Chapter 3

3.0 Introduction

The new millennium is marching ahead with new hopes and expectations. Modern technology is becoming an inevitable part of our lives. In this context Higher Education for this century in the new information era really needs a lot of re-thinking on modernization, especially in the wake of growing globalization and the implied demand for global citizenship. Thus film as a multimedia tool can be integrated in the teaching-learning process at Higher Education level. This chapter throws some light on multimedia and its use for effective language and literature teaching and learning. We all know that change is being experienced in all walks of life, in society, in the sciences and in political, economic and educational practices. The widespread adoption of technology in educational sphere has accelerated the change. A change in the language teaching methods is also witnessed with this widespread adoption of technology. It has given an opportunity to introduce more efficient instruction into the classroom. This widespread use of technology in the English Language Teaching (ELT) classroom has limited the traditional blackboard approach and paved the way for more interaction between the instructor and students. The learner has started constructing his own knowledge. The infusion of multimedia technology into education has created a significant impact on the instructional content development and methods of communicating information to learners. This leads to the evolution of new concepts and innovative teaching techniques in the instruction-learning process, changing the way teachers teach and students learn. The multimedia technology affects student’s motivation and self-esteem levels. It allows them to become creative and self-directed thinkers (Neo, M., & NeoT-K, 2009) Media has the potential to combine the symbolic communication by using sound and moving pictures. As a result, some subjects which are very difficult to teach using print media can be easily explained using media lessons combining audio video presentations. Video component can be an invaluable tool for those who learn better by watching than reading (Mouli & Saroja, 2003). The researcher, then focused on the effective strategies for bringing out interface between a literary text and a film. Here the main idea being how a film based on a novel to be taught in the classroom can act as an effective tool of multimedia and enhance the learning of the students Danesi (2002).
says “Movies will continue to attract large audiences, for the simple reason that they are easy to process.” A novel takes time to read; a movie can be seen under three hours. Movies have, in effect reintroduced a modern form of orality. We feel that the movie ‘tells us’ the story in much the same way that village story tellers once did. The impact is immediate and to the point. Movies will thus remain an intrinsic component of the Digital Galaxy for time to come.

The researcher had also mentioned certain problems and issues involved in bringing out interface between a literary text and a film, focused on the semiotic features of the film versions of the three novels selected for this inquiry. Also it became obvious for the researcher to throw some light on the pedagogical implications of the interface between a literacy text and film. As we all know there is a gap between the teacher and the learner and especially in the rural colleges the problem of teaching a literary text in English poses several problems for the teacher, and the learner to understand and learn such a detailed and dense text. Here the problems can be of various types and the teaching technique also plays a major role. In such a scenario the film as a multimedia tool can definitely help to bridge the teacher – learner gap. The film has its own technique of conveying the meaning but it can certainly make a vast impact through pictures, sound, music, costumes etc. in bringing out an interface between a literacy text and a film based on it. It can enable students to relate and identify with the literacy text, if the film is equally good and effective enough as the original source text on which it is based.

A prof of Mudra Institute of Communication Ahmedabad (MICA) A.F. Mathew, uses films as medium regularly. He says, films are successful tools to excite the interest of the students which makes them absorb and retain the lessons better. The time to read books is used to watch film together and then discuss theories by using the film as a case. (Yumlembam, 2011)

3.1 Multimedia and its use for effective language and literature teaching

The term multimedia – alias “interactive media” or “hypermedia” is difficult to define and this creates much of general confusion. At the simplest level, in today’s use of the term it simply means adding sound to your application. At the most
advanced level it is the amalgamation of animation, graphics, video, digitally recorded sound and text- with all of these presentation media controlled by a single PC. Some multimedia applications are interactive. That is, through key-board, mouse, voice or external controller such as a Musical Instrument Digital Interface (MIDI) key-board you interact with the system to control aspects or presentation. Most of today’s computers are based on text display only, perhaps supplemented by simple graphics. With the added capabilities of stereo sound, animation and video, multimedia computing offers a much richer and more effective means for conveying information. Multimedia enables the fast dissemination of information in ways not possible with text-only system, so today in this unfolding knowledge society it is imperative to create educated India to enhance our competitive edge. The task is enormous and the challenges are big. Creating of learning environments by blending high and low end technologies suited to a particular context would be essential. Garg, Gupta, and Dikshit (2008) agree that the emerging technologies provide a useful interface for offer of education anywhere on the globe, across national boundaries, oceans and continents; virtual classrooms, individualized instruction and learning are now a reality. These technologies seem to provide solution to all our genuine concerns by equalization, decentralization and liberalization of various provisions for breaking isolation and improving learning motivation.

3.1.1 Factors that influence learning with Interactive Multimedia

Many factors influence an individual learning in computerized interactive multimedia learning situation. These include motivation, previous experience and range of learners’ characteristics including styles of functioning. The learning style and cognitive style influence successful understanding in general (Coventry, 1989; Logan, 1990; Van der Veer, 1989) Learning with information technology has proved to be influenced by user’s computer experience and computer anxiety. (Honeyman& White, 1987; Nelson Wiese & Cooper, 1991)

3.1.2 Some advantages of Interactive Multimedia

Integration of media with the teaching learning process has the following advantages. Media has the potential to combine the symbolic communication by using sound and moving pictures. As a result, some subjects which are very difficult to teach using
print media can be easily explained using media lessons combining audio video presentations.

- Video component can be an invaluable tool for those who learn by watching then reading.
- It ensures flexible learning.
- Learning through multimedia is an active and engaged process. Learners are actively engaged in working at task and activities they would be used.
- Multimedia provides complex learning environment and which also gives students their own real control over their learning environment.
- Multimedia programs could be designed to mix education and entertainment i.e. “edutainment”. Such sources give continues source for knowledge for all users.
- It is easy to learn and operate.
- It saves time. No wastage of time in rubbing out and writing on the black board.
- The range of instructional and informational supports in teaching and learning through multimedia is very high and effective.
- Using video, sound, animation, graphics and text coupled with interactivity accelerates the learning curve of students.
- Interactive multimedia can stimulate the student’s mind and encourage learning through all senses because it can combine so many media.
- Interactive multimedia system preserve, stores, retrieves and transmits, audio video graphic and textual information. These kinds of systems can have a powerful impact on the learner’s problem solving abilities and generate a positive effect.
- Above all it removes boredom and creates excitement. It helps the students to focus and learn.

**3.1.3 Multimedia Context**

Media differ in their facility to develop student skills in acquiring knowledge. In a multimedia context, each medium may not present new knowledge but each imparts a better understanding through unique means of presentation and develops skills in the application of that knowledge.
Devising different routes towards equivalent learning aims; makes learning effective. Integrated multimedia packages with varying combinations of media are available. They involve printed text (which provide the core teaching material) radio and television, broadcasts, slides, films, audio and video tapes, face to face tutoring computer aided instructions and the like Aram (1993) says that the combination of media and support services can promote a better understanding of the subject.

3.2 Multimedia for effective language teaching

Language originates from culture and there is always something about the intimate relationship between language, thought individuality and social identity which generate strong emotion. In this age this strong bond is expressed in written and spoken form as well as in print and electronic media through the tradition of globalization of English which satisfies the dictum ‘think globally and act locally’. Our younger generation in fact needs knowledge through a precise linguistic medium which should also reflect the ingredients of their culture. Language in fact, is major means of showing where we belong and of distinguishing one social group from another. The teachers and educationists should evolve a cultural literary canon- considering our local, national, economic and global needs. Our curricula should have judicious combination of literature of our own (i.e. multicultural literature), literature of information and knowledge and world classics, which will satisfy the needs, means and ends of our present generation of students. The education needs to be imparted by a teacher only who can mediate between man and machine enhancing human values. The researcher wished to inquire if film as a multimedia tool can be effective in language teaching or not. To begin with it is necessary to maintain that the use of film and television in language teaching is still in its infancy. Here it needs to be made clear, that the target learners are undergraduate students in rural area. But with the advance of multimedia technology the use of multimedia aids such as films can benefit the students. Films as a multimedia tool can definitely be interesting and effective in teaching learning process Nair (2011) says “film studies are an academic discipline that deals with various theoretical, historical and critical approaches to cinema. It is less concerned with cultivating proficiency in film production than it is with exploring the narrative, artistic, cultural, economic and political implications of the cinema.” The use of language teaching aids can be categorized according to
various kinds of language teaching situations and different levels of teaching. The purpose of their use varies according to situations. Language teaching aids are used by a teacher in imparting skills of language. They are primarily used for making the language learning simple, effective and an interesting experience for the learner. They build language environment in the classroom. These aids are quite useful in explaining socio-cultural context and cultural bound lexical items and concepts in a second language learning situation. The materials used for film and television courses must be assessed from the point of view of the contribution that they can make as the supplementary teaching materials in both the acquisition of language skills and to the understanding of the way of life of native speakers of the target language. Film and television mediums have the capacity to present the language in a fully contextualized form. These characteristics it shares with the classroom teacher. Films and television teaching programmes contribute to the teaching of language and culture simultaneously. The use of Audio-Visual aids such as slides, film strips, films and television courses make necessary for the language teacher to present their material at normal speed. It is said that cinema clearly opens a most useful window onto a culture and its study brings us intimacy and immediacy unavailable from most other media of communication. A film is the strongest effective medium of communication, as it is a powerful medium to enhance education. If it is said that a picture is more valuable than hundred words, so a film is more qualitative than hundreds of pictures.

3.3 Multimedia for effective literature teaching and learning

There is growing recognition among educators of the need for establishing practical pedagogical approaches that facilitate the development of literary understanding. “Literary Understanding” is that form of thinking which is characteristically divergent and inward focused on “Personal meanings, understandings of human situations and the complex web of relationships embedded in them”. Literary understanding is thus seen as an important form of critical thought distinct from “Scientific reasoning” which is characterized as convergent, objective, logical. Indeed scholars over the years have suggested that these two forms of thinking represent some of the multiple ways in which people make sense and construct meaning about their own world and that as such both are necessary to mature thought. Response based approaches to teaching and learning literature provide alternatives to objectifying literature. Where
traditional approaches champion close readings of texts and correct interpretations, response-based theorists’ regard readers as active meaning-makers whose personal experiences affect their interpretations of literary works. Response Pedagogies encourage the exploration of literary works and make the quality of students’ critical and creative thinking the focus of assessment. They place student-generated questions at the center of learning, encouraging a “Problem finding” as well as “Problem solving” approach to critical thinking. They emphasize the importance of teaching and learning as the processes of literary understanding which are viewed as both socially and personally mediated.

Thus the use of multimedia

- Can support independent learning through student control of information and events and can thus promote student-centered learning.
- Multimedia support constructionist views of learning which hold that learning takes place when students actively and collectively build knowledge structures.
- The visual and aural elements of multimedia create a rich and engaging learning environment, contributing to high levels of motivation and involvement.
- Multimedia creates an opportunity for teachers to recast their own understanding of the role of text in the teaching and learning of literature and accordingly, their own beliefs about their role in teaching and learning.

The researcher thus wished to inquire whether a film as a multimedia tool can be effective in literature teaching or not. For this inquiry films based on three important novels had been selected, they are R.K.Narayan’s The Guide, Jhumpa Lahiri’s The Namesake and U. R. Anantha Murthy’s Samskara. The target learners are undergraduate Arts Students of a rural college. The students should be acquainted to these novels and should be introduced to film as multimedia tool through which they can enhance their learning. Film as a multimedia tool can undoubtedly create an interest and curiosity and help in understanding the original text better. The visual and aural elements of multimedia create a rich and engaging learning environment contributing to high levels of motivation and involvement.
Films as a multimedia tool is simple, interesting, entertaining and effective means of learning literature.

Films can directly enable students to understand the plot, characters, setting etc. better through its visuals, codes, techniques etc.

Films teach along with entertainment and can be viewed without tension or any botherations.

Films as multimedia tool contain artistic and aesthetic value and thus have the capacity to represent literary values and criticism.

### 3.4 Effective strategies for bringing out interface between a literary text and a film

The parallels between film and literature are frequent and commonplace. The establishing shot can be the equivalent of a location or character description, the close up is the parallel of a literary description of a grimace or facial expression or a highly focused activity and so on.

#### Table 3.1: Interface of Text with Film

<table>
<thead>
<tr>
<th>Film Maker</th>
<th>Film Relays</th>
<th>Viewer Receives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Convert words to pictures</td>
<td>Image (Pictures)</td>
<td>Image (pictures) decodes to literary description or devices (words) (to respond)</td>
</tr>
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Some of the effective strategies for bringing out interface between a literary text and a film are as follows:-

The researcher has selected three novels and their film versions for the inquiry. They are U. R. Anantha Murthy’s novel Samskara and the Kannada film based on the same novel; the next is Jhumpa Lahri’s The Namesake and the film version the Namesake based on the same novel and R.K. Narayan’s famous novel The Guide and the Hindi film version based on the same novel called ‘Guide’.
3.4.1 Some of the strategies for bringing out interface between the text Samskara and the film Samskara

Ramanujan (1976) in the translator’s note confesses that U.R.Anantha Murthy’s Samskara is an important novel of the sixties. It is a religious novella about a decaying Brahmin colony in a Karnataka Village, an allegory rich in realistic detail. It is popular with critic and common reader alike since its publication in 1965 and it was made into an award winning controversial film in 1970 with the same name. The Researcher wants to note down certain possible strategies for bringing out interface between the text and the film Samskara.

- The novel and the film both begin by presenting the Acharya’s daily routine and the relationship he shared with Bhagirathi, his invalid wife. The film begins with Praneshacharya taking bath early in the morning in a river and offering prayers, then cooking and giving medicines to his wife. Thus both the mediums represent his daily routine convincingly one through words and the other through visuals. The routine and the costume etc on the other hand show the Acharya as a respected Brahmin convincingly. The traditional culture of Brahmin family is aptly represented by the film. Later the relationship with his sick wife is also well represented by the film. Both the mediums convincingly convey the type of relationship they share, their feelings for each other, their reservations and also the need for a child which his bedridden wife could not give. The scene presents Acharya’s commitment towards his invalid wife to achieve salvation. On the other hand how his ailing wife, wants the Acharya a scholar, to marry again as she felt anybody would be ready to give his daughter to him. Thus the beginning of the novel and the film is very much the same and successfully conveys the meaning properly. Also the close shot of the Acharya in the film, his shaven head and a tuft of hair, his offering prayers to the Sun God, taking a dip in the holy river etc convey his cultural identity as a Hindu Brahmin who is devoted to his religion and serving his ailing wife whom he had willingly married to achieve salvation. Thus the film scene in presents the symbolic and cultural signs which enables us to identify with it.

- Then there is an episode on the page 2 of the novel where a woman’s voice is calling out to Acharya. The voice is familiar to Acharya and the situation is
critical as the woman calls out the Acharya again and again. The Acharya, unwillingly but out of compulsion meets the woman called Chandri whom the Acharya and others know as Naranappa’s concubine and a Shudra woman. Naranappa is a rebel who has always opposed the Brahmins and their religion. Chandri pulls the end of her sari over her head as a mark of respect for the Acharya, stands there and on being asked again by the Acharya the reason for her coming there. Chandri at first shivers keeps mum and holds on to the pillar. Acharya understands her body language and asks her, ‘What happened to Naranappa?’ On which Chandri replies ‘Gone’. Here the novel and the film both have adopted different means of conveying the intensity, but have conveyed it successfully. The film makes successful use of loud sound while Chandri comes running to the Acharya. Which conveys urgency of the situation. On the other hand Chandri’s tears, her shivering, her holding on to the pillar, her maintaining distance from the Acharya etc convey multiple meanings in the film through visuals which are conveyed through words in the book. It conveys Chandri’s sadness, fear and insecurity and her being a woman belonging to a lower community who hesitates to face the Acharya. The sudden death of Naranappa is aptly represented in the film through Chandri’s sudden arrival to meet the Acharya, who she feels is the symbol of selflessness. The helplessness of Chandri, her insecurity, her sadness etc are aptly presented through emotions and silence in the film.

- The researcher then wishes to mention a paragraph which appears on page 49 of the text. It is about Acharya and Chandri, It is night time. The Acharya comes out with Chandri’s ornaments tied in a white cloth and hands them over to her saying: Take, “These are yours, He’s dead but you have to live.” The scene is well represented in the film too. It represents Acharys’s concern for Chandri’s honesty and sacrifice for her love. Chandri is stunned by Acharys’s kind act and she looks at him but Acharya is selfless and he doesn’t look at her as he hands over the ornaments and goes back. The scene is vital to show Chandri’s love, selflessness and devotion. The scene also hints at future developments between the two.

- Then there is an episode presented on pages 59 to 61 in the novel which presents the real degeneration of the brahmin lot. There are vultures
everywhere. The dead rats are shown, three of them, one by one. The grim faces of brahmins looking down at the rats and then looking up in the sky at vultures flying all around. Some brahmins are shouting, some raising their hands in the air. Sitadevi is trying to watch them in the heat, shielding her eyes with her hand. There is a crowd of people trying to frighten the vultures. Some are beating the gongs and others are blowing conches. Men and women are waving their hands in the air as if to drive away the vultures and a loud noise is heard throughout the agrahara. The scene shows vultures gliding and spiraling in the sky. The film takes a high angle shot in which the camera is positioned above and looks down at the subject, with the resulting effect of diminishing the subject and making it appear vulnerable. The film presents the shot very effectively and conveys the seriousness of situation. The sound and the music are equally effective to make the situation appear grim and serious. The scene is vital in the film to represent degeneration and the sorry plight of the Brahmins. The film uses symbolic signs, actions, sound, etc to convey the effect.

3.4.2 Some of the strategies for bringing out interface between the text Namesake and the film The Namesake

The Namesake is the debut novel from Jhumpa Lahiri. The Namesake is a cross-cultural, multigenerational story of a Hindu Bangali family’s journey to self-acceptance in Boston. Jhumpa masterfully explores the themes of the complexities of the immigrant experience and foreignness, the class of lifestyles, cultural disorientation, the conflicts of assimilation, the tangled ties between generations… and paints a portrait of an Indian family torn between the pull of respecting family traditions and the American way of life. It’s a tale of love, solitude and emotional upheavals with an amazing eye for detail and ironic observation.

The following are some of the examples taken from the novel and film The Namesake:

The scene appears on text pages 13 to 17. Ashok is going to Jamshedpur to visit his grandfather. Ashok takes a seat in the train near the window. Ashok is reading the book. Then a friendly middle aged Bengali businessman starts talking to Ashok and asks him as to what he was reading? Ashok says that he was reading “The Overcoat”
by Gogol. The man says he had never heard of it. Then the friendly man asks Ashok a very important question that if he had seen much of the world? On which Ashok says I went to Delhi once. Every year I visit my Grandfather in Jamshedpur. On which the man says laughing No, No, No, No? I mean England, America! Then the man says I was in England for two years and it was a dream come true and says that there were Sparkling clean streets, and also nobody spitting on the road. The man advises Ashok to go abroad if he has not gone yet. The man says if you go abroad you’ll never regret it. Ashok replies that my Grandfather always says, that what books are for, to travel without moving an inch. The man later replies to each his own. The film and the novel both have this scene and the scene conveys the importance of moving beyond the boundaries and live life fully without holding oneself back. The episode is important in the life of Ashok and helps to move the action forward and the movie presents this comprehensively. Ashok is highly inspired by the gentleman in the train and his cheerful nature. The scene is important for the dialogue between the two characters. There are certain mannerisms, which differentiates the two. The actions, emotions, costumes, gestures convey their cultural identity.

- The scene appears on the text pages 7 to 9. It is a typical Indian scene where a girl is supposed to get married at a suitable age. A day is fixed and a meeting is arranged for the boy and the girl to select their life partner. A girl has to look her best and fulfill all the expectations. Here in this scene Ashima’s mother also tells her daughter to go and get ready as a man was waiting to see her. She goes to the room, wears sari, puts a bindi while the parents are praising their daughter Ashima for her skills and achievements. Ashima gets ready and starts walking towards the room. She stops in the corridor and watches a pair of man’s shoes that she had never seen anywhere in Calcutta. In the shoes is written made in U.S.A with a star sign in between. Ashima is not able to stop herself from wearing them. She feels excited and walks a few steps wearing the shoes with pride. She takes a pose lifting her sari a bit and pointing one leg forward as if to exhibit the new possession. The scene is symbolic and conveys her instant liking for the shoes as well as the owner of the shoes. Later in the film she confesses to her husband about the same. The rest of the scene is about Ashima’s interview before the marriage by her in-laws. Ashima is finally selected after, she recites the poem Daffodils and
impresses everyone. The scene symbolizes a typical Indian situation before marriage. How a bride has to pass through certain tests and how she had to be perfect in house hold matters and other skills. The scene is a very important scene in the film, which leads to the marriage of the lead characters. The novel and the film have successfully lived the scene in their own individual artistic way. The film captures the episode nicely. The actions, emotions, costumes convey the ideas well. The scene captures Ashima’s first meeting with her husband and projects Indian culture and traditions.

- Then there is this scene which appears on text pages 27, 28 of the novel. It is about Mr. Wilco’s visit to the hospital to get the name of the new born baby registered. Mr. Wilcox is the compiler of hospital birth certificates. He arrives by the beside of Ashima and introduces himself. The scene is typical scene where Ashima gets a cultural shock when Mr. Wilcox insists for the name of the baby. Ashok tells Wilcox that they have been waiting for his wife’s grandmother to choose a name for the child. Mr. Wilcox inquires if the grandmother is slated to arrive there soon, on which Ashima replies that her old age shall not allow her and that anyways they were not in a hurry for the name, Ashima mentions about Daaknaam and Bhalonaam. i.e. Pet name and good name to Mr. Wilcox. At this Wilcox explains that unfortunately in that country a baby cannot be released without a personal certificate (Birth certificate) and for that a name is necessary. For time being the boy is named Baby boy Ganguli and Wilcox advises against a change in the name after it arrives because it could be very expensive in that country. Thus the novel and the film reveal the clash of cultures, values, laws of the two countries and how an individual falls prey to these clashes and is helpless. The emotions displayed by Ashima and Ashok represent their feelings for their Indian culture and tradition while Mr. Wilcox represents American culture and tradition.

3.4.3 Some of the strategies for bringing out interface between the text Guide and the film Guide

The guide was first published in 1958, and received the Sahitya Academy award in 1961. It had its genesis in an incident from real life. The Guide is the story of Raju, a loveable rogue, who rises from humble origins to become a successful tourist guide in
Malgudi. He then makes and loses a fortune through his association with Rosie (later known as Nalini), a talented dancer who is abandoned by her husband Marco after he discovers her liaison with Raju. Raju is sent to jail for forging Rosie’s signature but through a strange combination of circumstances after his release, he is cast in the role of a holy man (a Swami) by Velan, a simple peasant from the village Mangal. At the end of the novel, Mangal and the surrounding countryside suffer a terrible drought due to the failure of the monsoon rains. The villagers, who by now regard Raju as a saint and revere him as their guru, appeal to him to save them, and prevail upon him to undertake a ritual fast to appease the rain god. Unable to resist their faith in him, though he is skeptical about the outcome, Raju embarks on a twelve day fast; with extremely ambiguous consequences he collapses, clearly to die, on the eleventh day with a strange intuition, but no certainty, that the rains will indeed come. However, the document strongly suggest that Raju, the confidence trickster and fake Sadhu, has redeemed himself through his self-sacrifice.

The following are some of the episodes taken from the novel and the film Guide:

- The scene is the beginning of the novel as well as the film. The scene appears on page 5, 14, 15, 16 of the text, The Guide. Though there are certain minor differences in this particular scene in the book and the film, the basic meaning and execution remains the same. A villager comes and meets Raju. He greets and introduces himself. The villager asks Raju about his whereabouts. Raju sounds poetic and smartly replies about his next move. Raju talks about destiny and its role in a person’s life. The villager is impressed. He takes Raju to be a God sent person in his life. He begs to help him. At first Raju is perplexed but then the man diverts the topic and relates his personal problem and seeks his help. The villager seeks Raju’s help in convincing his sister to marry the groom selected by him. All this while Raju behaves and replies smartly like a person, who has all the answers and solutions for the man’s troubles. Raju then tells villager to bring his sister to him so that he can try and convince her to agree. The villager touches his feet and happily goes back to the village to bring his sister to him. This scene is the first important scene where Raju’s destiny changes. He is forced into saintliness and he accepts his fate. He transforms from one to another. Life plays a miracle. Raju says bring her here, probably this saintliness might play some miracle. The film through
the visuals conveys the entire episode in magnificent manner. The costumes, the setting and the music are equally effective in helping us comprehend the entire episode. The close ups and long shots convey the required impact. The scene is symbolic in representing Raju’s transformation which forms an important part of the novel. Raju’s actions, expressions, mannerisms represent his pretence and fakeness.

- The Researcher has selected another scene from the novel The Guide by R.K. Narayan. The scene is on page 197-198 of the text. It is one of the important scene from the point of view of the Raju Rosie relationship. The matter is about the parcel which arrives for Rosie. The secretary brings the packet and requests Raju to have a look at it. The secretary shows a book which had arrived through parcel. Raju takes away the book from him. It was sent by Marco. There was a message written with pencil ‘see page 158’. As Raju looks on to that page, there was the heading which read ‘Mempi Cave Pictures’. There was a brief line saying The author is obliged to acknowledge his debt to Sri. Raju of Malgudi Railway station for his help! The book was beautiful, costing twenty rupees, full of air plates, a monograph on the cultural history of South India. Raju decides to keep the book away from Nalini. He reads his name in print in the book and is thrilled but finally he hides the book in his most secret, guarded place in the house- the liquor chest, the key of which Raju carried next to his heart. Raju in his heart knows that nothing in this world can be hidden or suppressed. All such attempts are like “holding an umbrella to conceal the sun”. The film has the same episode presented a little differently but it conveys the same effect. In the film the book arrives in the parcel for Mrs Rosie Marco. It is also brought by his secretary. Raju is surprised, he looks at it, thinks and then opens it. On it was written “The Caves” and below right hand side is written by Marco. It is square shaped red hard cover book. Raju opens the book to find something written on the first page. It is as follows:

The author is grateful to Raju the GUIDE, who led him to these caves. At this point Raju remembers Marco’s promise and the words he had spoken in the past. The film also shows Raju hiding the book away from Rosie. Thus both the book and the film show the same episode conveying the same emotions and effect but both writer and
the director convey it from their own point of view. The film scene, concentrates on Raju and his actions and the short shows him guilty and vulnerable. The expressions on Raju’s face show him as if thinking hard and analyzing the situation. He doubts Marco and his intentions. The book of Marco though appears different in both mediums has the same importance in the episode. The words are different but the visuals impart the same message and effect. They are very effective in showing Raju’s dilemma and the resulting action.

- Raju forging a signature is in fact an incident which leads to the climax in the book as well as the film. The scene appears on pages 204 to 209 in the text. Raju sees a letter addressed to Rosie alias Nalini. It had on it the address of a lawyer’s firm in Madras. Raju was confused and wondered as to what to do with the letter. Nalini was away and busy with her work. Raju was nervous about opening the letter. He finally opened the letter which had come from a lawyer and it said the letter was under instruction from a client. The letter read as follows - we are enclosing an application for your signature; for the release of a box of jewelry left in safe custody at the bank of …. in the marked place. After this is received we shall proceed to obtain the other signature as well, since you are aware that the deposit is in your joint names and obtain the release of the said box and arrange to forward it to you under insurance cover in due course; Raju was happy to read about the jewelry Nalini was going to get. Several thoughts arose in his mind about the jewelry and the box. Raju thinks about consulting Nalini at first but finally locks the letter in his drink casket. Later he sees the letter again and comes to know that after Nalini’s signature, Marco was going to sign. He imagines about Marco’s intentions behind sending this. He hides the letter away from Rosie imagining that she might not like to read anything related to Marco. He waited for some time and thought Rosie might inquire about the letter but she didn’t and then finally he read the letter line by line several times over. The lawyer said ‘Per return post’, which appeared to Raju a very important instruction so he wasted no more time. He found a scrap of paper and made careful trial of Rosie’s signature. Raju had her signed so many cheques and receipts each day that he was familiar with Rosie’s signature. Then Raju carefully spread out the application form and wrote on the indicated line ‘Rose Nalini’. He folded it
and put it in an addressed cover which the lawyer had enclosed, sealed it and he himself posted it. The film on the other hand shows a man in black suit talking to Raju and saying that the letter was sent to us from our Bank’s Delhi Head Branch. The man tells about a joint account in Mr. and Mrs. Marco’s name and about a locker in the bank having Rs 20-25 thousand worth jewellery in it. As Mr. Marco wanted to close the account it was obvious that the jewellery also must be taken away. The man asks for Mrs. Marco’s signature in the application which was later to be signed by Mr. Marco as well. Raju is confused and hesitant about Mr. Marco’s intentions. The man in Bank tries to convince Raju but Raju gets angry and does not agree. Then the man says that the bank is not concerned with anyone’s personal relations and fights. It wants to give away the jewelry to the deserving. The man threatens to take the letter back and send it through registered post. Finally, Raju goes, thinks, doubts, is precautionous but later he decides to forge Rosie’s signature. The novel and the film relate the scene differently but the final purpose remains the same. The director of the film uses his own technique to narrate the incident, which shows Raju’s degeneration. The Camera takes a high angle shot, to show his degeneration and close ups to show his anxiety and troubles. The scene is different from the book in the sense that the director has used the names Mr. and Mrs. Marco and the letter was sent by Delhi Head Branch through a man. The pattern remains the same but the film uses techniques like dramatic monologue, flashback, voice over, silence, etc to bring the required effect.

3.5 Problems and Issues Involved

Field (2005) Says “The source material and the screenplay are usually two different narrative forms; think apple and oranges. When you adopt a novel, play, article or even a song into a screenplay, you are changing one from into another. You are writing a screenplay based on another material. In essence, however you are writing an original screenplay and you have to approach in that way.” The interplay between a film and novel in the 21st century provides material for an enlightening and an enormously valuable study. The theme and motifs have been interchangeably used in fiction and film. Cinematic techniques have been successfully exploited in fiction which lends some of its own devices to the world of the movies. This kind of
interrelationship between the two arts can be better studied with reference to any one theme that has been turned into both fiction and film, for one and the same theme assumes different manifestations depending upon the writer’s / director’s perception of life and mode of presentation.

The researcher had delimited the research to arts students studying in rural colleges. For these students it is difficult to comprehend certain traditional and cultural aspects which are different from their own culture and traditions. For e.g. The novel and film Samskara project Kannada culture, which is different from their own culture. The novel was later translated in English but still, proper comprehension of the novel becomes difficult. The students from poor background are not aware of the Brahmmins or Brahmin culture and traditions of Karnataka. They have to struggle to understand it. Similarly the novel The Namesake poses a different kind of problem. It’s a diasporic novel. The students from rural areas are very ignorant about total concept of diaspora or diasporic studies. Also the main theme of the novel The Namesake is problematic for such students, who are totally unaware of such a situation. They cannot identify with such themes unless they are well informed or experienced or aware about such issues. The novel and film Guide present different settings and cultures. The novel is set in South India while the film is set in the North India. It narrates the story of a Railway Guide who transforms into a Swami, but the transformation becomes a controversial issue and the moral values are at stake. Although both film as well as literature is narrative arts, they differ widely in their methodologies. Stylistic aspects such as motifs, metaphors allusions, imagery, symbolism and the stream of consciousness can never be adequately translated on celluloid. This creates dilemma and confusion in the minds of students. On the other hand film as a multimedia tool can pose certain problem of understanding. The students need to be updated before they indulge in any such study. They should be introduced to the film codes and techniques which enable them to understand the film better. The understanding and appreciation of cinema and grammar of the moving image; the ability to analyze and evaluate films critically and competently i.e. cineliteracy is also a big issue. Valicha (1988) says “Good cinema – sensitive, self-conscious, articulate is necessary for the general health of a society. The only way such cinema can be achieved is by building up a more enlightened and better informed opinion by promoting through various agencies, intelligent discussion of
film at a sophisticated level. Such concerted effort will not only appreciably raise general critical standards of film viewing but encourage genuine experimentation and helpfully lead to the gradual emergence and recognition of cinema as a leading and highly significant art form.”

3.6 Semiotic Features of the film version of the novel Samskara

As we know that semiology in general is the science of meaning and film semiotics proposes to construct a comprehensive model capable of explaining how a film embodies meaning or signifies it to an audience. It determines the law which makes the viewing of film possible and to uncover the particular patterns of signification which give individual film or genres their special character. Also the film must communicate definite ideas concerning the integrate meaning and value of the literary text, as the filmmakers interpret it. The film must also exhibit a collaboration of film making skills and it must demonstrate an audacity to create a work that stands as a world apart that exploits the literature in such a way that a self– reliant, but related, aesthetic offspring is born. Also the film cannot be self governing as to be completely independent of or antithetical to the source material. U.R. Anantha Murthy’s Kannada novel Samskara was selected and adapted into a film by director Pattabhi Rama Reddy in Kannada language and both were unique and outstanding in exhibiting their artistic qualities. Menon (1999) says Samskara was initially banned by film censor board because it was felt that the strong anti-caste message being conveyed could spark tension among public. However it was released later and went on to win awards at national and international levels. The film stars Girish Karnad playing the role of Praneshacharya and P Lankesh essaying the role of Naranappa. The role of Chandri was played by Snehlata Reddy, the wife of director Pattabhi Rama Reddy. Sheth (2009) states that Samskara is the first novel by U.R.Anantha Murthy for which he won the Jnanapith award and it was appreciated all over India and later a beautiful film was made which was based on it and the film was equally appreciated by the Indian masses. In an afterword to the novel Samskara Ramanujan (1976) confirms that the characters are frankly economical and the setting is realistic as in an early Bergman film. Saran (2012) in her history of Indian cinema has mentioned that the film Samskara bagged the first President’s Golden Lotus award for Kannada cinema and was the beginner of the Navya Movement in Karnataka state. Thus
Samskara could be called a milestone in the history of Kannada film industry. The Researcher had noted some semiotic features below, which are as samples and they are not given in detail. The chief character Praneshacharya is a respected Brahmin who has studied in Kashi. The film shows him wearing a white cloth on his bare body and a white dhoti. He has shaven off his hair and has a tuft of hair on his bald head. He is wearing a Rudraksha mala round his neck and a sacred thread round his body which signifies and projects his Brahmin identity. The camera takes close up shots of the Acharya as he is respectfully addressed by the brahmins. The camera is often placed at low angle to empower his character and heighten his importance. It moves forwards and backwards to show his movements while concentrating on his daily routine. The Acharya is shown taking a dip in the village river in the morning and offering prayers to the sun by taking some water in his spreaded hands and pouring it towards the sun, which symbolizes a Brahminic tradition. His invalid wife Bhagirathi is shown in the bed from the top hinting at her being sick and vulnerable and Acharya is shown taking care of her. Bhagirathi represents a typical Indian wife who inspite of being invalid understands her duties towards her husband. She feels that a wife should eat only after husband had eaten the food. She was unhappy because they were childless and so she wanted her husband to remarry. Through her dialogue we learn that, when Bhagirathi says “A house needs a child, why don’t you get married again?” The film subtitles mention the word “daughter” instead of a “girl” as used by the text Samskara. The desperation for the child is well expressed through dialogues and emotions in the film. Though the film doesn’t show the psychological aspect which the book talks about. Then there is a scene in the film which shows Chandri running and desperately calling Acharya. It hints at the emergency of the situation. Its a hand held camera shot moving asynchronously with the subject. We hear loud sound of drum beating corresponding to her running for help, which arouses our curiosity. Thus here sound signifies an emergency situation which attracts our attention. Chandri’s gestures, mannerisms, facial expressions hint and signify her unhappiness. She appears sad and grief stricken. Both the novel and the film mention her holding the pillar. The pillar might be a symbol of support which she is craving for. Thus through such film techniques, costumes, light, sound, music etc our understanding of the film is enhanced. The film is in black and white colour, and at times the subtitles differ from the language used in the text and move away fast which makes our understanding a bit difficult but as mentioned earlier, the visuals are effective and the
film does manage to impress us with its artistic qualities. The film presents the symbols of degeneration and death like dead rats, owl, vultures flying in the sky, brahmins falling sick and dying etc. The greediness of the brahmins for Chandri’s gold is exceptionally well picturised. Above all the film remains successful in representing brahminic traditions and culture along with their hypocrisy. Silence speaks in the film and conveys a lot. The setting is apt and convinces the audience. The film is a remarkable piece of art in itself. It stands independent and yet not antithetical to the source material.

3.7 Semiotic Features of the film version of the novel The Namesake

The film The Namesake maps the lives of Ganguly family i.e. Ashoka Ganguly, Ashima , Gogol and Sonia. The chief actors playing these roles were Irfan Khan as Ashok, Tabu as Ashima , Kal Penn as Gogol and Zuleikha Robinson as Sonia. It’s a story of a boy named Gogol, who is named after his father’s favourite author Nikolai Gogol. He grows up in an Indian family in suburban America. He starts to hate the awkward name and itches to cast it off, along with the inherited values it represents. He is determined to live a life far removed from that of his parents and so he sets off on his own path only to discover that the search for identity depends on much more than a name. Mehta (2009) mentions that “As a film The Namesake is excellent in most parameters of the genre of cinema and to great extent, it catches the nuances of the text.” Inspite of the story spread across three decades Mira Nair, the director and the screenplay writer Sooni Taraporevala read the book carefully and conveyed the essence of the novel to their best. The sound track and the cinematography, the long tracks of silence and solitary dialogues bring out the loneliness of the protagonists. The portrayal of Ashoka and Ashima in the film is convincing as the lead actors of the film i.e. Irfan and Tabu have done justice to their roles. The director hits the right note from the very start in depicting the film’s central theme i.e. alienation from other cultures and one’s own. Its a deeply moving film about love and belonging, about parents and children, about how and why they clash and why they finally come together. Its about grief and loss and that’s something we can all relate to. Mehta (2009) confirms that Jhumpa Lahiri confessed in an interview that she was moved by the story Mira Nair the director, had told her. Jhumpa Lahiri finds the film compelling and having many insights into immigrant lives. The film starts with a
The scene at the railway station, where a coolie carries the luggage of Ashok Ganguly. The look of Irfan Khan largely matches with the description of the novel. However, unlike the narration of the novel, he does not have the mustache. The film does not follow the text exactly but concentrates on important portions, for eg. The meeting of the middle aged Bengali businessman and Ashok in the train. The Bengali culture is highlighted clearly through certain symbols, cultural representations, dialogues and costumes of the characters who are basically Bengalis. The music is light and most of the time reminds us of Bengal. The camera shows Ashok walking on crowded Calcutta railway station to board a train to Jamshedpur. A close up of a porter carrying his suitcase with “A Ganguly” written on it is shown. There is a big noise at the railway station created by crowded people and their rushing here and there. The scene creates an atmosphere of busy Calcutta railway station and the man Ashok is a Bengali. The words A Ganguly reminds us of a Bengali surname. The camera then takes close up shots with a hand held camera to show the glimpses of the passengers in the train. It keeps shaking and shifting very often. Then there is a conversation between a middle aged Bengali gentleman and Ashok. The Bengali accent of the man reveals his Bengali identity. For eg. instead of speaking “What” the gentleman speaks “Bot are you reading?”. The costume also reminds us of his being a Bengali. The conversation between the two is almost identical with the novel. The film also projects the gentleman advising Ashok to see the world i.e. England and America. To disagree with Ashok, the gentleman laughs and speaks the word no..no..no.. repeatedly and to emphasize what he actually meant. The Bengali gentleman signals with his two fingers raised to convey that he was in England for two years. His facial expressions while talking about clean, sparkling streets of England express his wonder and surprise about that country. The film also shows the train accident. The train is shown speeding at night and then suddenly there is a loud noise and everything is shown shaking and falling. Then finally a loud explosion sound is heard. Ashok is shown shouting out of fear. The Bengali gentleman is not sleeping on the upper seat as mentioned in the text but he is awake when the accident occurs. The bottle slips from his hand and he is shown struggling to escape and certain people are heard screaming and then all of a sudden everything is shown upside down and the lights of the train blow off. The scene is effectively shot and conveys the horror and trauma well.
Another scene which is significant and highly touching and indicative of sorrow and death is when Ashima’s brother informs Ashima of her father’s death from Calcutta on phone. The film scene shows Ashok hurrying to receive the phone. The phone ring breaks the silence of the place where they stay and also their peace of mind. Then a scene showing hustle and bustle of crowded city is shown. It is Calcutta in India. As soon as we see the noisy place, and walls displaying posters of Bengali films, the city buses moving on the bridge, we identify with it, being the city of Calcutta. Then a close up scene of Ashima’s brother with his tonsured head, wearing white clothes is shown. It symbolizes or signifies grief and death. He appears sad and is speaking hesitantly to Ashok on phone. Then the scene shifts and a lady is shown sitting silently in front of a garlanded photo. She is wearing a white sari and does not have any ornaments on her body. She appears like a widow and is grieving silently. The lady is Ashima’s mother sitting in front of her dead husband’s garlanded photo. Thus the scene is highly symbolical and conveys cultural ethos as well. The emotions and gestures produced by the characters convey a lot. They represent sorrow and death. In the case of Ashok and Ashima, it’s a tragic loss and their constant fear of losing their dear ones is also highlighted through the scene. Symbolic signs like tonsured head, white sari, garlanded photo convey meanings related to culture and traditions of India.

3.8 Semiotic Features of the film version of the novel The Guide

When the film Guide was released in 1965, it got very good response and it was India’s official entry for Oscars in the foreign language category. Ajmeri (2009) says “The film is the outcome of the efforts of the whole team or crew – technicians, actors, musicians, director, producer, singers, lyricists etc. The whole production team of the film Guide has devoted their skills in the production of the film and that is the reason, the film got several awards”. The acting of the lead actors as Dev Anand and Waheeda Rehman as Raju and Rosie was appreciated and they got Filmfare awards for best actor and actress. The music of the film was remarkable and the songs were very melodious and suggestive. R.K.Narayan the writer of the novel got the Filmfare award for best story writer for the film Guide. In the film the names of the major characters are the same as in the novel and the roles assigned to the characters are same. Ajmeri (2009) says “The film presented a specific end which turns the whole story towards spiritual direction and this spiritual aspect made it a winner for Indian
audiences”. The Film is narrated to a great extent from the point of view of Rosie, which was equally effective. The setting in the film differs and it is Rajasthan, but it helped the film as the setting was exquisite. The dialogues are remarkable and the presentation techniques such as flashback, flash forward, interior monologues and many other techniques added to the charm of the film. In 1965 Vijay Anand, the director received “Filmfare Best Director Award” and “Filmfare Best Dialogue Award” for the film Guide. Vijay Anand the director of the Hindi film ‘Guide’ and the actor, Dev Anand, were highly inspired by the novel ‘The Guide’ written by R.K. Narayan and so they decided to adapt the novel into a film. Though the writer R.K. Narayan was not satisfied by any of the film versions based on this novel ‘The Guide’, the film went on to become a cult film and won many awards and appreciations. In the very first scene, we are introduced to Raju, the novel as well as the film retains the name Raju as the Protagonist. We see him near a deserted temple on the banks of a river. A man comes to meet him. A close shot shows Raju sleeping on a raised granite slab, covering himself with a saffron cloth. When the man goes near Raju, he wakes up. The man smiles and folds his hands to greet him and speaks “Jai Ramjiki”. Here we feel the director has made certain changes to suit his need, but the novel and the film follow the same pattern. The name of the man has been changed to Bhola in the film and the name of his village has been changed to Rampuri. The transformation of Raju is the basic and an important episode in both the mediums and each portray it convincingly. When the man i.e. Bhola puts his total faith in him, Raju is shown smiling and looking at his saffron cloth mischievously and brushes his hand on it feeling happy and proud. At the same time a temple bell is heard ringing. This hints at Raju’s gradual transformation from a guide to spiritual guide. The smile on his face and his brushing his hand on the saffron cloth and his eye movements and gestures suggest his being proud and victorious of being accepted as a guide. The camera takes the shot from low angle and heightens his importance. Further a close up shot shows the man sitting one step below the place from where Raju is sitting and inquiring about the new place. When Bhola questions Raju about his identity and his future plans, Raju starts pretending and evading unwanted questions while talking philosophically. This act of his shows and signifies his insecurity, fakeness and hypocrisy. He starts talking about destiny and mesmerizes the poor man into believing whatever he says. Bhola the poor man uses the word ‘Mahatma’ as a mark of respect for him. This projects how the fake Raju now
becomes a spiritual guide. Later when the man relates his problem in detail, Raju is shown yawning and uninterested in his long talks. This indicates his carelessness towards Bhola. Raju somehow stuns the poor man by guessing his real cause of worry and offers to help him out later. He asks him to bring his sister, who is unwilling to get married. At this point Raju puts on an attitude of a real guru and guide and swings the saffron cloth to his shoulder. This points at his fakeness once again. He tells the man to bring his sister and adds that “probably this Mahatma can play some miracle”. This suggests at his wanting to take a chance and become a real Mahatma. Bhola’s innocence makes him more gullible and Raju takes full advantage of it. Raju’s lies and pretension is expressed through words in the novel and the same is conveyed through visuals in the film. Raju makes several eye and hand gestures in the film and also tackles Bhola shrewdly and tactfully. Bhola’s devotion and trust in Raju, fuels the sudden transformation of Raju. Infact the scene is a beginning of new avatar of spiritual guide or Mahatma in Raju’s case. The setting is a neglected temple in the background which is common in both the novel and the film. Raju’s saffron cloth indicates or suggests what his identity would be in future. Bhola is recognized by his ordinary clothes and the local language he speaks. The dialogue spoken by the lead actor, Dev Anand i.e. “Probably this Mahatma can play some miracle” indicates his intention or ambition for future. Thus the scene is highly suggestive and symbolical and conveys several meanings which are to be understood by us. The film presents Rosie’s past from Rosie’s point of view as told to Raju’s mother. The film uses flashback technique to throw light on Rosie’s past. This is a useful technique of filmmaking which involves a shot or a sequence of shots that transport the actions of the story into the past. The flashback throws light on Rosie’s past and shows how it affects her present. Rosie narrates her past to Raju’s mother. Rosie’s face gradually fades out and the transition begins. Thus the film presents Rosie’s life as Dev Dasi’s daughter and events leading to her marriage to Marco. The episode of cobra dance which is mentioned in the book in a few lines is captured on a grand scale, making it one of the most appealing scenes of the film. The novel describes Raju taking Rosie to see a cobra dance. She is fascinated by the cobra raising itself and darting hither and thither and swaying. Rosie stretches out her arm slightly and swayed it in imitation of the movement. She swayed her whole body to the rhythm – just for a second Raju watches her and tells that she was the greatest dancer. The film scene on the other hand is musical, colourful and suggestive of the same passion for cobra dance in
Rosie. The visuals convey the entire idea and much more to the viewers delight. The film scene has an elaborate cobra dance sequence along with flute music typically suited for the cobra dance. The music provided by Sachin Dev Burman is outstanding, situational as well as appealing. Rosie’s wonderful black and red costume and elaborate dance sequence is eye catching and shows her passion personified. The scene has been extended to suit the director’s requirement and adds to over all musical, visual and commercial appeal of the film. The scene conveys Rosie’s passion for dance, her liking for cobra and its swaying at the music of the flute and Raju’s discovering of Rosie’s dancing talent. The film Guide thus with its visuals, costumes, sound, music, songs, exquisite settings in Rajasthan and surrounding villages, acting etc captivates the hearts of viewers, and remains independent in its artistic achievements as well.

3.9 Pedagogical Implications of the Interface between literary text and film

It was with the novel that cinema developed its strongest bonds in terms of its plot construction, characterization, setting, dialogue, narrative, scheme and in its use of time and space. Prominent film theorists’ right from the start of film theory talked at length about the interface between these two mediums. Film theorists like Bela Balaz, Siegfried Kracauer, Jean Mitry and Andre Bazin discussed this interesting juxtaposition of literature and film. Most of these theorists however took extreme positions vis-à-vis film adaptations of literary texts. Two opposite opinions dominated these discussions – first that cinema should not borrow from literature and should strive to create its own material as dictated by the requirements of its medium. Second, that film should necessarily render literary classics on to the silver screen. The second opinion was further divided so that while some theorists felt that adaptations should not temper with the original, others were of the opinion that only those works should be adapted which were visual in their appeal. Film studies have long considered the process of adaptation noting its importance in the film industry and considering it as a film genre. Key themes include a discussion of fidelity (or lack of fidelity) to an original work and focus on medium specificity (what a film can do that a novel/play/computer game cannot and vice versa).
Now there is growing recognition among educators of the need for establishing practical pedagogical approaches that facilitate the development of literary understanding. Literature exposes students to complex themes and fresh, unexpected uses of language. A good novel or short story may be particularly gripping in that it involves students in the suspense of unraveling the plot. Similarly a film based on it can also provide students with the access to the culture of the people whose language they are studying. Language acquisition can also be stimulated through appropriate ways. Literature provides meaningful and memorable contexts for processing and interpreting new language. Literature expands students to explore awareness by asking students to explore certain sophisticated uses of language. Literary texts or films based on them are often rich in multiple levels of meanings and they demand that the reader/viewer learner is actively involved in ‘teasing out’ the unstated implications and assumptions of the text or the film. This helps in development of students interpretative abilities. Literature or film based on it may prove beneficial in the classroom in that it can help to stimulate the imagination of our students, to develop their critical abilities and to increase their emotional awareness. If we ask students to respond personally to the text or the film, they will become increasingly confident about expressing their own ideas and emotions in English. They will feel empowered by their ability to grapple with the text or film and its language, and to relate it to the values and traditions of their own society.

3.10 Conclusion

To conclude this chapter the Researcher feels that Multimedia can be used to develop active learning. There is active participation on the part of the learner as opposed to passive learning, listening to lectures and demonstrations. It can stimulate the students’ mind and encourage learning through all senses because multimedia can combine many media together. Physiologists acknowledge the importance of interactive process of knowledge retention. Multimedia generates a lot of excitement as a learning tool. It crosses traditional boundaries of school, workplace and home and enables learner to choose their learning materials, in their own time and at their own pace.
Nowadays there are so many new devices through which modern teachers can give good education to the future generation. When teachers will provide good instructional material or good strategies of teaching the output of the class will also be good. The teaching strategies are directly influenced on the achievements of the students or the learners. Modelistic approaches are basically dependent upon the new technique as well as the new process of teaching.