

## Conclusion

The present endeavour relates to the so far perceived understanding in the field of adaptation studies. By opting to analyse the insights of adaptation works performed on Girish Karnad's *Naga-Mandala* by Neelam Mansingh and Deepa Mehta, the hypothesis is proposed to the dynamics of exchange within word to image, in which each depiction carries its own authentic existence. Supported by Sarah Cardwell's comparative theory of adaptation and Gerard Genette's mechanics of narrative, the study necessarily has involved a comparative vision to analyse the meaningful and deep motifs in different mediums of adapted work.

Challenge, to the conceptual framework of Sarah Cardwell theory and Gerard Genette's mechanics of narrative, proposed in this thesis arose in the process of illuminating areas of adaptation work in different mediums. The challenge has been in the form of a concern that application of a theory to a performance would inevitably render the whole study clear or not. However the comparative theory and the mechanics employed to unravel the various facets of adaptation process seems benefiting both at conceptual as well as comparison level.

The task of comparatively evaluating the three artistic mediums of communication leads to valuable insights regarding the concept of adaptation itself. After theorizing adaption in the first chapter, in chapter two, the analysis begin with the actual text of the play in English by Girish Karnad. Through *Naga- Mandala*, Girish Karnad austerey examines the voiceless mental and physical pain of Rani, the protagonist, whose conscious and unconscious mind is habituated so completely that she sees herself and the world around her only in a way a man would like her to see. While, generic level reflects on the mythical and folkloric theme, the authorial level conveys Karnad's feminist and cultural concerns within the story. The medium-specific demands signify the narrative manoeuvres employed within the nexus of the text. Karnad's concern has been the objective portrayal of myth (generic) serving as an integral part to the story of a woman overwhelmed in the quest for identity, empowerment and self-actualization, in a mechanized and constricting society (authorial). With the help of the Naga, Rani actuates her until then passive spirit and

finally symbolic world and the personal world amalgamate in the ending of the play (medium-specific). The technicalities of the text become the task for Gerard Genette's mechanics of the narrative to handle individually at-order, duration and frequency levels.

The third chapter carries forward the adaptation analysis in the theatrical domain. *Naga-Chayya* by Neelam Mansingh Chowdhry aesthetically enliven the story of Rani by gifting the textual words a live performance. Expert characters with striking performances carry forward the story of Rani to new associations and meanings. As patterned, the new Punjabi script also falls under the microscopic eye of the Sarah Cardwell's comparative theory. At generic level, concerns of the epic theatre in context of alienation effect and ambiguous ending are scrutinized while authorial level successfully explores the concept of womanhood, power of imagination and the freedom while employing the power of images, metaphors and trends of fusion theatre. Neelam's theatre adds to Karnad's writing a musical impact by bringing in *naqqal* performers and their highly intricate gestures and appearance. Thus the theatrical adaptation further helps in colouring the textual portrait of the story of Rani with new vigour, life and meaning. The technical mechanics allows better to perceive difference between the textual and theatrical performance. The duration of the script changes from two months of textual coverage of ninety minutes of power-packed performance. Order within character and dialogues makes a substantial change in the staged performance.

About the film adaptation by Deepa Mehta in the fourth chapter, the scripted text distinctly changes from words into images. Rani livens up in Preity Zinta and Appanna finds his portrayal in Vansh Bhardwaj. Milieu of the story changes from Kannad to Punjabi diasporic Canadian set-up. Forwarding the comparative adaptation process, a new independent transnational genre is maintained through the narrative of the cinematic script. While the themes of migration, isolation and identity proceeds down the structural narrative, the critique of patriarchal societal set-up continues to inspire from the original textual narrative. Deepa Mehta adds to the cinematic display many distinctive techniques like usage of polarities, symbols, humor and spatial arrangement to provide a new focus to the movie. Just as everything else, the technicalities of a movie vary considerably with regards to a text or a theatre. For

instance, while six months long shooting effort completed the movie but the screen covers the entire duration of the story within one and a half hour. The order of the story also lingers between mythical and reality thus disturbing the chronological flow of the storyline. Typically, Deepa Mehta relates a slice of her own Punjabi culture inside and out as this story of arranged marriage moves from ceremonial bliss towards wilful gloominess, to the final recourse in employment of myth, magic and fable. Honestly, the film is an emotional and technical mess- colour scenes abruptly alter into black-and-white without any evident significance; folklore and fancy suddenly become existent on screen without any perceptible format; and reality swings from scene to scene, like walking on quicksand.

Different adaptations of the play *Naga Mandala* are analysed in the last section of the thesis. Indifferent to certain limitations and loopholes in each depiction, each adaptation stands apart with its own individual and naïve interpretation. One can wrap up by passing the judgement that Neelam Mansingh lacked in novelty while Deepa Mehta lacked in clarity. However on the positive side, Neelam Mansingh scores high on aesthetic quality and performance, while Deepa Mehta scores in intentions of the story and novelty of the theme.

As a final note, this thesis wraps up with the thought that in approaching adaptations we need to avoid reductionist approaches to the texts in question. Adaptation is obfuscated as a procedure and an inventive practise as an artefact. In *The World Viewed*, Stanley Cavell suggests that films, theatre and literary texts are art, and, he argues, the only legitimate response to art is more art and not a step-by-step program. A pioneering advance to adaptation, whether by a single playwright or a self-devising group has the prospective to reinvigorate not only an individual practise but also an entire creative production. Entire literature bear witness to the fact that every text has its roots in precursor texts. This observation stands true because each writer interpret accounts in novels and a range of new media, observe television, films and other theatricals and so automatically their new works bear unrewarding inter-textual relationships to a whole range of antecedent texts.

In other words we are arguing for a revised approach to adaptation studies that takes into account the ways in which the different media contain structures and constraints unique to a particular medium, while recognizing that these differences remain indeterminate and flexible relative to surrounding environments. Thus an analytical model may be suggested here that offers on the one hand a heuristic that could be used in teaching adaptation but at the same time one that might remain open to further developments and inevitable changes that affect our intertextual media landscapes. Each work of art exists on many levels and suggests a great deal of interpretative possibilities which make it timelessly open to different approaches.

The analysis mirrors the fact that though adaptation studies seem somewhat minor or peripheral in the wide scan of literary studies but in reality literary adaptations have their own entity though inspired by or based on an adapted text but resulting in something very different and creative. This study considers that these works adapted from literature are now part of our readily experienced day-to-day literature, and for that reason deserve the same attention and respect we generally give to the literary culture. People, who love words, are meant to love books and novels but they should certainly try to experience and accept to love other media either in form of films, operas, musicals or even videogames. The point is that the supply of oxygen is necessary for living, its source of supply whether environment or a piped oxygen cylinder is unimportant as both sources have its own utility. Similarly, the supply of healthy literature should be welcomed, whatever the media possibility is. So, there is no need to denigrate words that are *heard* (and visualised) in order to privilege words that are *read*. Moreover, works of literature can have afterlives in their adaptations and translations, just as they have pre-lives, in terms of influences and models.

This effort is not unaided in wanting to mount a defence for adaptations. Julie Sanders ends her new book called *Adaptation and Appropriation* with these words: “Adaptation and appropriation ... are, endlessly and wonderfully, about seeing things come back to us in as many forms as possible” (160). The storytelling mind is an adaptive method—whether making way for itself in print, on stage or on screen. Terry Pratchett puts it beautifully in his fantasy story, *Witches Abroad*: “Stories, great flapping ribbons of shaped space-time, have been blowing and uncoiling around the

universe since the beginning of time. And they have evolved. The weakest have died and the strongest have survived and they have grown fat on the retelling” (13).

This desire to transfer from one medium to another has become so common that it actually mirrors the way human imagination works. Even great inventions, discoveries and masterpieces connect together millions of pre-existent ideas in the world of imagination to procure something divinely pristine. Accordingly, new and improved creations for much better suitability to a given surroundings find their way through adaptations. Thus summing up, the field of adaptation studies excels not only as a prominent academic genre, but also as a major cultural practise which embodies the chief trends of human culture from past ages to present.