Chapter 2

2.0 Introduction

This chapter deals with the review of related literature. It begins with introduction of semiotics. As the research involves a semiotic inquiry into the interface between selected novels and their film versions, it becomes necessary to throw some light on semiotics. As Chandler (2002) says that, “If you go to a bookshop and ask an assistant where to find a book on semiotics, you are likely to meet with blank look, and its worst still if you do know a bit about semiotics because it won’t be of much use in the bookshop. You’ll probably agree it’s wise not to ask. Semiotics could be anywhere.” Thus a short introduction to semiotics becomes obvious to make it clear as to what the researcher was trying to inquire with the help of semiotics. A brief review of films and film as art from has been undertaken. As Vyas (1991) says that, “Films hold a special position among arts and the medium of film includes various other arts in itself. It also includes literature.” The researcher had further given a review of literature and concentrated on the novel form. Vyas (1991) goes on to say, “The novelist who writes today without a constant eye on the visual possibilities of his ‘property’ is rather shortsighted.” The researcher had tried to show how literature has been a constant source of films since years now and how they are related and interdependent. He had elaborated on Indian English Literature and also mentioned names of some popular films based on Indian English novels and also discussed them.

2.1 Introduction to Semiotics

Kahn and Westwell (2012, p. 366) State in the dictionary of film studies that “the systematic study of signs and symbols – linguistics and non linguistic – treated as systems of meaning production and as basic elements of communication is called semiotics and in film theory, the project of understanding and analyzing cinema and films as a particular kind of sign system: this includes indentifying the basic units of meaning in cinema and exploring the implications for meaning production of the fact that cinema deploys a range of sign systems: spoken language, other sounds, music, moving image, narration, performance etc.”
The most influential exponents of semiotics as far as the study of films is concerned are Ferdinand de Saussure, creator of structural linguistics, and the philosopher C. S. Peirce. Saussure’s division of the sign into signifier (perceptible component of Language, such as a spoken or written word) and signified (the concept / idea involved by signifier) stresses the arbitrary nature of linguistic sign; whereas Pierce’s concept of icon, index and symbol focuses on possible relationships – respectively of resemblance, causality convention between signs and real world referents. In the 1950’s the French philosopher Ronald 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 1960’s that attempts at a systematic understanding of how cinema works as a particular type of sign system, and of how films produce meanings, began. In a series of influential essays on the semiotics of cinema, Christian Metz explored the distinctive qualities of cinematic language and signification. Filmmaker Per Paolo Pasolini and cultural critic Umberto Eco also published important works 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.

The term semiotics…. means theory of signs. Linguistics is one such theory, since it is theory of language – as – a – system – of – signs. The semiotics of cinema is similarly, the theory of film – as – a – system – of – signs. (Braudy, 1998; p. 90)

The theory of cinema semiotics can be traced back to the linguistic theories of Ferdinand de- Saussure and it uses language as a method for analysis (Monaco 1982; p. 417) Saussure argues that language material creates meaning but that has no meaning in itself. It has become very problematic to transfer the literary semiotics theories to the visual cinema because according to Saussure, the cinema is not a conventional sign like words are. He argues that cinema the signifier is almost identical with the signified, which suggests that a visual image of a car is much closer to actual object, than the word “Car” is. We have been taught that the word “Car” is identical with the image of a car, but without the knowledge of the English language the word ‘car’ is only a collection of letters without any meaning.

Christian Metz believes in the linguistic approach to cinema. As (Metz, 1991; p. 47) puts it: “It is not because the cinema is a language that it
can tell us such fine stories, but rather it has become a language because it has told such fine stories” Metz argues that film is to cinema, what a novel is to literature. Moreover Metz suggests that denotation is to be studied before connotation. According to him, the denotation is the basic form of cinematic material, because it presents, it doesn't interpret. Denotation is the images that make up the story. Connotation has to come second, he says, because what the images connote is not directly presented by the basic material of the film and connection is only partly indicated by the denotation (Braudy, 1998; p. 91).

Metz argues that there's no unit in film that equals the word in language. The image, which he believes is the smallest unit in cinema, is already at the same level of a sentence or a paragraph. This fact leads him on to compare the shot and the word, which illustrates his strong relations to the linguistic semiotics. Metz's point is that in literature you can imagine, you can create your own visual image, whereas in cinema you can't because the images have already been chosen for you. Metz explains that all speakers of the English language at a certain age have learnt the code of English-they can create sentences. However, he suggests that cinema doesn't present a language that is available as a code, because the ability to create cinematic utterance relies on talent and training. (Stam, 2000; p. 111)

Metz concludes that cinema isn’t a ‘language system’, because he believes that it lacks minimal units and double articulation, it still suggests a systematicity that resembles that of language. In the same way as literary language expresses itself through written material, cinema expresses itself through five tracks: moving photographic image, recorded phonetic sound, recorded musical sound, and writing. “Cinema is a language …. an artistic language, a discourse or signifying practice characterized by specific codifications and ordering procedures” (Stam 2000; p. 112). This indicates that when we learn to understand cinema, we automatically learn to decode the visual image, as well.

2.2 Film

Danesi (2002) quotes the great British born film director Alfred Hitchcock (1899-1980) “Dialogue should simply be a sound among other sounds, just something that comes out of the mouths of people whose eyes tell the story in visual terms.”
Universal Dictionary (1987) states the most ordinary and simple definition. “A film is a thin sheet or strip of flexible cellulose material coated with photosensitive emulsions, used to make photographic negatives or transparencies or it can be a series of connected photographic images projected consecutively on to a screen, thus creating the impression of a continuously moving subject usually accompanied by soundtrack, or the story events or the like shown in such a series of images.” Kuhn and Weswell (2012, p. 160 – 161) in the dictionary of film studies state that “It can be any kind of motion picture; a series of shots edited together or to record a motion picture or to make something into a film for example, to film an event, a novel, or a screenplay.” The first successful ‘moving photographs’ were made in 1877 by Eadweard Muybridge a British photographer working in California. His procedure influenced inventors in several countries to work towards developing, devices for recording movie images. Among them was Thomas Edison who invented the first functional motion picture camera in 1888 when he filmed 15 seconds of one of the assistants sneezing. Then in 1895 Auguste Marie Louis Lumiere (1862-1954) and his brother Louis Lean Lumiere gave the first public showing of a cinematic film in a Paris cafe. Thus was born the technology and out of the motion picture, perhaps the most influential art form of the last country. Ray (1979) describes it as “One of the most significant phenomena and century’s most potent and versatile art form.” At the level of the signifier, the film is a text consisting of a chain of photographic images that creates illusion of real life motion and action. At the level of signified, movies are metaphorical mirrors of life. The topic of cinema is clearly a central one for Media semiotics because movie genres constitute signification systems to which most people today respond and to which they look for recreation, inspiration and insight at the level of interpretant. The three main categories of films are feature films, documentaries and animated films commonly called ‘cartoons’. The feature film is a work of fiction, almost always narrative in structure, which is produced in three stages.

The Pre-production stage is the period of time when the script is procured. The script may be an adaptation from a novel or short story, a play or some other print work; it may also be something written specifically for the screen. Ray and Sarkar (2011) state that “A screenplay is the armature of the movie on which
direction, acting, sound and editing are built up and it helps to make the film come alive and attain a cohesive form.” The production stage is the period of time where the filming of the script occurs, and finally, the post production editing stage is the phase when all the parts of the film, which have been shot out of sequence, are put together to make one cohesive story. **Lumet (1996)** puts it that “Like everything else in movies, editing is a technical job with important artistic ramifications. He rejects the belief that pictures are "made" in the cutting room and adds that this is a stage where they can be ruined as well, if proper care is not taken.” Then the next category is documentary which is a non-fiction film depicting real-life situations with individuals often describing their feelings and experiences in an unrehearsed manner to a camera or an interviewer. They are frequently shot without a script and are rarely shown in the theatres. They are seen regularly on television and they can be shot on location or simply assembled from archival material. The third category is Animation. It is the technique of using film to create the illusion of movement from a series of two – dimensional drawings or three – dimensional objects. The traditional creation of an animated motion picture nearly always begins with the preparation of a story board, a series of sketches that portray the important parts of the story. Additional sketches are then prepared to illustrate backgrounds, decor and the appearance and temperaments of the characters. Today most animated films are produced digitally on computers. In print fiction the author can easily be identified as the writer/creator of the text but in feature films the question of authorship is a much more complex one. In this case, there is both a screen writer and a director who are responsible for various dimensions of the text and its artistic delivery. The function of screen writer varies greatly with the type of film produced. The screen writer may be called upon to develop an idea or to adapt a novel, stage play or musical to the special requirements of the screen. But the writer is not the key individual in the production of the film, but that person is the director, the individual who visualizes the script and guides the production crew and actors in carrying out that vision. In theory, the director has artistic control over everything from the script itself to the final cut of the film, although in reality various circumstances compromise this ideal of the director's absolute artistic authority. **Raghavendra (2013)** feels “The merit of a film maker can be judged on
the basis of his ‘complexity’ and ‘ambiguity’ and great cinema must be ‘nuanced’ and capable of supporting more than one meaning and these multiple meanings cannot be mutually exclusive. It is the director's sense of the dramatic along with his or her creative visualization of the script that transforms a script into a motion picture.”

Alongside the screen writer and director is the music composer. Composers are assigned the task of creating a musical score to accompany scenes in the story. The composer works with the director to enhance the dramatic content of the individual scenes, since music can establish a mood as well as conjure up any number of emotions. For example, music can identify a person as being suspicious when there is nothing visible on the screen to suggest such a thing. Music can also function as a bridge from one scene to another in order to prepare the audience for an impending change of mood. Film music has in effect, become a genre of its own and in some cases, it even eclipses the film itself. Thus by combining images, narrative and music, cinema creates representations that are among the most powerful devised by human ingenuity. Most feature films are essentially, visual narratives. According to some cinema semioticians e.g. Metz 1974 they can be viewed as having the same structural features of language, but it is true only in part. It is more accurate to say that the cinematic text expands the categories of language by blending dialogue music, scenery and action in a cohesive way, and for this reason, it can be characterized as a composite sign made up of verbal and non-verbal signifiers. Its composite nature is what makes cinematic representation powerful. A detective movie, for instance is made up of dialogue between the actors. The narration of the action unfolds through camera shots, Montage and other types of cinematic technique. Music may be added to emphasize dramatic and emotional aspects of the text.

2.2.1 Film as an Art

There is no doubt about the fact that films are one of the most important phenomena of our time. In its early phase cinema was used variously as an extension of photography and as a substitute for the theatre and the music hall but today films have developed into the century's most potent and versatile art.
form. Ray (1976) says, “Today, the cinema commands the respect accorded to any other art form of creative expression. In the immense complexity of its creative process, it combines in various measures the function of poetry, music, painting, drama, architecture and host of other arts, major and minor. It also combines the cold logic of science with the subtlest abstractions of human imagination. No matter what goes into the making of it, no matter who uses it and how a producer for financial profits, a political body for propaganda or an avant-grade intellectual for the satisfaction of an aesthetic urge the cinema is basically the expression of a concept or concepts in aesthetic terms; terms which have crystallized through the incredibly short years of its existence.”

Film as an art-form is barely a century old, but within this short period it has taken great strides and encroached upon realms and spaces formerly occupied by other art-forms. A lot is being discussed about the possibilities of this medium, synergies it shares with literature, painting music etc. The special relationship that films shares with literature has been parasitical in the first phase. Many writers have commanded it. D. H. Lawarence, considered it a vulgar medium since it homogenized popular culture and E. M. Foster refused permission for the filming of his novels for fear of falsification of the original intent while Virginia Woolf passionately affirmed the power of the figure of speech and the uniqueness of literary experience over what she considered the limited objective of films. The struggle for winning legitimacy of cinema as art is a story that hardly needs re-telling. Every, new art form encounters resistance in the beginning and requires time to consolidate itself and exploit all its possibilities. Ray (1976) in an introduction to Indian Films says this “Is all this, then, a passage of something bright, something hopeful and positive? Something that will lift the gloom and change the face of our films? I wish I could believe so. But the rude fact is, cinema has never been- saved by writers. We may have more of them now than ever before, but at the same time there are more and stronger shoulders now to shrug them off. No words are not enough. Words need the backing of action, or there is no revolution. And the only action that counts is that which a film maker calls into play by snapping out his word of command in his own particular field of battle. If his victory, and of
many others like him, to restore even a little of the dignity a great art from has lost, only then can we talk of having a revolution."

The cinema had its fair share of skeptics, but the overwhelming majority of people was fascinated by the spectacle of moving images, and the farsighted could see in it possibilities that were beyond the scope of literature. Once cinema established itself as a valid medium for communication and became an instrument of mass culture and entertainment critics and writers began to take it seriously than they would earlier, which gradually made way for a more harmonious relationship between the two media. As days went by, the relationship became more dynamic and complex. The narrative forms in both the media, as well as characterization became a serious subject of discussion among film directors who began to mine literary narratives as subjects for their films.

Biswas (2014) in Baroda Times of India talks about directors taking a winning route by adapting novels on screen and such films she says do not only generate hype, but also help earning a lot of money at box office. She mentions the names of Vishal Bhardwaj who set the ball rolling with Maqbool - an adaptation of Macbeth. Then came Vidhu Vinod Chopra’s 3 Idiots based on Chetan Bhagat’s best seller Five Point Someone, Kai po Che based on Chetan Bhagat’s The Three Mistakes of My Life, and Lootera based on O Henry’s The Last Leaf. So money is also a key factor which drives film directors to adapt novels, plays and short stories.

Film and literature are both like brothers, though one is younger and the other is older one. They belong to the same elite clan which the world knows as art. There are many examples throughout the world in which they co-existed as soul and body. Cinema has always played a momentous role in giving voice to the existential concerns and dilemmas of common people, tired and perplexed in our tragi-comic post-modern world. Films are cultural artifacts created by specific cultures, which reflect those cultures, and in turn affect them. Thus film is considered to be an important art form, a source of popular entertainment and powerful medium of educating citizens.
Garga (2005, p. 30) agrees that behind Cinema, stands, literature whose traces it bears since it inception. He quotes Andre Marlax who has said that, “*Behind each artist stands the cathedral the library and the museum. Behind each form is a conquest – a taking over, an incorporation, a further development-of another previously existing form whose traces it bears.*”

2.2.2 Aspects of film Production

**Film Director**

A film director is a person who directs the making of film. A film director visualizes the script, controlling a film’s artistic and dramatic aspects, while guiding the technical crew and actors in the fulfillment of their vision.

**Film Producer**

A film producer is a person who creates the conditions for making movies. The producer initiates, co-ordinates, supervises and controls matters such as fund raising, hiring key personnel and arranging for distributers.

**Film Crew**

It is a group of people hired by a production company for the purpose of producing a film. It is divided into different departments.
Production
Producer First Assistant Director
Production Manager Second Assistant Director
Unit Manager Production Assistant
Production co-ordinator Script Supervisor
Post-production supervisor Stunt co-ordinator
Director
Art Department
Hair and Make-up Artist
Wardrobe Specialists
Camera
Production Sound
Grip
Electrical
Editorial
Visual Effects
Sound/Music

2.2.3 Narrative Elements in Film

The narrative elements in film are the same as those in fiction.

Plot:

The plot is the sequence of the story, the events in the order in which they take place.

Characterization:

In a film characterization is largely through action, dialogue and other characters that we learn about character.

Setting:

As in fiction, setting establishes who, what, when and where as well as creating or evoking atmosphere. Setting can construct a mental landscape which mirrors that of a character’s condition. Setting can and frequently does function symbolically.
Symbolism:

The visual and aural medium of film lends itself to the use and repetition of images and sound called motifs. These act symbolically, carrying strong embedded meanings to influence the viewers.

Point of View:

It is used in film from objective point of view (generally a long shot, standing back observing the action).

2.2.4 Basic types of sign and code

In semiotics, a code is any group of signs that seem to “fit together naturally” to create an overall unit of meaning (e.g. the rose is a sign which when added to the signs of a girl and a boy creates the romance. There are three basic types of sign and code:

1) Iconic signs and codes, are created to appear exactly like the thing itself e.g. an image of a cowboy looks like, signifies a cowboy. But importantly, iconic codes always act to represent more than the thing itself, e.g. when we see an image of a cowboy. Our culture associate ideas of toughness and action with this particular iconic code (which also acts to reinforce what masculinity 'means' in our culture an ideological meaning).

2) Indexical signs are different. They act by directly "Pointing” or suggesting what they mean by acting as 'cues' to existing knowledge e.g. smoke signifies fire, sweating suggests hotness or exercise. These codes are kind of media shorthand. They are very common and useful to media producers.

3) Symbolic codes act as signifiers of meaning totally disconnected from what they denote e.g. a red heart shape acts only to symbolize love; a white dove symbolizes peace, red symbolizes danger, power or sexuality, white symbolizes innocence etc.
2.2.5 Film Language

Cohir (2006) says, “To like what one likes is a valid way of assessing a movie’s worth, however often this judgment is made uncritically, passively and without solid reasons. In contrast, to know why one finds a film to be flawed or fantastic and to be able to see and communicate how it is skillfully or poorly constructed is to experience a broader and deeper sense of appreciation.” Recent thinking on film has moved towards the view that film is a kind of language. Just as words are the building blocks for speech, tones for music and colour and shapes for painting, image and sound are the basic units for a ‘language’ of cinema. Film semiotics maintains that film is like a language, treating it as a text that conveys its message, through audio-visual information. Film is a processed record of such information. The message implies an emitter (who, in this case is the filmmaker) and a receiver (the spectator or audience). But since film is a recorded message, it does not require the actual presence of either the emitter or receiver. It is, in that sense, like a gramophone record. In its final form, a film could be called a semiotic record. Signification in film depends upon the use of signs, which consists of image and sound. Normally, a sign is a signifier that refers to that which is signified and so signs have a referential function. For example, the word 'book' is a signifier that stands for the object: book. Human language functions in this manner. A sentence has no natural meaning; its meaning depends on convention and grammatical structure. On the other hand in film the signified is the same as the signifier. There is no distance between an image and what it refers to; it refers to itself. An image is a realistic representation and sound is an exact reproduction of itself. In film, signs are a perceptible object. They represent a reality which the film is. Filmic signs can be said to be message objects for example, a picture of a house on the screen, cannot be the subject or object of a sentence. It is a sentence of statement itself. Valicha (1988 p. 10) The picture at most can be said to be equivalent to the assertion 'this is a house' Film is like a series of statements or rather, images that convey just what they are. Film therefore, cannot be treated as a language per se, but as a kind of language. Signification in the film arises as a result of the way signs are structured. A moving object can be photographed from a number of different positions. Sequences of film can be joined together in a variety of ways. Music and
sound effects can be added to these in order to enhance or accentuate certain nuances of meaning. The significance of a film depend on all these devices of structuring or montage. The viewer on his part, has to read the message which the moving image conveys. His comprehension depends on the conventions that have been followed in presenting the filmed image. At times, he may even have to interpret a sequence of images in order to get at its significance. All this is what primarily makes a film a sort of language.

Valicha (1988, p. 25) says that “the poetics of cinema is observable in the actual imagery of film and is an integral part of its connotation. Film is a structuring procedure for image. And what is finally given as an end product is a finished and processed image, a fully articulated and meaningful construct. Thus film begins and ends with images. It is the image that is the repository of significance and the focus of interpretation and analysis. It holds the semiological possibility of revealing a latent meaning behind its manifest significance.”

**Table 2.1 Basic Camera Movement**

<table>
<thead>
<tr>
<th>Camera Movement</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pan or Panorama</td>
<td>The camera remains fixed on a stationary mount, but moves on a horizontal axis, side by side.</td>
</tr>
<tr>
<td>Tracking or dolly</td>
<td>The camera is attached to a mount that moves on a horizontal axis, along tracks, attached to a motorized cart, or on the back of a moving vehicle.</td>
</tr>
<tr>
<td>Oblique or tilt</td>
<td>A fixed camera is tilted so that the images recorded appear to lean diagonally.</td>
</tr>
<tr>
<td>Zoom</td>
<td>The camera’s lens moves, pulling in toward or back from its subject.</td>
</tr>
<tr>
<td>Crane</td>
<td>The camera is attached to a bucket affixed to the arm of a crane.</td>
</tr>
<tr>
<td>Aerial or bird’s-eye</td>
<td>The camera is placed at a great height, as attached to a helicopter or a plain.</td>
</tr>
<tr>
<td>Hand-held</td>
<td>The camera is held by the camera operator, who can take it anywhere that he or she can go.</td>
</tr>
</tbody>
</table>

*(Cahir, 2006 Pg-63)*
Table 2.2: Basic Camera Shots

<table>
<thead>
<tr>
<th>Camera Shot</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extreme close-up</td>
<td>A portion of the human face; a small portion of an entirety or the entirety of a small object</td>
</tr>
<tr>
<td>Close-up</td>
<td>The full human face, an entire small object, or part of an object</td>
</tr>
<tr>
<td>Medium shot</td>
<td>The human body from the waist up, the full figure of a seated character, or the visual equivalent of another object.</td>
</tr>
<tr>
<td>Full shot</td>
<td>The human body, head to toe, or the visual equivalent of another object.</td>
</tr>
<tr>
<td>Long shot</td>
<td>The camera placed approximately twenty-five feet from the body or the dominant object.</td>
</tr>
<tr>
<td>Extreme long shot</td>
<td>The camera placed a long distance away from the body or the dominant object, even a quarter mile or farther.</td>
</tr>
</tbody>
</table>

(Cahir, 2006 Pg-63)

Table 2.3: Basic Camera Angles

<table>
<thead>
<tr>
<th>Camera Angle</th>
<th>Description</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>High angle</td>
<td>The camera is placed above the subject and angled down.</td>
<td>Makes characters appear diminished, threatened, or vulnerable, as the camera presses down upon the subjects.</td>
</tr>
<tr>
<td>Low angle</td>
<td>The camera is placed below the subject and angled up.</td>
<td>Empowers characters, heightening their dominance or importance.</td>
</tr>
<tr>
<td>Eye-level or straight-on</td>
<td>The camera is positioned five or six feet from the ground and directed straight at the subject.</td>
<td>Is the most neutral of the angles.</td>
</tr>
</tbody>
</table>
Oblique angle  The camera is tilted or skewed. Creates the affect of psychological imbalance, inebriation, or pending horror.

Aerial or bird’s-eye  The camera is positioned above the subject and at a great height. Communicates a lot of visual information regarding location, but has a diminishing effect on characters, rendering them negligible, unimportant.

(Cahir, 2006 Pg-63)

2.3 A brief History of Cinema

The history of film begins, by general consensus; on 28 December 1895 when the first Paris screen shows by Lumie're brothers were held in the presence of about thirty five spectators. Then the French magician George Me'lie's made a series of films that explored the narrative potential of the new medium. He is chiefly remembered for his clever fantasy, A trip to the Moon (1902), in which he exploited the new possibilities of the movie camera for portraying narrative visually. It remains a significant precursor of an art form that was not even in its infancy at the time. One year later in 1903, American inventor Edwin S. Porter produced first American silent movie, The Great Train Robbery, a twelve minute film that greatly influenced the development of motion pictures, establishing many of cinema's basic techniques movement of camera close to the action, the use of separate shot and editing of the shots to cut back and forth among different actions to form a unified narrative. He used these techniques to shape a story, rather than present a spectacle as earlier films had tended to do. With the release of D.W. Griffith's The Birth of a Nation (1915), small theatres sprang up throughout the United States and cinema emerged a de facto art form. Griffith invented the close up, with the camera showing the actor's emotions. Between 1915 and 1920, grandiose movie palaces were built throughout United States and Europe. Hollywood started producing hundreds of
films a year to satisfy an ever increasing demand from a fanatical movie-going public. The vast majority of the films were westerns Slapstick comedies and romantic melodramas. Throughout the early era it was not Hollywood but Germany who had the strongest film industry, even as American films made inroads there. Film making in Germany emphasized cinema as an art form, not a ‘distraction spectacle’ with particular attention paid to visual representation in it, conveyed through lighting and set design. The leading film makers of Germany were Robert Wiene, Frizlang, and F. W. Murnau etc. Then in the former soviet Union, the works of filmmakers such as Sergei Eisenstein and Dziga Vertov were far ahead of their time, posing challenging questions about the relationship between politics and art. Vertov produced persuasive documentaries, rather than feature films, developing 'Montage' as part of emerging cinematic code. Montage refers to the composition of images by juxtaposing or superimposing them in some way to create a rapid succession of different shots in a scene. In France film makers introduced surrealism into movie making art – a form of representation that incorporates bizarre images in order to portray the grotesque nature of everyday reality. The power of new film medium caught everyone's attention. Movie stars such as Charlie Chaplin, Greta Garbo and Rudolph Valentino were seen, admired and imitated by millions. Movies adopted genres from print and from earlier entertainment domains. These included comedy, the western, mystery, horror, romance, melodrama and the war story. The 'transition' from silent to sound films was so rapid that many movies released in 1928 and 1929 had begun production as silent films, but were hastily turned into ‘talkies’ as they were called to meet the growing demand. The first talkie was 'The Jazz singer' released in 1927 followed by ‘Applause’ (1929) by American director Rouben Mamoulian, that the power of talkie manifested itself to all. The vogue of filming novels reached a peak in the late 1930's with expensively mounted production of classic novel and one of the most popular films in motion- pictures history was 'Gone with the wind' (1939).

**The Golden Age**

The period 1930's and 1940's was called cinema's golden age. The Golden age started with a cycle of horror films including Dracula (1931), Frankenstein (1931) and The Mummy (1932). Orson Welles experimented with the new camera
angles and sound effects that greatly extended the representational power of film e.g. Citizen Kane (1941). The growing artistic value of cinema came to the forefront in the late 1940's when Italian cineastes, such as Roberto Rossellini with the film Open city (1945) achieved an intimacy and depth of emotion that radically transformed motion pictures. Two genres that flourished with the coming of sound were gangster films and musical. In Britain Producer – director Alexander Korda made a worldwide impact with his The private life of Henry VIII (1933), Alfred Hitchcock directed popular thrillers and episonage films such as The 39 steps (1935) During World War II Frank Capra, John Ford, William Wyles, John Houston, and other Hollywood directors joined the armed forces and made warrelated films.

Film animation gained enormously popularity during the Golden Age, Walt Disney made the first animated cartoon with synchronized sound film Steamboat Willie in 1928. Disney also pioneered the use of colouranimation.

2.3.1 Contemporary Movie Making

It started after World War II. The advent of television caused the greatest threat to the hegemony of cinema after the war. In an effort to offset television's appeal, movie adopted new technologies such as wide screen and three dimensional processor that offered a more spectacular screen Image. In the 1970's cinema made a veritable comeback. There is no doubt, the pop culture savy of such Hollywood directors as Francis Ford Coppola, George Luncas, Martin Scorsese and Steven Spielberg had a lot to do with this. Coppola directed a huge hit of the early 1970's The Godfather (1972) a film that showed the first concrete signs of cinema’s revival. Steven Spielberg with his films like Jaws (1975), Jurassc Park (1993) relied on high-tech special effects and featured frighteningly realistic computer generated dinosaurs. By mid- 1990's movie going had once again become the 'thing to do' for vast audiences. Cinema regained its status as a pop culture trend setter. Italian cinema introduced on location type of film i.e. the film that captured events in the street and other authentic settings, rather than studios with post synchronized sound (the dubbing of dialogue in the studio after filming) that made it possible to utilize a more fluid camera movement amid realistic settings: Director Lunchino Viscontio made what is often
considered to be the first such film, Obsession (1994) during the war year. In 1950's in France a similar type of movement known as new wave was spearheaded by Francois Truffaut whose first feature The 400 Blows (1959) remains a classic of stark realism. The period of Glasnost in the 1980's led to release in Russia of older films that soviet Government had suppressed as well as new films that dealt with the precisely off-limit topic of politics and private life. International recognition for the film culture of Japan came after 1945 beginning with acclaim of Japanese directors like Mizoguchi Kenji, Ozu Yasujivo etc. Since the 1930s film making in India was perceived primarily as a musical art in a country with dozens of major languages film music reached across linguistic barriers. Cinema performers gained celebrity status from follow-up recordings and radio-broad cast of their music. The first Indian filmmaker to be appreciated internationally as cinema stylist was Satyajit Ray. The Indian film Industry is the largest in terms of numbers of films produced, in the world.

2.3.2 Cinema and Postmodernism

Most feature films are essentially visual narratives. That is why, according to some cinema semioticians (e.g. Metz, 1974) they are viewed as having the same structural features of language. It will be more accurate to say that the cinematic text expands the categories of language by blending dialogue, music, scenery and action in a cohesive way and for this reason it can be characterized as a composite sign made up of verbal and non verbal signifier. Its composite nature is what makes cinematic representation powerful. A detective movie, for instance, is made up of dialogue between the actors. The narration of the action unfolds through camera, shots, montage and other types of cinematic techniques. Music may be added to emphasize dramatic and emotional aspects of the text. Together the experience of the text is synesthetic blending different sensory modalities. One technique for which cinema is especially well-suited is called ‘Postmodern’ – a hotly discussed and debated topic in semiotic criticism throughout 1980's and 1990's. There are two ways in which cineastes have used postmodern technique.
Creating scenery to reinforce the irony or nihilism of the modern works.

Using scenery to deliver a message.

2.3.3 Cinema in India:

The Cinema of India consists of films produced across India, including the cinematic culture of Maharashtra, Assam, Karnataka, Andhra Pradesh, Orissa, Panjab, Tamilnadu and West Bengal. Indian films came to be followed throughout South Asia and the Middle East. As cinema as a medium gained popularity, as many as 1000 films in various languages of India, were produced annually. Expatriates in countries such as United State and the United Kingdom continued to give rise to International audiences for Indian films of various languages especially Marathi, Telugu, Tamil, Oriya, Kannada, Malayalam, Bengali and Hindi. In the 20th Century, Indian cinema, along with the American and Chinese film industries, had become a global enterprise. Enhanced technology paved the way for upgradation from established cinematic norms of delivering product, radically altering the manner in which content reached the target audience. Indian cinema found markets in over 90 countries where films from India are screened. The country also participated in International film festivals, especially Satyajit Ray (Bengali), Adoor Gopalkrishnan (Malayalam), Mani Rathnam (Tamil) and Girish Kasarvalli (Kannada). Indian makers such as Shekhar Kapur, Mira Nair and Deepa Mehta etc. found success overseas. The Indian government extended film delegation to foreign countries such as United States of America and Japan while the Country's film producers Guild sent similar missions through Europe following the screening of the Lumie’re moving pictures in London (1895). Cinema became a sensation across Europe and by July 1896 the Lumie’re films had been in show in Bombay. The first short films in India were directed by Hiralal Sen, Starting with the Flower of Persia (1898). The first full length motion picture in India was produced by Dadasheb Phalke, a scholar on India's languages and culture, who brought together element from Sanskrit epics to produce his Raja Harishchandra (1913), a silent film in Marathi (interestingly, the female roles in the film were played by male actors). The first Indian Chain of cinema theatres was owned by the Calcutta entrepreneur Jamshedji Faramji Madan, who oversaw production of ten films annually and distributed them throughout the Indian subcontinent. During the early twentieth century, cinema as a medium gained
popularity across India's population and its many economic sections. Young Indian producers began to incorporate element of India's social life and culture into cinema. Others brought with them ideas from across the world. This was also the time when global audiences and markets became aware of India's film industry, Ardeshir Irani released Alam Ara, the first Indian talking film; on 14 March 1931. As sound technology advanced the 1930's saw the rise of music in Indian cinema with musicals such as Indra Sabha and Devi Devyani marking the beginning of song-and-dance in India's film Studios emerged across major cities such as Chennai, Kolkatta and Mumbai as film making became an established craft by 1935, exemplified by the success of Devdas, which had managed to enthral audiences nationwide. Bombay Talkies came up in 1934 and Prabhat Studios in Pune had production of films meant for the Marathi language audience.

The Indian masala film-slang used for commercial film with song, dance, romance etc. came up following the second world war, South Indian cinema gained prominence throughout with release of S. S. Vasan’s Chandrakekha. Following independence the cinema of India was inquired by the S. K. Patil commission. S. K. Patil, head of the commission, viewed cinema as a “Combination of art, industry and showmanship” while noting its commercial value.

2.3.4 The Golden Era:

The period from the late 1940s to the 1960s is regarded by film history as the "Golden Age" of Indian cinema. Some of the most critically acclaimed Indian films of all time were produced during this period. In commercial Hindi cinema, examples of famous films at the time include the Guru Dutt films Pyaasa (1957) and Kagaz Ke Phool (1959) and the Raj Kapoor films Awaara (1951) and Shree 420 (1955). These films expressed social themes mainly dealing with working class urban life in India; Awaara presented the city as both a nightmare and a dream, while Pyaasa critiqued unreality of city life. Some of the most famous epics films of Hindi cinema were also produced at the time including Mehboob Khan's Mother India (1957), which was nominated for the academy award for the best foreign language film and K Asif’s Maguhal-e-Azam (1960) V Shantaram's Do Aankhen Barah Haath (1957) is believed to have inspired the Hollywood film The Dirty Dozen (1967). Madhumati (1958) directed by Bimal
Roy and written by Ritwik Ghatak, popularized theme of reincarnation in western popular culture. Other mainstream Hindi filmmakers at the time included Kamal Amrohi and Vijay Bhatt. Pather Panchali (1955) the first part of The Apu Trilogy (1955 - 1959) by Satyajit Ray, marked his entry in Indian cinema. The Apu Trilogy won major Prizes at all the major international film festivals and led to the "parallel cinema" movement being firmly established in Indian cinema. Satyajit Ray is regarded as one of the greatest auteurs of 20th century cinema while Gaurav Dutt and Ritwik Ghatak are also among the greatest film makers of all time. The Apu trilogy and Pyaasa were also featured in Time Magazine’s all time 100 best movies list.

2.3.5 The New Wave Cinema

The new wave cinema originated in the Southern state of Karnataka and Kerala. Pattabhi Rama Reddy’s Samaskara (1970) and Adoor Gopalkrishnan’s Swayamvaram (1972) were the trend setters in Kannada and Malayalam respectively. The Hindi new wave reached its bloom period towards the end of the 1970s with the coming of film makers like Govind Nihlani (Aakrosh) Saeed Mirza (Albert Pinto Ko Gussa Kuon Aaata Hai) Sai Pranjpe (Sparsh) Ketan Mehta (Bhavni Bhavai) etc.

2.3.6 Modern Indian film:

The 1970's saw the rise of the commercial cinema in form of enduring films such as Sholay (1975), which solidified Amitabh Bachchan's position as lead actor. The devotional classic Jai Santoshi Maa was also released in 1975. Another important film from 1975 was Deewar, directed by Yash Chopra and written by Salim Javed. Many such film were action oriented with revenge as the dominating them. Commercial cinema further grew throughout the 1980's and 1990's with the release of films such as Ek Duje Ke Liye (1981), Mr. India (1987), Qayamat SeQayamat Tak (1988), Tezab (1988), Chandani (1989), Bazigar (1993), Dilwale Dulhaniya Le Jayenge(1995) etc.
2.4 Major Influences on Indian Popular Cinema

There have been generally six major influences that have shaped the convention of Indian popular cinema. The first was the ancient, Indian epics of The Mahabharat and The Ramayana which have exerted a profound influence on the thought and imagination of Indian popular cinema, particularly in its narratives. Examples of this influence includes the techniques of a side story, back story and story within a story. The second influence was the impact of ancient Sanskrit drama with its highly stylized nature and emphasis on spectacle, where music dance and gesture combined to create a vibrant artistic unit with dance and mime being central to the romantic experience. The rasa method of performance dating back to ancient Sanskrit drama, is one of the fundamental features that differentiate Indian cinema from that of the western world. The third influence was the traditional folk theatre of India, which became popular around the 10th century with the decline of Sanskrit theatre. The fourth influence was the Parsi Theatre which blended realism and fantasy, Music and dance, narrative and spectacle, earthy dialogue and ingenuity of stage presentation integrating them into a dramatic discourse of melodrama. The fifth influence was Hollywood where musicals were popular from the 1920s to 1950s though Indian filmmakers departed from their Hollywood counter parts in several ways. The final influence was written musical television, particularly MTV, which has had an increasing influence since the 1990s, as can be seen in the pace, camera angles, dance sequences and music of recent Indian films.

2.5 Literature

Literature cannot be defined in a way that will satisfy everyone. It is almost impossible and we also cannot set off some verbal works from all others and on some basis or other designate them as literature. A work is just marks on paper or sounds in the air. The readers or listeners turns these marks or sounds into something with meaning and thus different audiences will construct different meanings out of what they read or hear. There are texts, sermons, magazines, novels that sell by millions and there are certain novels etc that don't sell at all. They should not be given the special title of literature. Ellis (1974) argues that “the word literature is something like the word weed.” A weed is just a plant that gardeners do
not want in the garden, but no plant has characteristics that clearly make it a weed and not merely a plant. **Brumfit and Carter (1986, p. 17)** say that “In the allocation of label' great literature’ to literary work we cannot be making a judgment which is objective or factual however much we like to think that we are. A value judgment is constituted by the social and historical conditions which determine our particular ideology. The teachers and professors who have the power to decide which books make up an English literature syllabus reflect in their choices and in the knowledge of the literature which they purvey, a fundamental structure of beliefs and interests which reflect the particular culture or section of social into which they were born and in which they grew up.”

**Rees (1982 p. 9)** says, “Literature is a permanent expression in words of some thought or feeling or idea about life and the world.” Literature may be good, bad or indifferent, but good literature will have some of the following qualities:

1) Psychological truth or holding the mirror up to nature  
2) Originality  
3) Craftsmanship  
4) Consciousness of moral values

Literature is the expression of life in words of truth and beauty; it is the written record of man's spirit of his thought emotions, aspirations; it is the history and the only history of the human soul. It is characterized by its artistic suggestive and permanent qualities. Its two tests are its universal interest and its personal style. Its object, aside from the delight it gives us, is to know man, that is, the soul of man rather than his actions (**Long, 2013; p. 8-9**), and since it preserves to the race the ideals upon which all our civilization is founded, it is one of the most important and delightful subjects that occupy the human mind. F. R. Leavis the English literary critic defines literature as 'central humanity.' Great books are those that deal with our life in all its varied hues. They are the source and essence of truly humanizing culture. Literature is about life, but it may be fictional dealing with invented characters. Literature shows what happens, rather than what happened (**Barnet, 1996; p. 77-79**). It may indeed be accurate history, but the fact that it is factual is unimportant. One reason that literary works endure (whether they show what we are or what we long for) is that their form makes their content
memorable. Matthew Arnold pointed out that Literature is criticism of life. He says that the images we are creating by our own observation of life at every moment of working experience are hazy, half finished and unrelated. It is the literary artist who finishes them, makes them clear and puts them in then wider setting and to that extent makes life less obscure because he knows about life, than anyone can know without regarding life with his eyes (Mullik, 1963; p. 1-10).

2.5.1 Functions of Literature

Literature has several functions. Critics have been discussing from very early times about the functions of literature. They differ amongst themselves regarding certain functions of literature but they are all agreed upon one point that the main function of literature is to entertain the readers or in other words to give them pleasure. Longinus was the first critic to lay down his thesis that loftiness or sublimity in literature has at its end ecstasy, transport or lifting out of oneself. The value of the work of literature can be assessed, according to Longinus by introspection on the part of the reader or hearer. If he/she is carried away, transported, moved to ecstasy by the grandeur and passion of the work, then the work is good. Thomas De Quincey referred to this in his distinctions between the literature of knowledge and literature of power. The function of literature of knowledge is "to teach". and the function of literature of power is "to move". The sublime effect of literature for Longinus is attained not by argument but by revelation or illumination. It appeal is not through reason but, what we should call imagination. Its effect upon the mind is immediate, like a flash of lightning upon the eye. Philip Sidney voiced the option of Longinus where he said that the chief function of literature is “to move”. Dryden was the next critic who cleared away the ancient stumbling block of criticism, the doctrine that the aim of the artist is “to instruct” “to make man better in some respects”. He said "poetry instruct as it delights" Rees (1982, p. 13) says “it helps us to learn about another country, to appear well educated, to pass exams or simply to enjoy oneself.” By studying literature we are in some sense making ourselves better people and literature also helps us to get moral education. Literature heightens understanding and every aspect of literature is educational in a broad sense. The function of literature is also to provide a vehicle of expression to the writer and it
is the expression of thought and feelings in words. The subsidiary functions are 'release' "propaganda" and “escape” but they are subordinated to the creative functions of literature i.e. of expressing and enlarging experience.

2.6 Literature and Film

There are debates whether cinema can be called form of art or not. Those who are not prepared to give it that status claim that cinema has no soul of its own and that it is a weird mixture of components taken from literature and other forms of art. The problem is over the word 'art'. If the word language is used instead, the true nature of cinema will become clearer and there will be no need for debate. Just as a writer uses words, a film-maker has image and sound that make up the language of cinema. A person cannot produce a good film if the language is not handled properly and the filmmaker fails to grasp its grammar thus leading to failure in imparting final message, of the film. So in short the artist must come before his art, where there is no artist, no art can be created even if all the relevant material is available. Ray (2005, p-2-3) adds that “There is no doubt that cinema includes elements of literature and other art forms. The conflict shown in drama the narrative description in a novel to establish its plot and set its atmosphere, the interplay between light and shade in a painting, the movement and rhythm of music- each has found a place in cinema. But the language that consists of image and sound which has no existence, “unless it is seen and heard is a completely distinct language. As a result, even when the message being converged is the same, there is bound to be a difference in style. That style is exclusive to cinema. That is why, even when it bears elements from other art forms, cinema remains unique.”

Literature and cinema are art forms but they are separate entities. Literature has its origin in individual’s artistic and creative urge to be expressed whereas cinema happens to be a collaborative art. Its a vision of a director, but the quality and depth of the final product depends on the versatility of actors who play out particular roles, writers, ingenuity of camera persons, editors, choreographers and many other factors, including the budget. Literature as such has been a very ancient one whereas cinema is an innovation which developed with the art of photography. The field of cinematography developed in the west with the
refinement in the field of photography i.e. black and white and coloured one. However, the world of cinema is inextricably linked with literature and its different forms. The dramatic form seems to be closer to the cinema whereas the form of short story and novel are quite distinct and different. While transforming a literary text, the art of cinema has to make certain compromise. The experience of reading is certainly different from the experience of watching a film. And it is this process that defies easy translation into film. There are no temporal or spatial constraints while reading novel. The reader can set her own pace, can stop wherever she wants, can pause and reflect, re-read portions to savour the lyricism and rhythm of language and the beauty of images more fully. In allowing such a diffused and detailed process of reading and appreciation, the novel achieves what may be called a certain solidity of specification that the film lacks. Therefore a novel can afford diffusiveness where the film must economize’ (Bluestone, 1957; p. 50). It has to put in certain new elements which are not there in the literary text or it has to let go certain elements which cannot be incorporated in the cinema. Further, speed is of utmost essence in the film. The novelist slowly builds up details to set the tone and building the atmospherics. For example in the novel Gone with the wind (1936) or Pather Panchali (1929), the novelists Margaret Mitchell and Bibhutibhushan Bandopadhay respectively, devote more than a hundred pages to introduce the locale and characters but the directors, Victor Fleming and Satyajit Ray, had to wrap that up in fifteen to twenty minutes in their films. The pacing in both the mediums is different. Film is and has to be faster. It builds up details through single and multiple shot images through juxtaposition and collages. The camera can look at a three dimensional subject and, in a matter of seconds, get across details that would take pages in novel. Film can give us story information, character information, ideas and images and style all in the same moment (Seger 1992:16). The question of identity comes up when film is made based on literary text (novel). It’s not as good as the novel is the statement one often hears from a particular brand of critics and reviewers who have read the novel before watching the film. The literary text can provide vision but for the film, the script is of great importance. It embodies suggestions and instructions for the photographer, actors, light men etc to act in collaboration. The whole literary text is divided into shots. These shots form the back bone of the cinema or film. They have to be edited
and given the last touches before it goes to the box office. Normally the script writing is a technical one, which allows rooms for modifications. The famous international director Mira Nair has directed a film called The Reluctant Fundamentalist based on the novel of the same name, written by Pakistani novelist Mohasin Hamid and (Nair, 2013, p. 11) she recalls adding a third act to the story of the novel The Reluctant Fundamentalist while translating into a film with the same name and here she wanted the film to include more of what happens in Pakistan. In a film, the narrator is replaced by the voiceover who almost remains invisible. The descriptions are replaced by photographic shots and all these constituents make cinema a distinct art form. There are different opinions about the impact of literature and the cinema on the readers and viewers respectively. The reader is in complete harmony with the text and yet there are certain grey areas which he or she may not be able to interpret and in such cases the need of the critic arises. On the other hand it is the director whose interpretation of the text is delineated and with the help of the visuals and the sound, the message is almost transparent for the viewer and it provides instant pleasure to the viewer, however for minute interpretation or subtle appreciation re-viewing of the movie becomes essential. It goes without saying that the world of cinema though dependent on the world of literature has upper hand in matters of impact and entertainment. Cinema has proved to be a more powerful mode of reaching the masses. “Literature is cramming in all kinds of cinema cliche's and stock situation which authors think will endear to film producers. And films are based on such stuff, thereby giving further fillip to such writing”. (Ghatak, 2000; p. 24)

Adaptations have continued to remain the mainstay of the film industry. The sheer number of films based on novels attest to the fact that they are intimately connected. Novels have continued to provide the main fodder for films in almost all cultures. However, the novelist and the film director work in distinct ways in accordance with the demands of the particular medium. Notions about adaptation has also changed and evolved through the second half of the last century. The semiotic approach to adaptation propounded by Bluestone and the binaries that he had posited between the linguistic medium and the visual medium and their nature that he characterized as conceptual and considerable appeal in the 1960s and the 1970s but critics soon realized that
these binaries could not be sustained beyond a certain point. There is no doubt that Bluesone's Novels into Film (1966) was greatly influential in molding thinking on the subject but his views that novel and films are fundamentally incompatible forms and must be seen in terms of a hierarchical relationship. The novel as original and the film as copy and by that logic, somewhat inferior has been largely discredited in modern times. (Asaduddin & Ghosh; 2012 p. 18)

2.6.1 Films Based on Literature:

The relationship between literature and cinema has always been closely intertwined. It has proved successful symbiosis over the years. Literature holds a prime status in our society and it has the ability to influence the people. Literature and theatre have always been an integral part of human culture and have profoundly shaped a personality, the way we think and behave. Since the inception of cinema literature has attracted all creative filmmakers 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 methodological and interpretative perspective. The irresistible charm of literature has always attracted filmmakers and has also succeeded in enlarging the appeal of the literary forms.

The following are some of the famous Films based on plays, novels and short stories.

**International Films based on Plays are:**

Death of a Salesman – It is a 1985 film based on the 1949 play of the same name by Arthur Miller. It was directed by Vokers Schlon Dorf and stars Dustin Hoffman.

Look Back in Anger – It is a British Movie made in 1959 based on the play by John Osborne. It was directed by Tony Richardson and produced by Harry Saltzman and Gordon Scott.

Who's Afraid of Virginia Woolf?

It is a movie based on the play by Edward Albee. It was released on 22nd June 1966. It was directed by Mike Nichols and starred Elizabeth Taylor.
Macbeth – It is an American film based on William Shakespeare’s play of the same name. It was directed by Orson Welles and released on October 1, 1948 Starring Orson Welles.

A Street Car Named Desire – It is a 1961 film based on the play of the same name by Tennessee Williams. It was directed by Elia Kazan starring Marlon Brando.

**Films Based on Novels**

Gone with the Wind – It is a 1939 American epic historical romance film adapted from Margaret Mitchell's Pulitzer winning 1936 novel. It was produced by David O Selznick and directed by Victor Fleming, George Cukor, Sam Wood.

The Godfather: It is a 1972 American Crime film based on a novel and screen play by Mario Puzo. It was directed by FarcisFordCoppola.

Great Expectations: It is a 1998 contemporary film adaptation of the Charles Dickens novel of the same name directed by Alfanso Cuaron. It had screen play by Mitch Glazer.

A Passage to India: It is a 1984 drama film written and directed by David Lean. The screen play is based on the 1924 novel of the same title by E. M. Forster.

Wuthering Heights: It is a 2011 British Romantic drama film directed by Andrea Arnold, based on the novel of the same name by Emily Bronte.

Schindler’s List: A biographical film directed by Steven Spielberg, telling the story of Oscar Schindler, a German businessman who saved the lives of over one thousand polish Jews during the Second World War. It was based on the novel Schindler’s Ark by Thomas Keneally.


**Film Based on Short Stories**

Sat Khoon Maaf: It is a 2011 black comedy film directed, co-written and co-produced by Vishal Bhardwaj. The film is based on the short story “Susanna’s Seven Husbands” by Ruskin Bond.
The Chess Players: Shatranj Ke Khilari is a 1977 film by the Bengali director Satyajit Ray, based on Munshi Premchand's short story of the same name.

The Blue Umbrella: it is a film based on Ruskin Bond's Short story of the same name. It was directed by Vishal Bhardwaj.

2.7 Novel as Literary Form

The germ of the novel lay in the medieval romance, a fantastic tale of love and adventure, itself derived from the ballads and fragment of epic poems sung by the wandering Minstrel. In 1350 Boccaccio wrote a world famous collection of love stories in prose, entitled, the Decameron. Such short stories are called in Italian "novella". The term originally meant a "fresh story" but gradually came to signify a story in prose as distinguished from a story in verse which continued to be called a romance. When prose became almost the universal medium the term "romance" implied a story or a series of stories of the legendary past of which Malory's Morte d'Arthur is a famous example. F Marian Crawford, a popular American novelist once described novel as a “Pocket Theatre” containing as it does all the accessories of drama without requiring it to be staged before an audience. It is more formally defined as a “Long narrative in prose detailing the action of fictitious people” (Forster 1962 – 13) Says “it is a fiction in prose to a certain extent.” He further remarks principles and systems may suit other forms of art, but they cannot be applicable here…… or if applied their result must be subject to re-examination. Merdith called it "a summary of actual life" including both the within and the without of us". It is the looser form of the literary art, but its very freedom from all its limitations allows it to give a fuller representation of real life and character that anything else can provide. Many hundreds of new novels appear every year but their literary standard is not, as a rule high one, for (Hudson, 2006, p.130) remarks “anyone can write a novel who has pen, ink and paper at command and a certain amount of leisure and patience.” It is a very effective medium of the portrayal of human thought and action, combining in itself the creations of poetry with the details of History and the generalized experience of philosophy in a manner unattempted by any previous effort of human genius.
2.7.1 A Brief History of the Novel

Several of the Elizabethans wrote prose works of fiction in a form related to that of the novel. Taking them in order of publication the most conspicuous were John Lyly's didactic Eupheus, The Anatomy of wit which Shakespeare parodied more than once. Robert Green's Pandosto (the basis of Winter's Tale) Tharnas Lodge's Rosalynde (the basis of As you Like it) and Sir Philip Sidney's Arcadia. These were all romances but the realistic element became very prominent in Thomas Nashe’s The Unfortunate Traveller and Thomas Deloney’s Thomas of Reading and Thomas of Newbury. In Robinson Crusoe (1719) Daniel Defoe produced what is described by George Sampson as the first English novel of genius and followed it with other tales of adventure in Captain Singleton and Moll Flanders. The novel acquired modern form in the 18th century. Richardson, a prosperous London Printer is usually regarded as having originated it with his Pamela (1740). Other notable writers who helped in further development of the novel were Henry Fielding, Tobias Smollett, Lawrence Sterne, Oliver Goldsmith and many more. The 19th century saw the process of refinement carried a step further. Jane Austen affected the character of the novel by discarding a sensationalism which had come in during the last half of the eightieth century with “Gothick” writers such as Horace Walpole, William Beckford etc. Other notable writers writing different types of novels were Charles Dickens, Sir Walter Scott, George Eliot, Thomas Hardy, George Meredith etc. The 20th century saw rapid changes caused by two world wars. There were upheavals in social conditions and this accelerated the development of the novel to the point where it has been questioned whether it can go any further. H. G Wells, John Galsworthy, Joseph Conrad, D. H. Lawrence, Virginia Woolf, James Joyce etc were the Chief writers. The experimental tendencies of the 1920s and 1930s seemed to have exhausted themselves by the end of the Second World War. The novel in the years following the war showed a tendency to reject the ways charted by the Modernists and turned once more to traditional methods to expound social preoccupation. Graham Greene, Anthony Powell, William Golding, Iris Murdoch etc were some of the important writers.
2.7.2 Important Features of the Novel

There are certain features which every good novel must possess. It must have a widely interesting theme which appeals not to a group of intellectuals but to men and women in general. The story of the novel should be coherent and persuasive, having a beginning, middle and an end and the end should be the natural consequence of the beginning. The episodes should have probability and should not only develop theme, but grow out of the story. Each character in the novel must have an individuality of his own and his actions should proceed from his character. The dialogue should serve to characterize the speaker and advance the story. It should be neither desultory, nor should it be as an instrument to the author to air his views. Narrative passages should be vivid and to the point and serve the purpose of making the persons concerned and the situations in which they are placed, clear and convincing. The writing should be so simple and clear that any reader with a fair education should be able to understand it. The manner of writing should correspond with the matter. Finally, a novel must be entertaining and interesting.

2.7.3 The Structure of the Novel:

Story:

Foster (1962, p. 33) says that the “fundamental aspect of the novel is its story telling aspect.” A story is a narrative of events arranged in their time sequence it simply tells us what happened and in what order. It is the time sequence which turns a random collection of episodes into a story. But chronological sequence is a very primitive feature and it can have only one merit: that of making the audience want to know what happens next. The only skill of a story teller is his ability to wield the weapon of suspense making the audience eager to discover the next event in sequence.

People:

A novelist can only begin to explore the value of human experience by developing the character of the story. But Forster emphasizes that characters are not real people; rather they are like real people, Characters’ lives are different from real lives and common activities such as sleeping and eating occupy
little space in novels whereas love is greatly over-represented. Some characters can seem, to be more real than the people around and this is because a novelist is able to reveal the character’s hidden life. In daily life we never understand each other neither complete clairvoyance nor complete confessional exists. But people in a novel can be understood completely by the reader if the novelist wishes, their inner as well as outer life can be exposed. We cannot understand each other, except in a rough and ready way; we cannot reveal ourselves, even when we want to; what we call intimacy is only make shift; perfect knowledge is an illusion. But in the novel we can know people perfectly. It is this completeness that allows characters to take on the air of being real and gives us a definition as to when a character in a book is real; it is real when the novelist knows everything about it. He may not tell us all he knows, but he will give us a feeling that though the character has not been explained, it is explicable.

**Flat Character and Round Characters:**

Flat character can be expressed in one sentence for example *'I will never desert Mr. Micawber'* There is Mrs. Micawber. She says she won’t desert Mr. Micawber. She doesn’t and there she is. These characters are easily recognized when first introduced and easily remembered afterwards and their memorability appeals to our yearning for permanence. They are best when they are comic. A serious or tragic flat character is apt to be a bore. Dickens wrote flat characters superbly well.

A round character by contrast has further dimensions to their personality which are revealed as events demand them. A flat character never surprises us with their behavior, but a round character may well surprise us with these unsuspected aspects of their nature; and the test of a round character is whether it is capable of surprising us in a convincing way. Even if events never require these characters to extend themselves, they nevertheless have the capacity.

**Plot:**

A plot is a narrative of events, the emphasis falling on causality. *'The king dies and then the queen dies, is a story.'* The king dies and then the king dies
of grief is a plot. The time sequence is preserved, but the sense of causality overshadows it. Consider the death of the queen. If it is in a story we say when? A plot demands; intelligence and memory on the part of the reader, to remember incidents and create connecting threads between them. This allows the novelist to delay explanation and introduce human mystery to the narrative. Mystery is essential to a plot and cannot be appreciated without intelligence; part of the mind must be left behind, brooding while the other part of the mind goes, marching on. The relationship between cause and effect also connects the characters with the plot. Incidents spring out of character and having occurred, it alters that character. People and events are closely connected. The balance between them is sometimes difficult to achieve though because characters, to be real, ought to run smoothly but a plot ought to cause surprise. Sometimes a plot triumphs too completely. The characters have to suspend their natures at every turn or else are so swept away by the course of fate that our sense of their reality is weakened.

The Point of View in a Novel

The Novelist Can Present his Story in:

Direct or Omnicent Point of View:

The story telling is the most usual method employed by the novelist; and in the most usual kind of narrative he will take an omniscient view. That is to say he will not only describe the outward behavior and actions of his character but also their thoughts and feelings. A novelist writes as though he knew everything.

Autobiographical or The First Person Point of View:

In the first person point of view a narrator refers to himself as ‘I’. Using this method a writer may make his story more realistic and more credible but he will not be able look very deeply into the mind of other characters. Dickens’ David Copperfield is a good example of this kind.

Multiple points of View:

Mixed narration or multiple point-of-view is a method rarely used but as the title suggests in this method, a writer may switch from one point of view to another.


**Story Telling Through Letter or Conversation:**

Sometimes a novelist chooses to tell his story through a series of letters. This method has some advantages and some disadvantages. Richardson's Pamela is a good example of this kind.

**The Stream of Consciousness or Interior Monologue:**

James Joyce and Virginia Woolf used a method known as 'Interior Monologue' or 'Stream of consciousness'. They felt that the traditional method of telling a story in chronological order and showing human characters as though they were reasoning conscious beings and no more, gives a picture of life which is incomplete and superficial. So the novelist invites us to enter the minds of his character to share their ‘Stream of Consciousness’ to feel the incessant shower ofnumerable atoms; almost indeed to become these characters.

**Philosophy of Life and Truth**

The novel is concerned directly with life, with men and women, with their joys and sorrows. Since a novel deals with life, one naturally expects from the novelist the impression which life make upon him. A novelist may not start with a Thesis yet every story will yield the novelist a conception of the moral values of life, his view of the world and a general philosophy of life.

**Dialogues:**

It is life blood of a novel. It is that part in which a novel most nearly approaches the vividness and actuality of the drama. Good dialogue greatly brightens a narrative and its judicious use shows a writer’s technical skills. It may be employed in evolving the plot but its main function is in revealing the character, exhibiting motives and feelings and showing the reactions of the speakers to the events. It should from an organic element in the story. Dialogue should have connection with the matter in hand or it may break the fundamental law of unity. It should be natural appropriate and dramatic.
Setting: Milieu:

Manners, costumes, natural background and environment form the milieu of the story. The setting can be social as well as material or spiritual. All stories deal with characters of some type or the other and take place in some location or place. The place or location is its setting. Burroway (1996, p. 172) says “fiction must have an atmosphere because without it your characters will be unable to breathe”. In a number of novels settings may just help to create the right atmosphere but in others, the setting goes long way in creating the desired effect. It lends touch of reality to a scene. The proper selection of the setting is an essential part of the story teller's art.

Suspense and Description:

Suspense is one of the means of heightening the interest. The reader is held in doubt about the outcome of the story. Even when the end can be guessed there may be fascination of an unusual character or striking situations. Description establishes more vividly the setting mood and atmosphere of a story. Character comes to life with the help of descriptions. They create realism and make a scene memorable.

Fantasy and Prophesy:

The general tone of novels is so literal that when the fantastic is introduced it produces a special effect. Fantasy implies supernatural but it may do this by no more than simply hinting through a magical quality in events. Singh (2008, p. 38) says “Forster's emphasis on story in a novel perhaps suggests the body of the novel whereas the soul lies perhaps in fantasy. Forster includes parodies and adaptations of earlier works as forms of fantasy which allow another writer’s imagination to take flight.”

Pattern and Rhythm:

A novel has pattern when it has a geometric shape, such as the hour glass, shape of one character's social fall crossing over with another's social climb or the circular shape of a character moving from one new acquaintance to the next until they finally return to the starting point. Pattern is an aesthetic aspect of the novel and though it may be nourished by anything in the novel any character, scene, word-
draws most of its nourishment from the plot whereas the story appeals to our aesthetic sense. It causes to see the book as a whole.

Rhythm:

Rhythm on the other hand is like a musical motif which reappears with slight variations and helps to unify the novel. The use of rhythm also facilitates the novelist to harmonise the past with the present, the occult with the real events, the mythical with the modern. It develops a pattern of its own where all barriers of time place and action are obliterated.

2.7.4 Types of Novels

The Novel has many types of which four major and fundamental ones are

(a) The Novel of Action
(b) The Novel of characters
(c) The Picaresque Novel
(d) The Dramatic Novel.

(a) The Novel of Action:

In the novel of action it is some vigorous or violent action or actions which delights us and hold our interest. In it sometimes even a trifling incident leads to expected consequences. A very complicated web is woven round an incident, which ultimately is unraveled. The reader becomes interested in the complication of the plot and its subsequent resolution. The characters in such a novel play a subsidiary role; their responses to the events serve to complicate the action. But the action is the main thing, and the response of the characters to it is incidental, eg. in Stevenson's Treasure Island, Scott's Ivanhoe.

(b) The Novel of Characters:

In it character are not conceived as parts of the plot; they exist independently and the action is subservient to them. The events are designed with a view to throw more light on the characters or introduce some new ones. As the characters in this form of the novel are static and do not show any development, those events are made to happen which bring out the various qualities and attributes of character. Their good as well as bad points do not change; the action helps as to have a better
and clearer knowledge of their virtues and defects which they possessed from the very beginning e.g. Thackeray's Vanity fair.

(c) The Picaresque Novel:

The novel of action is distinguished from the novel of character mainly by the fact that whereas in the former the plot is strictly developed, in the latter it is loosely developed. But these two forms have much in common with each other, with the result in certain novels we find them confused. For e.g. it is difficult to determine whether Roderick Random, Tom Jones, Old Mortality are novels of action or character. In all of them we find there is a great deal of action, one event leads to another and ultimately there is a happy solution to the entanglement.

The Picaresque novel deals mainly with a number of situations and at the same time with a variety of characters who are satirically, humorously and critically delineated. This type of novel became popular in the eighteenth century. The hero in such novels is made to travel from place to place through villages and towns, resting in Inns and meets all sorts of people, gentleman, rogues, thieves and swindlers. He has to undergo all sorts of ups and downs in life and suffer hardships. e.g. Smollett's Roderick Random.

(d) The Dramatic Novel:

In the dramatic novel both the characters and the plot are inseparably knit together. In it the action is determined by the given qualities of characters and the characters also change and develop in accordance with the progress of the action. It is very much akin to poetic tragedy. The dialogues in the most intense scenes in a dramatic novel like Wuthering Heights, acquires all the characteristics of a poetic utterance. The dramatic novel need not always be tragic for e.g. Jane Austen is the first English novelist to write dramatic novel with consummate success and avoided introducing tragic note in her novels. The dramatic novels ends either in a solution of the problems which sets the events going or in catastrophe beyond which the action cannot be pursued. The plot of the dramatic novels is intensive. The dramatic novel gives us an image of modes of experience e.g. Jane Austen’s Pride and Prejudice.
2.7.5 Dignity of the novel

Plato believed that all imaginative literature is harmful. In the dialogue called the Republic he agreed that such literature leads people to believe in lies, shows both men and God in a bad light and is useless, if not dangerous to the state. He believed that the world as we know is nothing but a copy or imitation of the real world; the real world consists of 'forms' or 'ideas' the perfect 'idea' of a chair for example is the reality of which all existing chairs are imperfect copies; what we call art (Sculpture, painting, poetry and so on) is the copy of the ordinary everyday world and therefore according to Plato merely a copy of the copy an imitation of the imitation. This system made poetry and fiction, seem unimportant and useless. In an ideal state therefore the only imaginative literature permitted would be that which served some good political purpose, such as inspiring soldiers with courage or honouring Gods and great men. Thus in spite of being an unpleasant theory, it influenced western thought and many Puritans without realizing it have followed Plato and thinking that imaginative literature must be either worthless or dangerous. Another reason why the novel was not taken seriously was because of its newness. It is related to the old traditional form of literature (epic, lyric and tragedy) and has no history, no tradition and too young and modern. So some of the greatest writers of the novels like Richardson and Dickens were men of poor education and had not been to Universities and they had not been taught Greek or Latin, that they were neither considered scholars or Gentlemen. Thus the novels were considered a second class kind of literature. Also with thousands and thousands of works of fiction published every year, many of them are detective stories, sentimental love stories or tales of the wild west. Many are simply sadistic, or pornographic and out of the novels written very few are serious novels and even fewer are good novels Many novelists churned out novels for monetary gains and not for their creativity and most of the world’s great literature deals in one way or another with the love between man or woman. Today novel has become a very popular form and it considered a serious form of art.

2.7.6 Purpose and Teaching of a novel

Every serious novel is sure to reveal the author's own view of life and its problems, though this may be quite unintentional. In modern fiction, the author does not
interrupt a story from time to time and appear in his own person to point the moral of situation and justify or deplore the conduct of his characters. Old writers, however saw nothing wrong in this and it was a regular practice with some of them e.g. Thackeray to provide this kind of running commentary. It perhaps belonged to a time when people rather liked to be lectured, and to feel that they were reading something "Improving", not merely interesting and entertaining. As a general principle, any lesson a novelist wishes to teach us is all the more impressive if it emerges from the story itself and the fortunes of its characters. In the hands of a writer of any skill the effects may be tremendous, of all types of imaginative literature the novel undoubtedly commands the most powerful and widespread popular influence. Even though the critic may feel that the novel with a purpose is not one of the purest forms of art, it cannot be denied that such works have been responsible for reforms and striking changes in public opinion and that they are still read with enjoyment when the condition that evoked them have long since disappeared. Charles Dickens tells us that his Nicholas Nickleby was written to expose "the monstrous neglect of education in England, and the disregard for it in the state. His Bleak House was aimed at the outrageous costs and delays of the law and Oliver Twist at the abuses of the workhouse system and the poor law in general, Charles Reade's It Never Too Late to Mend and Hard Cash respectively laid bare the dreadful condition in prison and lunatic asylums. Among famous American examples are Harriet Beecher Stowe's anti slavery novel Uncle Tom's cabin and Upton Sinclair's pictures of the meat packing industry of generation ago in his The Jungle. In more recent times there have been few memorable works with so specific a "purpose" but the novel has firmly established itself as the most effective medium for social criticism and diagnosis and by its agency such authors as John Galsworthy and H. G. Wells have exercised an enormous influence on contemporary thought. Like the cinematography and the radio, it began as an entertainment and grew into a powerful social force.

2.8 Indian English Novels

Iyengar (1962, p. 314) says “the 'novel' as a literary phenomenon is new to India. Epics, lyrics drama, short stories and fables, have their respectable ancestries, going back by several centuries, but the novel has become popular only
during a period of little more than a century.” The novel emerged in the latter half of the nineteenth century as a result of the western impact on India's cultural front in development of formal written prose in the regional languages. The Christian missionaries, had translated the Bible into living languages of India with the help of Indian scholars and the prose medium thus became available for official use, for petitions, records, formalism and for the translation of Sanskrit classic into the spoken languages of the people. Then the translation of western classics including novels followed. Since the novels have been published in different Indian languages including in English, it was in Bengal that the literary renaissance' first manifested itself and then it spread in other parts of the country as well. The first novel written in Bengali was Alaler Gharer Dulal 1958.

The real beginning was made by Bankim Chandra Chatterjee (1838 – 94) His Rajmohan's wife (1864) was the first novel published in English. The others that followed were Raj Laxmi Devi's The Hindu wife (1876) Toru Dutt's Bianca (1878) etc. Today we remember them for no more than for historical interest. Rabindranath Tagore was also a considerable novelist. His Choker Bali (1902) now translated into English as Binodini by Krishna Kripalani was a successful attempt. Sarat Chandra Chaterjee’s (1876 – 1938) best work Srikanta has been translated into English by K. C. Sen and Theodosia Thompson. He identified himself with the poor and the down trodden and boldly portrayed their life in his novels. The other important Bengali novelist apart from many others was Bibhuti Bhushan Bandopadhya who wrote Pather Panchali. He portrays two unforgettable character, the children Apu and Durga. After independence, novelist in India have shown themselves susceptible to the influence of American and European models including model from the oriental countries. The novel in India whether it was English or regional was subject to similar discontents and limitations. The novelist is apt either to turn in nostalgia to the past and glorify and idealize it or to turn to the present in a gesture of protest.

In modern times, Tagore’s The Home and the world and Four chapters present the issue between ends and means in politics in the context of the revolutionary movement of the twentieth century. Mulk Raj Anand's The Sword and the Sickle and K.A. Abbas’s Inquilab both cover the politics of the twenties. Two of the best novels about the Gandhian civil disobedience movement in the early thirties are K.
S. Venkatramani’s Kandan the Patriot (1932) and Raja Rao's Kanthapura (1938). The Second World War Period in India, the growing tension between the Hindu and Muslim communities and between India and Britain, the Bengal hungers, the ‘Quit India’ movement and the mounting frustration and misery are covered in Novels like N. S. Phadke’s Leaves in the August Wind. Bhabani Bhattacharya’s So Many Hungers (1947) R. K. Narayan's Waiting for the Mahatma (1955) Kamla Markandaya's Some Inner Fury (1957) etc. Kushwant Singh's Train to Pakistan (1956) is a satisfying imaginative record of the partition. Romesh Chandar Dutt’s The Lake of Plams (1909) is a novel of social criticism and social protest Mulk Raj Anand wrote of the people, for the people and as a man of the people. He wrote novels like Untouchable (1935), Coolie (1936), Two Leaves and a Bud (1937) The Village (1939), The Black Waters (1940) etc. All these novels reveal his aim and sense of direction to achieve his goal. R. K. Narayan born in 1907 in Madras was one of the few writers in India who took their craft seriously and constantly tried to improve. His first novel was Swami and Friends in 1935 followed by Bachelor of Arts (1936), The Dark Room (1938), The English Teacher (1945), Mr. Sampath (1949), Waiting for the Mahatma (1955) etc. In R. K. Narayan’s Novels, there is generally a flight, an uprooting, a disturbance of order – followed by a return, a renewal; a restoration of normalcy. Raja Rao was a novelist, short story writer and a child of Gandhian Age. He reveals in his works, his sensitive awareness of the forces let loose by the Gandhian Revolution and also of steadying pulls of the past tradition. His novels are Kanthapura (1938), The Serpent and the Rope (1960), The Cat and Shakespeare (1965) and The Cow of the Barricades (1947), a collection of short – stories. Dr Bhabani Bhattacharya and Manohar Malgonkar stand out as important novelist of post-independent India. Bhattacharya wrote five novels and Malgonkar four novels and they both reveal a sound Historical sense.

Some of the important women novelists are Toru Dutt, Raj Laxmi Devi, Kamala Markandya, Mrs. Ruth Prawer Jhabvala, Anita Desai, Nayantara Sehgal etc. Other important novelists include Humayun Kabir, G.V. Desani who wrote a stream of consiousness novel called All About H Hatter (1948), K. M. Munshi, Khwaja Ahmed Abbas, Venu Chitale, Khushwant Singh, Anand Lal, Ved Mehra etc. Some of the novelist who made an impact in the seventies are
Chaman Nahal, Rama Mehta, and one the most sensational writer Salman Rushdie who wrote Midnight’s Children Shiv K. Kumar, Shashi Deshpande and many more.

2.8.1 Films based on Indian English Novel and Indian Regional Novels:

Guide

1965 Film, Guide is a 1965 Hindi film starting Dev Anand and Waheeda Rehman. It was directed by Vijay Anand who also contributed to the screenplay. The film is based on the critically acclaimed novel, The Guide, by R. K. Narayan. It was initially released on February 6, 1965 in India. The director of the English version was Tad Danielewski and the director of the Hindi version was Vijay Anand. It had screenplay by Pear S. Buck and Vijay Anand.

3 Idiots

2009 Film

3 Idiots is a 2009 films directed by Rajkumar Hirani, with a screen play by Abhijat Joshi, and produced by Vidhu Vinod Chopra. The film is based on the novel Five Point Someone by Chetan Bhagat. It was released on Dec 23, 2009 (USA, Canada) It had screen play by Rajkumar Hirani, Abhijat Joshi, Ayan Mukerji and Vidhu Vinod Chopra.

Kai Po Che!

2013 Film

Kai Po Che! is a 2013 film directed by Abhishek Kapoor based on Chetan Bhagat's novel The 3 Mistakes of my life, with music by Amit Trivedi and lyrics by Swanand Kirkire. It was released on February 22, 2013 (India, New Zealand, Singapore). It had screenplay by Chetan Bhagat, Pubali Chaudhari, Supratik sen and Abhishek Kapoor.
The Namesake

2006 Film

The Namesake is a 2006 film which was released in United states on March 9, 2007. It was directed by Mira Nair, and the film is based on the novel, "The Namesake by Jhumpa Lahiri. It has screenplay by Sooni Tarporevala.

2 States

It is a film written by Sreerag Nambiar and Chetan Bhagat and directed by Sreerag Nambiar and Abhishek Varman. It is based on the novel 2 states by Chetan Bhagat. It has story by Chetan Bhagat and is an interesting film.

Pinjar

It is a film based on the novel Pinjar written by the famous novelist Amrita Pritam. It focuses on the theme of partition of India.

Train to Pakistan

It is a film based on the novel The train to Pakistan by the well-known writer Khushwant Singh. It focuses on the partition of Indian and the resulting chaos thereafter.

Films based on Indian Regional Novels

Samskara

1970 film, Samskara is a 1970 Kannada film written by U.R.Anantha Murthy and directed by Pattabhi Rama Reddy. It is said to have been a path-breaking venture and is supposed to have pioneered the paralled cinema movement in Karnataka. It was directed by Sangeetam Srinivasa Rao Pattabhirami Reddy Tikkavarapu. It was released in 1970 and had story by U. R Anantha Murthy.
Devdas

There are almost six films based on Sarad Chandra's Bengali novel Devdas. The first film was made in 1928 by followed by Devdas (1935), Devdas (1936) and Devdas (1955) and Devdas (2002) Dev D (2009)

Saraswatichandra

Saraswatichandra is a black and white Hindi film released in 1968. It starred Nutan and Manish among others, and was directed by Govind Saraiya. The film was based on a Gujarati novel by Govardhanram, Madhavram Tripathi. It also won the National film awards.

Charulata

It is an Indian Bengali drama film directed by Satyajit Ray, based upon the novella Nastanirth by Ravindranath Tagore. It features Soumitra Chaterjee and Madhabi Mukharjee. It was released on 17th April 1964.

Aranyer Din Ratri

It is a Bengali adventure drama film released in 1970 and directed by Satyajit Ray. It is based on a Bengali novel of the same name by Sunil Gangopadhyay. It starred Soumitra Chatterjee, Sharmila Tagore and Aparna sen.

Gandevta

It is a 1978 Bengali Drama film, directed by Tarun Majmudar based on a novel by the same name by Tarashankar Bandopadhyay. It won national award.

Balika Badhu

Balika Badhu is a 1976 Hindi film produced by Shakti Samanta and directed by Tarun Majmudar. The film is based on the Bengali novel by the same name by Bimal Kar.

2.9 Conclusion

Thus to conclude one can say that there is no doubt in the fact that behind cinema, stands literature whose traces it bears since its inception. The very first
Indian feature film Raja Harischandra, made in 1913 was based on a story from the Puranic or Indian mythological literature. Then came films based on the epics the Ramayana and the Mahabharata. Both the Puranic and epic literature are known throughout the length and breadth of India, from the rich man living in his mansion to the poor peasant in his hovel. During the days of silent cinema, this common heritage recreated on screen; stories, that were already known to the people. Then with the advent of sound, cinema became even more dependent on literature – the novel and the play, particularly the latter. Literature and cinema seems to have an alliance which at best in uncomfortable. But now and then a man does come up, who with his own power of perfection and creative vision turns a literary masterpiece into a cinematic masterpiece. Adaptations have continued to remain the mainstay of the film Industry. The sheer number of films based on novels attest to the fact that they are intimately connected. Regardless of the disparaging comments made by Ingmar Bergman about this relationship, novels have continued to provide the main fodder for films in almost all cultures.

Film semiotics maintains that film is like a language, treating it as a text that conveys its message through audio-visual information. Film is a processed record of such information. The message implies an emitter (who in this case is the filmmaker) and a receiver (the spectator or audience). But, since film is a recorded message, it does not require the actual presence of either the emitter or receiver. It is in that sense, like a gramophone record. In its final form, a film could be called a ‘semiotic’ record (Valicha K 1988 p-25) states that “the poetics of cinema is observable in the actual imagery of film and is an integral part of its connotation. Film is structuring procedure for Image and what it, finally gives as an end product is a finished and processed image and what is finally gives as an end product is a finished and processed image, a fully articulated and meaningful construct. Thus film begins and ends with images. It is the image that is the repository of significance and the focus of interpretation and analysis. It holds the semiological possibility of revealing a latent meaning behind its manifest significance.”