds of the viewers and can effect emotions; therefore it has as much potential for evil as it has for good and has an equal potential to instill or cultivate violent or good behavior”. So this fact can also be an issue or problem as far as students belonging to rural areas are concerned. If we consider Raju in the novel and film “Guide”, Raju’s behavior and actions could be interpreted in several ways. There are layers of meaning which students might not find easy to unravel. The film versions could pose certain problems with such students, if the subtitles are not clear or simple. It would be very difficult for such students to read the sub-titles quickly and
understand the meanings instantly. Again the film as a medium is very effective but it is very fast and complex as well. The students at times might not understand the scene, a shot, a dialogue or a picture, a sound, or music and may find difficult to identify with it. The novel Samskara no doubt is a masterpiece but it was originally written in Kannada and it represents old values and culture and it was also criticized for being caste based venture. There are full chances for the students to be left in the dark, if they are not guided and updated properly. Literature as well as language with its complexities signs, symbols, aesthetics, etc could prove to be a challenge and films with their method of narration, symbolism, signification could indeed become problematic. To know how to read a film is equally necessary and that can be difficult too.

1.5.4 What are the strengths and weaknesses of the film version of the novel Samskara?

Strength of the film Samskara

- Samskara, the film was initially banned by the Film Censor Board because it was felt that the strong anti-cast message being conveyed could spark tension among public but later on went on to win awards at national and international levels (Menon, 1999).
- Samskara is the first novel written by U.R. Anantha Murthy for which he won the Jnanapith award and it was appreciated all over India and later made into a beautiful film which was equally appreciated by all for its creativity (Sheth, 2009).
- Girishkarnad as Preneshacharya and P. Lankesh as Naranappa were lead characters and Chandri was played by Snehalata Reddy. All actors were appreciated and awarded for their acting skills.
- Ramanujan (1976), the translator of the novel in English confirms that the characters are economical and the setting is realistic as in an early Bergman Film.
- Saran (2012) in her book, History of Indian Cinema mentions that, the film Samskara bagged the first President’s Golden Lotus Award for Kannada Cinema and the beginner of the Navaya movement in Karnataka State.
• Silence speaks a lot in the film.
• The central theme of the novel is interesting and arises our curiosity.
• The aesthetics used by the filmmaker, the symbolism and the unfolding of the plots are interesting.
• Inspite of being a Kannada film made in 1970’s, it has a universal appeal and the issues raised are identifiable, in contemporary times as well.

**Weakness of the film Samskara**

• As mentioned earlier it was initially banned for its strong anti-caste message and that sparked tension among the public.
• The film was released in 1970 and it was in black and white colour and it depicts old traditions, customs and culture which might limit its present value and relevance.
• The original film was made in Kannada which might remove it from reality to a certain extent, when we try to interpret its meaning.
• The sub-titles are in English and move very fast which might hamper our understanding and interpretation of specific meanings.
• The novel is rich in similes, metaphors and symbols which may not have been represented fully in the film.
• The old beliefs, traditions, belonging to the old Hindu culture might not go well with everyone.
• The film has certain portions to which the audience might not relate with for e.g. scenes showing degeneration and deaths. Many things have been exaggerated to create a dreadful effect.

1.5.5What are the strengths and weakness of the film version of the novel the Namesake?

**Strengths**

• Jhumpa Lahiri confessed in an interview that she was moved by the story, Mira Nair the director had told. She said she was overwhelmed and she hugged Mira
for the greatest gift she had given her. Lahiri finds the film compelling and having many insights into immigrant lives (Mehta, 2009).

- **Mehta (2009)** states that in spite of the story spread across three decades, Mira and Sooni Taraporwala read the book carefully and conveyed the essence of the novel to their best.

- The film The Namesake is excellent in most parameters of the genre of cinema and to a great extent it catches the nuances of the text (Mehta, 2009).

- The lead actors of the film Irfan and Tabu play their roles efficiently.

- The sound track and the cinematography, the long tracks of silence and solitary dialogues bring out the loneliness of the protagonists as they try to find a new ground beneath their feet (Mehta, 2009).

- It is a moving film about love and belonging about parents and children and why and how they clash and why they finally come together. Its also about grief and loss and that’s where we relate to.

- The crux of the novel is the clash of contrary cultures and it is represented in the film as well.

- The feeling of in betweeness is germinated from the cultural dichotomies faced by immigrants and this is the chief concern of the novel.

- The emotions and the acting skills are chief positive features of this film.

**Weaknesses**

- The journey of Gogol from ‘the American born confused Desi’ to a transformed and mature son is not presented convincingly (Mehta, 2009).

- Mira Nair’s perceptions have led her to make certain alterations in the story.

- The portrayal of characters is modified to a large extent. The roles of Ashima and Ashok are not fully based on their roles in the novels. They are modeled almost on Jhumpa Lahiri’s parents (Mehta, 2009).

- The film overtly elaborates on the relationship of – Ashok and Ashima. Thus it eclipses the trauma supposed to be expressed by Gogol (Mehta, 2009).

- There is frequent use of Bengali in the film which is unlike the novel. In the novel Bengali is used only to describe cultural factors.
• The director has added an erotic scene between Ashok and Ashima in the film which is not there in the novel. It seems, it has been done for commercial gains.

• The novel is a Diasporic novel and mirrors ‘double vision’ at once of ‘yearning backward’ and ‘looking forward’. This type of literature might pose difficulties for beginners (Mehta, 2009).

• It the film, there are certain additions and deletions of some scenes for e.g. in the novel, there is no mentioning of Ashok’s habit of smoking, then in the novel unlike in the film, there is no scene of Gogol’s tonsured head; the wedding of Gogol and Moushmi is not talked about in the novel.

1.5.6 What are the strengths and weaknesses of the film version of the novel the Guide?

**Strengths**

• **Ajmeri (2009)** confirms that when the film “Guide” released in 1965, it got very good response and it was India’s official entry for the Oscar in the foreign language category.

• The film is an outcome of the efforts of the whole team or crew – the technicians, actors, musicians, director, producer, singers, lyricists who devoted fully in the production of the film which went on to win several awards in different categories (Ajmeri, 2009).

• The acting of the lead actors Dev Anand and Waheeda Rehman along with others was commendable.

• The music and songs of the film were remarkable and contributed in a major way to the success of the film.

• R. K. Narayan himself was the story writer of the film Guide and won the Filmfare award for the same.

• In the film the names of the major characters remain the same as in the novel and also the general theme remain the same as in the novel which helped the film to succeed.
The film presents a specific end. The whole story leads towards spiritual direction and this spiritual aspect made it a winning proposition.

The film is narrated to a great extent from Rosie’s point of view which helped the film.

The exquisite setting of the film in Rajasthan gave the film a beautiful look and instant appeal.

The film guide is remarkable for the dialogues in it and Vijay Anand the director got the Filmfare award for it.

The songs and dances are very suggestive and are a part of the story. The Grand dances of the lead actress Waheeda Rehman made it a success.

The film made good use of techniques such as flash back, flash forward, interior monologues, close ups, long shots etc and added meaning to the film which was otherwise a commercial film (Ajmeri, 2009).

**Weaknesses**

Narayan thought of guide as a quintessentially Indian Story, one that was concerned with a very special facet of Indian life – that vast Indian hinterland of semi-urban and rural settlements where people cherish traditional values and old world customs and beliefs still retain their hold. Sen (2004) says that *the Broadway dramatization in New York and film versions produced by Dev Anand (in Hindi) and Pearl Buck (in English) made Narayan acutely unhappy since he felt none of them captured the spirit of the story.*

The shifting of the setting of the film from Malgudi in South to Rajasthan in North altered almost everything including costumes, human types and details of daily life (Sen, 2004).

The characters, values and even the plot was altered to suit the need of the director.

The character of Rosie in the film is not traditional and orthodox but by contrast far more cosmopolitan. She performs Bollywood extra vaganzas and wears deliciously fruity colored costumes. She constantly travels in an Air-India Boeing, no matter how short the journey (Sen, 2004).
• To appease the Board of censors who might think that the story “glorified adultery” through Rosie’s liaison with Raju, the character of Marco is also changed to create sympathy for the lovers (Sen, 2004).
• To Narayan the most outrageous alteration in the Hindi film version was its conclusion.
• The film version, by taking its characters too seriously, lacked Nrayan’s irony. The novel has an open end, while the film presents a specific end with pouring rain and an elaborate funeral of Raju to impress the financiers (Sen, 2004).
• The titles differ. The title of the novel is ‘The Guide’ and the title of the film is Guide.
• The film does not show the childhood life of Raju and his journey from a shopkeeper to a full time tourist guide like the novel does.
• The film is quite lengthy and has too many songs.

1.5.7 What are the Pedagogical implications of the interface between literary text and the film?

In the past quarter century, the study of film has witnessed evolutionary changes in cinematic and electronic media. A number of media institutions universities and colleges have started new courses of study in film in recognition of the social, aesthetic and economic importance of cinema. Film studies are an academic discipline that deals with various, theoretical, historical and critical approaches to cinema. It is sometimes subsumed within media studies and is often compared to television studies. Film studies are less concerned with cultivating proficiency in film production than it is with exploring the narrative, artistic, cultural, economic and political implications of the cinema. (Rushton and Bettinson, 2011 P-2) say “Film studies is entrenched in university departments as an academic field of study. The academicization of film studies took root in the late 1960s as humanities scholars imported film analysis into traditional humanistic programmes, stimulated by a more widespread renaissance of cinophilia within American culture. Young professors and students took seriously the study of cinema as an intellectual persuit. Students in literature classes attacked. The Searchers(1956) and Psycho(1960) with hermeneutic fervor. Admitting film programmes into academy thus
entailed not only pioneering the construction of fully fledged film departments, but also legitimating ‘film’ as an intellectual field of study.

Ganti (2012, p. 48) Says that “Much of discourse about film in India communicates that it is a very powerful tool and the state has viewed film as a pedagogical tool in its modernization agenda. A film is the most powerful medium of our age, which not only influences but moulds the cultural outlook of the people.” It was with novel that cinema developed its strongest bonds in terms of its plot construction characterization, setting, dialogue narrative scheme and in its use of time and space. Prominent film theorists right from the start of film theory talked at length about the interface between these two mediums. Film studies has long considered the process of adaptation, noting its importance in the film industry and considering it as a film genre. The key themes include discussion of fidelity (or lack of fidelity) to an original work and focus on medium specificity (what a film can do that a novel/ play/computer game cannot do and vice versa. As far as pedagogical implications are concerned, it is obvious that in this day and age, classrooms should not be used only to exchange information but they need to become places of continuous interaction between teachers and students to discuss ideas. The need is to continuously evolve newer methods of teaching. Films based on novel can undoubtedly make the process of learning dynamic. Films are tools to arouse students interest as well as to speed up the process of learning. They can hold the interest of the learners, remove boredom and directly and effectively help them to learn complex lessons, through visuals, sound, music etc. The complex themes of literature can be understood properly and unexpected uses of language could be made simple and familiar. A film as an adaptations of a novel can provide students, the access to the culture of the people whose language they are studying. Literature expands students language awareness and this can be done by asking students to explore certain sophisticated uses of language. Literary text or film versions are rich in multiple level of meanings and they demand that the reader or viewer is actively involved in teasing out the unstated implications and assumptions of the text or the film. They can also help students to improve their interpretative abilities, stimulate imagination develop their critical abilities and increase emotional awareness.
Valicha (1988 p. 118) says “Good cinema-sensitive, self-conscious, articulate is necessary for the general health of society. The only way such cinema can be achieved is by building up a more enlightened and better informed opinion by promoting, through various agencies, intelligent discussion of film at a sophisticated level. Such concerted effort will not only appreciably raise general critical standards of film viewing but encourage genuine experimentation and hopefully lead to the gradual emergence and recognition of cinema as a leading and highly significant art form.”

1.6 Scope and Delimitation.

The Research focuses on making English novels, accessible to the learners at the U.G. level, however the sample consist of students from the tribal area whose exposure to English language is of a few years. The thrust of the Research is on enhancing the comprehension and appreciation of literary text through tasks related to language symbols and culture. Therefore it is confined to students of arts rather than students of commerce and science.

Lazar (1993 p. 14-15) Says “Literature should be used with the language learner as it has general educational value, helps students to understand another culture, develops students interpretative abilities and is a stimulus for language acquisition.” The tasks related to Literature and its film version can 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 level of meaning in a literary text. Therefore we need to devise materials and tasks which help them to do this.(Ganti, 2012 P 49) Says “Films not only provide the most popular form of entertainment in modern times but they are proving also a most powerful and effective medium of education and cultural advancement. Cinema- and audio-visual media in general – can directly influence behavior and shape attributes and subjectivities.”
1.7 Chapterisation

Chapter-1

1.7.1 Introduction

The Researcher has been serving in a college located in tribal area for almost twenty years now. Teaching of literature at the U.G. level poses a great challenge for the teachers. It is so because most of the student learners come from poor background who lack the basic literary competence. Moreover they do not have any exposure to reading literary texts on their own. By and large they rely on Bazaar notes from which they cram the material without understanding and they get through the examinations without attaining any literary competence. To remedy this situation, multimedia can be utilized in classes to make the teaching-learning process interesting and interactive. The use of technology can definitely enhance the interest level of the learners. Apart from that the researcher had given a brief information about researches does in that area. Semiotics and Film Studies have been briefly discussed. The rationale of the study, statement of the problem, definitions of the terms, objectives of the study and response of the learners had been noted. The scope and delimitation, chapterisation and conclusion form the concluding part of this chapter.

Chapter-2

1.7.2 Review of related literature.

This chapter gives the review of related literature. It gives a brief introduction to semiotics, Films and literature and describes how literature and films are interrelated; inspite of being two totally different forms. The chapter talks about novel form and how novels have been adapted to films since years now. The researcher had noted down names of some popular films based on English novels and Indian English novels.
Chapter-3

1.7.3 Research Methodology

The chapter elaborates on use of Multi-media and how it can be used for effective language and literature teaching. Further the Researcher suggested some effective strategies for bringing out interface between a literary text and a film giving examples from all the three selected texts and their film versions. The types of issues and problems involved in doing this have been mentioned. The chapter presents the semiotic features of the film versions of the novels Samskara, The Namesake and the Guide. Finally the pedagogical implications of the interface between literary text and the film have been highlighted and the chapter concludes.

Chapter-4

1.7.4 Tasks

The chapter begins with an introduction and further the chapter has been divided into two sections. Section 1 presents qualitative analysis and section 2 presents quantitative analysis. A review of related literature had been done to create the theoretical frame work for such an inquiry. The researcher has described how the various tasks had been prepared for effective use of films in language and literature teaching. The chapter also gives some ideas about preparing films for effective use in literature teaching. Then a comprehensive study of the interface between all the three novels and their film versions had been done. Finally a comparative study of the interface between novels 1, 2 and 3 had been carried out and then in the quantitative analysis, the student's response to their experience of learning with the help of film version and tasks is presented. A questionnaire was prepared to get their response. The general questions helped in getting their personal information and background and text based questions helped to know about their experience of learning with the help of film version of the novel Samskara and then the chapter concludes.
Chapter-5

1.7.5 Conclusion

The chapter begins with an introduction and further examines the relationship between a literary text and its film version. It also gives reasons for the need for various tasks that may help the learners in language learning and/or literary appreciation. The chapter studies the response of the learners and examines whether such study with the help of multi-media enhances the approach to the literary text. The chapter concludes with the Researchers observations and findings, implications and suggestions.

1.8 Conclusion

There is an urgent need to develop effective ways and means to teach literature at the higher level. In this fast changing world where everything is undergoing change, we need to devise new methods of teaching as well. In the rural areas, where students shy away from learning English as a second language and those who opt for English literature courses, there is a great need to introduce multi-media because it can certainly create interest and mood to learn the language. The need of the hour is to bridge vast gap between teachers and the taught and help them learn without fear and boredom with the help of multimedia aided tools. Films can prove to be an interesting tool to hold their attention and learn with fun. Ganti (2012 p. 49) Says “A film motivates thought and action and assures high degree of attention and retention as compared to the printed word”. The use of Multi-media aided tasks could be introduced. The tasks could be highly motivating material. Focusing on tasks which demand that students should express their personal responses to multiple level of meanings can serve to accelerate the student acquisition of language. Students can become more sensitive to some overall features of English. The use of Multi-media aided learning can make some difference and motivate students and keep them eager to participate and learn. It helps students to find new ways of finding solutions to their problems. The Thrust of the Research is on enhancing the comprehension and appreciation of the literary text through tasks related to language, symbols and culture. The present Research is thus confined to students of Arts only.