CHAPTER I

Theorizing Adaptation

The word adaptation finds its origin in the early 17th century Latin word *adaptare* which means to 'fit in'. Merriam Webster's dictionary defines adaptation as "something that is adapted; especially: a movie, book, play etc., that is changed so that it can be presented in another form" (14). The Word origin and History section of Dictionary.com in web describes adaptation as "modification of a thing to suit new conditions" (n.pag). Adaptation by Christina Hamlett in eHow website reads as, "an adaptation is a story that is derived from a previously existing plot and reconfigured to fit in the requirements of a different medium" (n.pag).

1. Defining Adaptation

Linda Hutcheon, a prominent Canadian theorist has written a very detailed theory book, *A Theory of Adaptation*, regarding the adaptation process, in which she defines literary adaptation from three interconnected perspectives. According to her the first perspective adding on to the concept of adaptation is it being seen as a "formal entity or product... an adaptation is an announced and extensive transposition of a particular work or works" (7). This explains that the process may involve a change of medium (a play to a film) or genre (an epic to poetry), or a change of context, where with varied point of views the interpretations differ. This transposition can also include a shift in ontology from the real to the imaginary, from a historical account or biography to a fictionalized narrative or poetry. For instance in this attempt the play *Naga-Mandala* changes medium from text to the film screen and accordingly, a fictionalized narrative of the film adapted from *Naga-Mandala* adds on to its interpretation the point of view of a Canadian immigrant girl suffering financially, psychologically and physically.

Secondly, Linda Hutcheon visions adaptation as "*a process of creation*, the act of adaptation always involves both (re-)interpretation and then (re-)creation; this has been called both appropriation and salvaging" (*A Theory of Adaptation* 8). For every aggressive appropriator ousted by a political opponent, there is a patient salvager.

Vishnu Sharman, an adapter of mythical and historical fables for children and young adults, has said that he was motivated by a desire to preserve stories that are worth knowing from manuscripts as old as Rig-Veda. He through his *Panchatantra* tales passes on wisdom to children. But in this process, he adds on his own innovative imagination ranging from making animals speak to trees imparting wisdom and is thus able to lure his young audience. Film adaptations of traditional oral legends of India like *Mahabharata, Ramayana*, *Jodha Akbar, Jhansi ki Rani* are also seen as a way of preserving a rich heritage in an aural and visual mode. In this attempt also, Girish Karnad while taking inspiration from ancient folk-lore has given it a modern depiction in the form of the story of Rani. Further, Deepa Mehta provides a fresh outlook to this folkloric story but the central issue regarding the critique of the conservative societal structure continue to prevail in both.

Linda Hutcheon points out the final perspective area in the concept of adaptation, that is, of its "*process of reception*, adaptation is a form of intertextuality: we experience adaptations (*as adaptations*) as palimpsests through our memory of other works that resonate through repetition with variation" (*A Theory of Adaptation* 8). Adaptations always reflect the presence of the prior text just as an older manuscript has new writings on it. For instance, Neelam Mansingh's *Naga-Chayya* and Deepa Mehta's *Videsh-Heaven on Earth* certainly reflect the inspirational presence of Girish Karnad's *Naga-Mandala*. Linda Hutcheon correctly summarizes the process of adaptation in her book *A Theory of Adaptation*, as follows:

> An acknowledged transposition of a recognizable other work or works. A creative and an interpretive act of appropriation/salvaging. An extended intertextual engagement... (8).

After analysing all the perspectives underlying the process of adaptation (transposition, creation and reception), it becomes very obvious that every basic stream of knowledge preaches adaptation in one way or another. For instance, Biology teaches that organisms adapt, Sociology asserts that people adapt and above all, it is a fact that even thoughts and ideas can be adapted. So it would not be wrong to take a broad view that adaptation is a cultural practise, reigning within entire human existence. To study

the entire cosmos surrounding the adaptation process is not required for this analysis and so the focus has been reserved on one among many cultural practises, i.e., literary adaptations and their comparative significance.

No doubt, adaptation from one art into another art has been a recurring and a popular practice since ages so accordingly literary adaptation from one genre into another medium is also a persistent practise. As old as literary adaptation process is, an easy example can be traced in the works of legendary playwright William Shakespeare. He was one great writer who not only conveniently depicted his civilization's stories from page to stage but made them comfortably accessible to a whole new generation of audience. Along with him many biggies like Aeschylus, Racine, Goethe and da Ponte followed his footsteps by relating familiar stories in new forms. Actually, humanity at stretch, generations after generations has been witness to this frequent practise of borrowing or inspiring. Beginning from the Victorians to the current age of Post Modernity, every age has encountered the massive colossal influences of this practise. The routine of Victorians included adapting everything and possibly in every direction, including the stories, novels, plays, operas, paintings, songs and dances which were frequently being adapted from one medium to another and then back again. This habit prevailed among Postmoderns, which included even more new material at disposal ranging from not only the film, radio and many other electronic media but also theme parks, chronological performances and implicit authentic researches. (Linda Hutcheon *A Theory of Adaptation*)

In regards of the above generalisations, no doubt, the trend of adaptation criterion score as an integral characteristic of literature writing. But typically, literature has been thought of as, single stage art form: what is read or interpreted is what has been created by the originating artist. This assertion pursues many significant inferences. The first implication being that the work is thus an authentic conception by that particular artist. Again, this inference is self-contradictory as to term any text as entirely original do not follow the pretext of any literary writing. Even the most creative of the novelists, like Salman Rushdie has been initiating the claim that stories get told and retold over and over again. As he mentions in *Haroun and the Sea of Stories* that every story bears its origin in older stories.

In addition to the implication of originality, there is one more implication attached while considering literature as one stage art work. It is the view that whatever has been put down by the artist will be exactly received as it is by the audience. Again, this implication turns out to be a big fallacy because in fact this is not the case as many outside agencies tag along with the piece of work to add on to the overall meaning formation. Editors influence, directors mediate, designers modernise and media critics criticize a piece of work to voice out what has been untold by the original artist. Consequently, these implications force to reconsider the time-honoured consideration of tagging literature as one perfect stage art form.

These inconsistencies regarding the whole issue not only lead to generalise literature as a two–stage art process but also recognize the creative insight of the audiences in analysing art and henceforth creating fresh meaning formations. Linda Hutcheon writes in this context, "Just as the experience of literature is made possible for readers by the writer, in conjunction with a team of professional and creative people, so, arguably all art needs its audience to *be* art; the un-interpreted, un-experienced art work is not worth calling art."("In Defence of Literary Adaptation as Cultural Production")

This entire discussion towards considering literature as a two stage art process certainly makes plausible way for allowing general acceptance for literary adaptations. This includes cases where a text is adapted from page to stage or screen and rejuvenated with a new breath of life, by an entire team of directors, editors, musicians, technicians, designers, media-partners and many more collaborating members. Sadly, in spite of its much usage and influence in both academic criticism and journalistic reviewing, contemporary popular adaptations are most often looked down upon as derivatives secondary and culturally inferior. Film adaptations are disgraced by stoning out harsh words like: 'tampering,' "interference," "violation" (McFarlane 12), "betrayal," "deformation," "perversion," "infidelity," and "desecration" (Stam *Literature and Film* 54). James Naremore disregards the transfer from the literary to the filmic, tele-visual or theatrical as "a wilfully inferior form of cognition" (129).

Actually, to accept this fact that adaptation is an omnipresent practise is unacceptable to those who firstly resent the financial triumph associated with this

practise. The money business this process is churning has been making the masses ignore its real positive worth on one hand, and is arousing jealousy among its opponents on the other. For instance, even prominent critic Virginia Woolf fails to acknowledge adaptation process with the actual status it deserves and calls literature a sufferer and prey of the new visual medium which, according to her, is nothing but a leech.

Actually to appreciate an adaptation with its true worth one has to shed behind all the derogatory considerations associated with it and sincerely analyse its true merits. For instance to compare text with cinema, one should not look down upon cinema as a prey to the former but appreciate the innumerable symbols for emotions in this tele-visual medium that has so far failed to find an expression in words. Things or emotions may be same in cinema but the real significance lies in difference in delineation and experience.

There is no shortage of substance in works of adaptation but their open and blunt claim to the source text is their one of the many shortcomings. This open claim automatically makes literature lovers raise their standard bars to a higher level. The next reason maybe because literature is considered as a senior art form in comparison to the medium of adaptation, as the argument of Robert Stam reads in his essay "Beyond Fidelity: The Dialogics of Adaptation", "Literature will always have axiomatic superiority over any of its adaptation because of its seniority as an art form...But this hierarchy also involves iconophobia (a suspicion of the visual) and logophilia (love of the word as sacred)" (4).The issue has been that the section of audience who are sacred lovers of the written word, no matter how much an adapted work tries, always have feeling of dissatisfaction and resentment and so come up with much negative observations regarding adaptations.

In spite of all this negativity, the process of adaptation has been not only omnipresent in our culture but is increasing constantly with a heavy fan-following. There are many reasons for this appreciation, the major being the surprise factor which an adaptation adds on to the original creation. It is always exciting for the audience to watch out the additions and subtractions done to the original source work. Not only does the audience seek curiosity in the adapted work but for the adapters also, the

process is no less thrilling. Adaptation process brings two way thrills, where on the one hand recognising the novelty and remembering the original makes way for intense pleasure while on the other hand the thought of risking with an old topic arouses a risk bearing experience. However, in spite of all these issues, the adapters are no less smart as they enter only in safe bets. A fit example seems in quoting the example of nineteenth century famous opera composers who in order to continue their popularity trend always chose to adapt only financially successful plays. Even Bollywood and Hollywood industries also do not hesitate to adopt the tried and tested method by adapting only from popular literary works.

All these above examples seem to create a notion that the adaptation business is a route to ensure ready-made success but like every coin has two sides this easy sounding route to success and money also includes many cautious choices. The first step is the choice of the material or content for adaptation.

2. Content of Adaptation

The flow of ideas has no definite obligatory route which means that an idea budding in one's mind can often take birth in some other's mind also. This relays the fact that there is and will never be any copyright on ideas. However to defend the particular expression of ideas is lawfully possible and herein lies the whole base line for adaptation construction. Adaptations follow this said doctrine that form (expression) can be detached from content, something that is resisted by both semiotic and aesthetic theories but accepted legally. So while content is rightfully secured in adaptation process, form and pattern is altered to avoid legal hassles.

There is not much to question or compare about the form which is transformed and is new. It is the relocated and the reassigned "content", wherein lies the much expected arguments. The content, much like in any other style of genre is always the "spirit" of the work. The team of many professional critical reviewers and even audience member's resort to the subtle perception of the "spirit" of a work or an artist that has to be sincerely captured and conveyed in the adaptation process for it to be a successful one.

The relocated content is created by the corresponding sign systems ranging from- its theme, actions, characters, procedures, inspirations, symbols, perspectives, imagery and so on which mediates the story to an altogether new appearance. The story becomes the central nucleus which is transposed across different media and genre in formally different ways.   Each of these individual ingredients is decisive and is judged upon consciously by adapters and by theorists. In addition, the different ingredients of the story can also be reformed or summarised or translated.

To begin with the most basic element of the story adaptable across mediums and genres is the theme. Further even characters, too, can obviously be transported from one text to another, and indeed act as a significant factor in engaging the imagination of the audiences. They also carry forward the rhetorical and aesthetic appeal of both the narrative and the performance. In addition to characters, there can be drastic changes in the adaptation process involving mostly the plot ordering. The rapidity of the story can be compressed or expanded and even alteration in point of view can lead to major differences .Perfect example featuring such drastic changes has been the novel *Devdas* by Sharat Chandra Chattopadhyay which is cinematically portrayed almost six times , which by the time it reaches its sixth version sustains nothing of the real story. Focalization, point of departure, conclusion also totally transfigures in the adaptation version.

In addition, the content does not limit itself to the arrangement of the concerned basic story or the theme but components like subjective pointers, form, style and tone also have to align suitably to the section of content to possibly accomplish the job of a successful attempt. Each of these subjective indicators is capable enough to successfully uplift the content of a work or individually become responsible for disappointment. An instance where all the three pointers successfully make the adaptation a complete winner is the filmic version of William Shakespeare's *Othello* by director Vishal Bhardwaj in *Omkara.* Style has been changed from royal demeanour to one of rugged and traditional bearing and tone from fluent, high class conduct to *desi,* uneducated and nasty appearance and language. Another recent successful example can be found in the film *Two States* by Abhishek Verman based on Chetan Bhagat's book.

Consequently, each style opts out its own criteria and effects different segments of the component. Adding to this are the different choices of the narrator and his point of view which brings about a change in the content of the adaptation. Further, each style involves a diverse type of engagement on the part of both audience and the adapter. As Linda Hutcheon states in her book *A Theory of Adaptation*, "being shown a story is not the same as being told it—and neither is the same as participating in it or interacting with it, that is, experiencing a story directly and kinaesthetically"(12). With a change in form from a novel to a film, radio performance, ballet or a stage play brings considerable change in both the depiction of story and its receiving. Hence, an adaptation is a derivation that is not a derivative—an effort that is second without being secondary and it is its own palimpsestic creation.

Evidently, as we come across multiple adaptations from one art to another, the adapters along with adapting the work have been diligently responding to the accompanying task of making it an individual and independent creation. Nevertheless, a contradictory behavior can be cited on the part of the critical theorists who on one hand have been mostly appreciative towards musical adaptations like Ballets or Operas but on the other hand raise their moralistic speeches in the case of film adaptations.

This discussion certainly prepares the base for trying to analyse the reasons for plunging into an adaptation activity which has always been a favourite issue for controversies and arguments. Indeed, curiosity mounts regarding the motives behind the option of such an attempt where battle with critical reviewers and moralistic prudish leaders is unavoidable.

3. Cause of Adaptation

The conservative sections merely dismiss the motive behind an adapter's choice for adaptation as an opportunistic and mercenary attempt but factually there are certainly some other plausible reasons to share. Actually adaptation is reappearance but reappearance without any imitation and the possible reasons behind this evident reappearance may include as Linda Hutcheon writes: "the urge to consume and erase the memory of the adapted text or the desire to pay tribute by copying... 'contested

homage', Oedipally envious and worshipful at the same time" (*A Theory of Adaptation* 7). Detailed explanation of the causes follows the section given.

The economic quotient

In the last two decades the instances of adaptations have become so common that it actually has been out-numbering original narratives and thus have negatively affected the creative impulse associated with adaptations. Apparently, this incessant deliverance of adaptations has led the spectators suspiciously consider the economic lures behind such prompt extrications. For instance, to cash upon the religious sentiments of Indian audiences there have been filmic copies as well as cartoon characters of much revered mythical characters like *Ganesha, Hanuman, Krishna and Bheem.* Further banking upon the popularity of superheroes in video games we have Hollywood filmic heroes like *Batman, Superman, Spiderman* and Bollywood Hero's like *Shaktiman, Krish* and *Ra.one*. The reason judged behind this opportunistic behavior is that as media techniques like films, cartoon productions and even operas and ballets are highly expensive concerted art mediums and so obviously their owners would not take a risk with such heavy budgets involved. As such they look out for safe bets and effort to work upon only successful creations.

Peter Reynolds agrees that there are sound economic reasons for adaptations as well as aesthetic ones:

> By choosing a play based on an existing text ... something of the risk involved in commissioning new writing for the stage could be removed or at least moderated. If the text to be adapted was a novel, especially one already established as popular fiction or with a place in the literary canon... a potential audience might be supposed to already exist (6)

Malcolm Bradbury commenting upon the limited budget propositions involved in Film and T.V series remarks:

> When you are writing a TV script, it is like sitting in a taxi; the meter is always running, and everything has to be paid for. You can always see the price turning over everywhere you go, or the difficulties of

performance and production; that is the art of writing for the medium (98)

With such heavy budgets involved in this entertainment business, it is but natural that everything involved comes in limelight- the big money, big directors, big stars and finally big success. So it is no surprise that economic lures accompany every step of adaptation process.

New forms and new meanings

More than just being an attempt to make easy and quick money, instances of adaptations can also have creative desire as its motivating factor. There are cases when adaptations rise above the stereotypical standards, of being referred as mere peripheral and minor, and endeavor hard to reach something substantially significant. At times adaptation allows new meanings and connotations to pour in and thus help in forwarding the original work to the newer generation with more gusto and vigor. Not only does the meaning get a reformation but the instances can also help to display newer forms of techniques, performance or style which can again become as a milestone in this academics. In respect of theatre and cinematic mediums, this idea leads to wider implications as it paves way for highly imaginative and innovative approaches to style and performances. This forwards the trend of experimentation and novelty among artists to make efforts to portray something different and unique.

All art comes from art

The next basic reason behind adaptation activity can be traced within the axiom by distinguished writer T.S. Eliot who made a fearless judgment that all art has been derived from other art. This proverbial saying is at times literally taken up by some art practitioners. In this context, adaptation becomes one among the many other popular creative ways like imitation, allusion or parody of deriving art from art. This substantiates the point that historically established standard of borrowing and stealing becomes the inescapable yet valuable part of the literature world. Nothing is individual or alone in literature instead every single work finds its inspiration, references, examples, instances in an already existing work. This fact is true about every literary creation even if it is claimed as an adaptation or not.

Even in cases of crucial theories or models named after prominent intellectuals with severe authorization rights, there do pervades an inspiration or the basic treaded line of thought, which series the work with an already existing concept.

Personal and Political reasons

At times some texts or scripts converse so austerely that an artist would love to relive it in its personal style. At times these desires get restricted only till the fanciful state but at other times it actually gets its new and refreshed uprising. This covers many personal choices like firstly the very decision to actually revive a text and then choosing an appropriate medium for adaptation. At other times the cause for an adaptation may be a sort of tribute to great playwrights. A befitting example can be set in the works of William Shakespeare whose works have been excerpts for many as favorite tributes. He has been considered as a milestone for adapters to finally relive and recreate.Paul Dehn, Suso Cecchi D'Amico, and Franco Zeffirelli were directors who would have gone wordless without Shakespeare. Even Bollywood industry has gained inspirations from him in since the times before partition. "The Merchant of Venice" saw its Bollywood look alike in *Savkari Pash* (1925) and *Zalim Saudagar* (1941). "Hamlet" saw many Hindi adaptations in *Khoon- Nahak* (1928), *Khoon-ka Khoon* (1935) and recently in *Haider* (2014). "The Comedy of Errors" saw its adapted version in *Do Doni Chaar* (1968) and *Angoor* (1982). "Macbeth" saw its Bollywood adaptation in *Maqbul* (2003) and *Omkara* (2006) is based on "Othello".

These adaptations like other usual adaptations also have the chance to either replicate as it is or widen the social or cultural status of the choice as per their personal motives. For instance in the play, *Naga-Mandala*, attempted in this research in its cinematic version by Deepa Mehta goes much beyond the script to portray the sad plight of the girl protagonist. The social issue of gender discrimination has been combined with political agenda of dislocated diasporas and issues concerning immigration. Postcolonial dramatists and anti-war television producers have similarly used adaptations to defend their political interests. Presently, this kind of political and historical intentionality is of great interest in academic circles and along with it many other kinds of personal and distinctive motivations are also under close surveillance.

Beside these reasons there can also be other legitimate motives behind the process of adaptation, but none of the reasons in any way becomes the cause for hindering the omnipresence of adaptation in the contemporary culture. It is with this irresistible presence of adaptations that the present era gets highly influenced by the diversified appeal of the academics of adaptation. This certainly makes the next step in the chain of this investigation to review the appeal of adaptations.

4. The Appeal of Adaptations

The constant pessimistic reviews exhausted against adaptations as shadow copies or secondary performances have done little harm to the ever continuing process of adaptation. The masses in large numbers have and will always enjoy adaptations. These audiences include preschoolers who are addicted to watching cartoon adaptations of *Batman, Superman, Hanuman* or *Chotta Bheem* or love going to see mega-adaptations of children's books (*Noddy Live!* [2004] in vast arenas. Adults are just equally obsessed to what have been called "sagas"—narratives like *Mahabharata, Jodha Akbar*, *Maharana Pratap* or *Star Trek* that span several media (film, TV, comics, novels).

An important factor behind this popularity of adaptations among the masses is the conjoining of two opposite poles together. These two poles are, on the one hand, the wish to return to the known pattern, while on the other to escape it by a new deviation. Fortunately, adaptations accomplish both requirements at once. Adaptations are never without a variation which is the surprise factor added upon to the conservative comfort of familiarity for the audiences. Apparently, adaptation is invention but not imitation; there is a surprise factor which imbibes in itself new narrative colours, new points of view, and new focalizations to the existing text. This desire to copy or imitate something also exists even in humans and is supported by Walter Benjamin's 1933 essay, "On the Mimetic Faculty," where Michael Taussig has argued that the human urge to behave *like* something or someone else grades a contradictory competence to be other (19). His anthropological study of the power of imitation is focused on how a society can uphold likeness through alterative (129). He terms the mimetic faculty as "the faculty to copy, imitate, make models, explore difference, yield into and become

Other" (xiii). So very easily this genetic characteristic of humans gets appreciated through the medium of an adaptation.

Unfortunately, at times this factor may create real problems. For instance, while dealing with religious texts or figures certain levels of complication may arise for the adapter. At times films are based on such events in the history which make people emotional and aggressive and so even a slightest hindrance to the authenticity of such narrative seems unbearable. For instance, the publication of Salman Rushdie's *The Satanic Verses* (1988) ,Bapsi Sidwa's *Ice Candy Man* or Khuswant Singh's *The Train to Pakistan,* Shekar Kapur's *Bandit Queen* and *Black Friday* are such filmic versions which ended up hurting a lot of religious sentiments or reviving the sad and difficult memories for the audience. This is because Indian audiences include a large portion of non-educated sections which are highly traditional and custom-ridden. For such audiences, these texts instead of shaking them off their stereotypical emotions rather make them more critical. But at other times adaptations, positively, shake up the balance between elements, like precedence and power. It not only gives significant voice to the forgotten but important issues or issues needing urgent attention, but hail the power to subvert both official and artistic identity and thereby shift power relations

Another look out for the cause behind the popularity of adaptations lies in its ability to provide an after-life of fame to a forgotten or until now unattended tale. It helps in keeping a prior work alive and refreshes it. So adaptations allow ideas and stories to propagate and infect the minds of audience for further new ideas and thus resulting in a new change or one can say birth of a new adaptation.

Unfortunately, at times the censor boards for some ulterior motives ban adaptations, which otherwise for audience might have been a comfortable and knowledgeable experience especially for those who do not have access to the original text. They always suspect the feelings of the audience and their maturity to handle important and grave issues. For instance M. S Sathyu's 1973 Hindi film *Garam Hawa* , based on short story by Ismat Chughtai is basically a sad and touching narration of the changes havocked by state practice of appropriating properties owned by Muslims. Just because of its dealing with partition issues, the film faced censorship crisis whereas on

its release, the film was well received and was a commercial success. So at times because of suspicious financial reasons censor boards do create problems for filmic adaptations. Apparently a brave effort was executed against such censor boards when a reactionary judgement was given to such unreasonable bans by high court by calling it a restriction on freedom of expression and speech.

It is also important to get information regarding what does not fall under the criteria of adaptation to know more about the appeal of adaptation activities. This is because at times some roughly written excerpts are acclaimed as adaptations and so mar its widespread appeal. So the following section deals with this problem.

5. What is not an Adaptation?

Anything that is rewritten or replicated does not follow the standard criterion for an adaptation. There are many examples where adaptations fall short in respect to their defining elements for instance, short sample music scores or small fraction of intertextual allusions fails to fall under the genre of adaptation. At times the response and review by the audience become influential in declaring a text as a true adaptation or not. Those which receive high appraisal from the audiences are automatically designated as true adaptations and the ones disliked are discarded and erased from the memory of the audience.

In this regards, for instance, adaptation of religious manuscripts and of mythical characters is a tricky one. Leaving aside cartoons where one can easily play off with mythical or religious characters like *Hanuman* or *Bheem* as they are meant to entertain pre-schoolers, the actual adaptations of such flamboyant scripts are a difficult attempt. For instance, the religious script of the legend the *Mahabharata* (2013) by Sidharth Kumar Tiwary in the new tele-visual series has reportedly gone completely disastrous. It has been reported that there existed no fluidity in production process or in reception agencies. Depanjana Pal writes in an article:

> The new *Mahabharata* – has managed to mangle the original text in the
> very first episode. The story of Shantanu and Ganga's marriage is
> missing. Satyavati is presented to us as beautiful, reckless and selfish.
> Her backstory has been edited and instead of her father, it is she who

demands her heirs inherit the throne of Hastinapur. Most curiously, the narrator of this *Mahabharata* is Krishna, of milky-white complexion despite his name and the description of the legendary deity. (1)

In contrast, the *Mahabharata* adapted by B.R Chopra (1988-1990) still reigns supreme in the minds of the audience because of its story teller Rahi Masoom Raza, who spent three long years researching the Hindu epic and analysing it with pundits made his work definitely iconic. So an adaptation with no hard work or a thorough research about the prior work is no adaptation. An adaptation which fails to forward the work suitably for a new generation portraying not only the original but something even surprisingly more important is no proper adaptation. Many failed film adaptations include *Fight club* based on Chuck Palahniuk novel, *Maqbool* based on Shakespeare's *Macbeth*.

Andre Lefevre gives a very helpful tutorial about the different basis for adaptations. Firstly, there are literary translations which according to Andre Lefevre "are, in fact, inevitably refractions of the aesthetic and even ideological expectations of their new audience" (17). Secondly, there are transcription of orchestral music which does bring change in the relationship between the public and the private. Thirdly, forms like condensations and bowdlerisations or censorings also bring out changes though restrictive ones.

At the other corner of the continuum stands, sequels, remakes, critical commentaries. The examples of these can be traced in the 'Titania', 'Queen of Fairies', 'Barbie doll', inspired by the ballet of *A MidsummerNight's Dream*, or the 'Galadriel Barbie' and 'Legolas Ken', inspired by *The Lord of the Rings* movies. In spite of all such classifications and pointers of a successful adaptation, it basically depends upon the audience who are the real reviewer's and have the final word.

6. Inter-related concepts

To discuss about the field of adaptation free from inter-related concepts and theories would be like intentionally closing one eye out of the two. Just as adaptation as a process works on the tenets of interrelations and associations, similarly the theory of adaptation itself interrelates and associates many concepts and theories. Actually one

has pass through many thickets and brambles of related theories before finally situating in the premises of concept of adaptation. Whenever any study regarding adaptation process begins automatically issues regarding these related theories crop up which need discussion.

Translation and Adaptations

Apparently, the boundaries between these two concepts of re-writing are not intrinsic or definite but still it is not possible to find some fine lines of confines. Popular reviewers likeably view adaptation as a creative and resourceful account of rewriting as compared to translations which tends to provide equivalence and aims at identicalness. So a dual format of aspirations builds up around these two acts of rewriting: creative independence in opposition to linguistic captivity or falseness versus faithfulness. In this regard while on one hand translations are considered easier as these require less of creative impulse but on the other hand gain influence as true and genuine incarnations. In the case of adaptations, it encounters the see-saw between high freedom of style and expression on the one hand and a lower dip of high criticism as mere shadow copies.

Intertextuality and Adaptations

Mikhail Bakhtin's idea of intertextuality situates its actual meaning within the word itself. The word "Inter" has a Greek origin, used for "between" or "among". "Text" simply refers to narratives meant for reading or interpreting: books, articles, newspapers, films and so on. The suffix "-ity" relates to "state of" or "quality". When assembled together, intertextuality defines itself as a quality of the association among texts. Thus intertextuality explains that each and every utterance is influenced and none of the uttered word is free to associate to its sole subject leaving aside such influences.

This idea of intertextuality certainly relates to the concept of adaptation. Actually adaptation is a specific kind of intertextuality where how one text is derived from another is specified beforehand. As Katja Krebs writes, "while suggesting something as an adaptation does not rule out either the intentional or unintentional interplay of texts in general (intertextuality proper), it does indicate that at least some of the interplay is by design and with a specific predecessor text(adaptation)" (44).

Appropriation and Adaptations

There has been much argument regarding the precise meaning and clarity of the words adaptation and appropriation. There has been, of course, some common agreement resolved concerning the meaning of these two terms. Adaptation has been frequently supposed to be somewhat nearer to the original, while appropriation is rather a bit far away. There have been quite a few misapprehensions associated with this definitional angle. The first, of course, has been that the idea of 'original' is basically invalid. The 'original' has been a concept that is entirely restricted in time and place and so can by no means be replicated accurately. The second fallacy has been one of range. It has been hard rather impossible to locate an exact point at which adaptation develops into appropriation. There has been no solitary aspect that decides whether a version of a play is an adaptation or an appropriation. Finally, in an excessive inclination to tell apart these terms, tenets of dialogue, setting, plot, casting, wardrobe, music, etc, have been considered as important signifiers notifying this decision to a large extent. So to make a distinction between these two terms, spectators must evaluate the above mentioned aspects of each production and, finally, make the choice for themselves.

Further, Adaptations and appropriations can diverge even though how overtly they declare their intertextual intentions. Lots of the television, theatre or film adaptations of canonical texts of literature frankly assert themselves as reading or re-reading of a canonical forerunner. At times this will occupy a director's personal idea and it may or may not be a cultural replacement or any change of form; at other times this act of reversion also might include change of genre, mode or context. However, in appropriations the intertextual association has been more of an engrained sort rather than being frank or overt. (Julie Sanders 1-5)

Heteroglossia and Adaptations

Heteroglossia is a Mikhail Bakhtin's concept which means that any particular text is an arrangement of one's own voice and the voices of many other texts, a phenomenon which helps in discerning social heterogeneity in terms of linguistic structuring. Considering on relational grounds, whereas in adaptation process textual heterogeneity is performed at all levels, heteroglossia functions merely as a means of

linguistic heterogeneity. However it does not, on any grounds, lowers the significance of the process of Heteroglossia. Conversely, this has allowed the process of adaption to become more direct and instantaneous by providing one more guideline to adapt and rewire the canonical text. Actually a text's openness to suitable adaptation creates a heteroglot space that makes other readings possible.

After analyzing and learning about the general adaptation process and the inter-related concepts, it would be easy to delineate it's usage in this research effort. The present study closely examines the representation of Girish Karnad's text *Naga-Mandala* in Neelam Mann Singh's theatre and then in Deepa Mehta's film, using inferences drawn from an ever-growing literature devoted to the concept of intermediality in order to understand the text's disguise as another medium. This study will focus on medium-specific features (the differences they incur and the ways to deal efficiently with them), on the issue of *genre* and its complications, and furthermore it will highlight features that are common to Neelam Mansingh's and Deepa Mehta's aesthetics.

7. Theory to Adapt

To accomplish the above said toil, a suitable theory is well founded in Sarah Cardwell's well acclaimed article "Adaptation Studies Revisited: Purposes, Perspectives, and Inspiration". Accordingly, the narrative has been comparatively analysed on generic, authorial and medium specific grounds. Gerard Genette's, mechanics of narrative including tenets of order, duration and frequency has been applied to study the dynamics of time in the narrative.

Before applying the tenets of the said theory for the actual analysis it is better to know more about the theory itself.

7.a Comparative Analysis

Sarah Cardwell's inclusive method provides critically best method to deal with adaptation process. Sarah Cardwell is an acknowledged intellectual and a writer and is presently designated as an honorary fellow in the School of Arts in the University of

Kent. Her research focuses on literary adaptation, film and television aesthetics, and comparative studies of the narrative arts.

The focus of this thesis surrounds Sarah Cardwell's essay, "Adaptation Studies Revisited: Purposes, Perspectives, and Inspiration" published in *The Literature/Film Reader: Issues of Adaptation*, edited by J.M Welsh and P.Lev in 2007. In this essay she writes that to narrow down the focus on fidelity concerns regarding adaptation, invariably lead to unfavourable findings about the significance of the adaptation. This consequently reduces the possibility of responding to it more attentively. She states that this line of attack ignores the adaptation's "own agenda, its artistic choices, its emphasises and voice" (55). To respond more thoughtfully, Cardwell advises to consider adaptation's "artistic, and cultural contexts and its medium", specifically locating it in terms of three basic tenets, "its generic context, its authorial context and its medium context" (55).

Generic Context

Following Cardwell's line of thinking, the first task for the practitioner is to discover whether the adaptation belongs to a specific genre. An adaptation agreeing to the standards of a particular genre makes it easy for the audience to draw appropriate conclusions about interpreting a particular script, its performance and its direction.

Films are routinely classified into familiar genres like thrillers on the basis of their subject-matter, western on the basis of their setting, musical on the basis of their narrative form and so on. Television genres include sitcoms, daily soaps, game shows, comedy shows and so on. The divisions have such a long list that it is difficult to assign them a proper name.

Authorial Context

Regarding this tenet, Sarah Cardwell suggests that "authorial context" raises audience expectations with regards to the adaptation. In the practice of adaptation, the writer and the actors and director in the rehearsal process, may be confronted by the presence of a marquee author. Often there is an impulse to argue with the author, to

challenge his or her privileged relationship to the source text. But, whatever the case maybe, the undefined existence of the author prevails.

Contextual demands (Medium- Specificity)

Sarah Cardwell's third practice-relevant context is to do with medium specificity, with performance identified as a defining characteristic. According to her the traditional tenets of medium –specific theories summarise, as firstly- each medium is exclusive. Secondly, that each individual medium gives birth to forms, conventions and limitations of artistic distinctiveness pertaining to its own nature. Sarah Cardwell's case study example has been television whilst for this attempt it is theatre and cinema. It is the strategic deployment of medium-specific resources, rather than engagement with the source text, that gives formal shape to the adaptation, establishes its tone and guides or suggests the most appropriate style of presentation.

Rewriting the Narrative

If the adaptation is to be accepted on its own terms it must reach beyond the aura that surrounds the nexus of marquee writer and bestselling text. Establishing a new framework or platform for the reception of the adaption provokes a series of questions and negotiations.

Cardwell points to some useful options in arguing that comparative study in texts in different media is a means of deepening and developing our understanding of the demands and the rewards offered by each medium. Furthermore Cardwell urges to embrace the boundary crossing, transgressive nature of adaptations because by their very existence they elucidate issues of argument, raise queries and problems, and allow multiple methods to find suitable solutions.

Adaptation Proper

Brian MacFarlane also provides craft-relevant concepts, invoking processes of what he calls "adaptation proper" (7). Citing the usefulness of Chatham's "narrative kernels" and Barthes' "cardinal functions", MacFarlane asserts that it is relatively easy to quantify what has been "transferred from the wholly verbal sign system to the system of the audiovisual moving image" (7). Though he further theorises about film too, but

his analysis pertains only to theatrical adaptation. He argues that "adaptation proper" is more challenging and rewarding than quantifying transferred elements. It also requires a sound knowledge of the narrative strategies of the specific medium. The point he makes is that a film or a play creates layers of meaning through significant elements that pervade a text synchronically such as setting, editing and the sound track. The audience's experience or reception of all these elements occurs simultaneously from moment to moment as the causally linked events unfold diachronically, one by one.

After finishing with the theoretical investigation of the content of the story of the play, the next job is to finely understand the nature of the narrative by using Gerard Genette's Mechanics of narrative.

7.b. The Mechanics of Narrative

Robert Scholes observes, "Narrative is a place where sequence and language, among other things, intersect to form a discursive code" (204). For Gerard Genette, there are three different meanings of the word narrative-Firstly, it refers to the actual language of the text which tells the story, Secondly, it refers to the content communicated by the discourse and thirdly, the event of someone recounting something, the act of narrating in itself. Accordingly, Tom Gunning aptly sums up the three angles from which Genette observes text: "the means of expression, the events conveyed by these means, and the act of enunciation that expresses them" (14). To study this equivocal term 'narrative', one such appropriate method through which the narrative discourse relate to the story is the study of the tense structure improvised by Gerard Genette.

Born in 1930, Gerard Genette was a literary scholar and structuralist theorist who gave an influential aid for the development in the field of narratology. Although, narratology as a field of study established itself much before Genette but he came up with a useful terminology to state the functioning of narrative that has become world-wide. As stated above Genette's temporal ordering is aided for this analysis. Temporal patterning shapes and arranges the story, involving the reader and spectator in an often complex activity of reconstruction. Gerard Genette's basic narratological typology on the basis of the tense includes order, duration, frequency, mood, tone and voice.

However for the present research attempt, three major tense concerns of order, duration and frequency are focused. This diversification overall covers all the plans and arrangements which an author improvise for fulfilment of concerned ideological goals.

Order

"Order" refers to the chronology of events, or the plot in reference to the pattern of their emergence in the text. Aristotle was the foremost to define the term "order" in his *Poetics* as the artful arrangement of incidents which make up a story. The plot may arrange the events chronologically in a linear fashion from beginning to end, or create **Prolepses** (cinematic flash forwards) or **Analepses** (cinematic flashbacks), adapting a non-linear structure. Analepses can be **External**, if covering time prior to the events of the discourse or they can be **Internal**, if they become part of the narrative.

In films mostly straight chronology is used. As medium of cinema has no in-built tense system, Henderson points out, any deviation from simple straight chronology is signalled by: voice over, changing in locale, musical effects, blurring of images to inform the spectators of the change in order.

Order becomes an important consideration in adaptation when the writer for the performance medium is granted the licence to regard the source text as *fabula*, the raw materials to be ordered according to the specific requirements of the new medium.

Duration

The second in Gerard Genette's categories of tense is Duration. The various kinds of duration are descriptive pause, the figures of scene, summary or an ellipsis. These forms apply to the deviations of speed or rhythm in the smooth flow and altering tempos of the discourse. A **descriptive pause** is referred to an eclipse of the time movement in the story with uninterrupted description, for instance the opening shots in a film introducing a peculiar setting and locale. The next category of duration is **Ellipsis**, which explains the opposite relationship between discourse- time and story- time. In Ellipsis, time moves in the story but there is no wastage of time in discourse. Ellipsis helps to edit unwanted events to dramatically forefront a cause and effect occurrences and to save time by delivering vast portions of the story in a lesser time.

Another category of duration is the **Scene**, referring to the normal movement of the story time and discourse time with no temporal manipulations. Another category of **Isochrony** challenges the conventional pace of the story –time and discourse-time and thus challenges the habitual rhythms of reception. Next in line is the **Summary**, which condenses a long piece of story-time and abridges it into a brief passage of discourse. To deliver an event concisely which takes in reality a long stretch of time is delivered through the usage of summary. For instance, such as the montage of train tracks, wheels and stations that might be used to summarise a cross-country trip.

An additional but important category mentioned by Mieke Bal and not by Genette is **Slow-Down**. In contrast to summary it can be explained as the discourse inflating the time of an event which is actually shorter in duration in the actual story. Slow motion scenes are perfect examples of the Slow-down procedure. (Robert Stam, Robert Burgoyne, Sandy Flitterman-Lewis 121-123)

Frequency

Frequency is the third large category which Genette discusses under the sub categories of tense. It refers to number of times an event occurs in the story in relation to the number of times it is depicted in the discourse. This category is further diversified into: repeated description of unique events; single description of repeated events and one to one relation of story and discourse. **The Repeating Form**, where an event is repeated more than once in the discourse clearly stand out. For instance in film *Dushman*, repeated accounts of rape scenes can be found. In film *Dhoom* and its sequels series of thefts are performed. Opposite of this category is the **Iterative** or the **Frequentive** mode. It however gets difficult to differentiate a common frequent event and a common event with unique occurrence in discourse. As such acknowledging this indefinite position some sub-classes of this section is created with **Pseudo-Iterarive** as one. Further the **Singulative** form of frequency is the single description of a unique event and is the most often form in the films. (Robert Stam, Robert Burgoyne, Sandy Flitterman-Lewis 122-123)

The most obvious kind of narration will tell once what happens once. For instance "yesterday I went to play early", is singulative narration. However, the

statement "Yesterday I went to play early. I tried to finish work well before dark" is an instance of repetitive potential of the narrative, where repeated episodes are expressed individually. When one come along statements like "every day of the week I tried to finish work early" or "the whole week I tried to finish work early" then a single narrative affirmation covers several recurrences of the same event. This becomes an example of iterative narration. (Brian Richardson 32)

Adapting the narrator

Robert Stam in writing about film, and Linda Hutcheon in writing about adaptation across a range of media, argue that a complication in adapting literary narration to drama based media such as film, theatre and games is their employment of a combination of "telling" and "showing" forms of narration. The verbal narration includes a character's direct address to the audience or camera, voice-over and most commonly, dialogue. These virtual and physical media also show us the characters situated within their fictional worlds.

Point of view

About the multi-track and multi form nature of film and theatre, Robert Stam argues that the commonly used term "point of view" is ambiguous and problematic as every contributing element can assume a narrational point of view. The director of the play, script of the adaptation, the actors as well as the characters, the author of the text and the writer of the adaptation all have different points of view and different degrees of influence on the production. The contributions of the lighting and the sound designers may work in harmony or in tension affecting the tone of our reception of any event.

Though these different positions and arguments revolve around particular aspects and interpretations of comparative analysis, they have much to offer in the provision of "analytical tools" to inform adaptation practise. The application and usefulness of these "analytical tools" in the creative process of adapting text to the theatre and to the film is analysed at greater lengths in Chapter II, Chapter III and Chapter IV, dedicated to the analyses of the creative projects, *Naga Chayya* and *Videsh-Heaven on Earth*.