Chapter 6 – Conclusion
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Cinematic adaptations have been opined, spoken, written and debated about the most, than any other types of adaptation. The reason for this could be that films are a very popular medium throughout the world. Ever since the onset of early film, that were silent, the average number of film watchers has only increased. Noteworthy to mention here that a lot of filmmakers are therefore prompted to make more and more films. After all, a film is an art of narrating a story. Very often, the filmmakers rely on the literature to provide for a good story that they can adapt into a film. Novels, that are an essential part of the fiction world of literature, provide with good source material for adaptations. Novel is a work of fiction that has a plot. It could be developed in complexity and/or there could be additions of subplots. The characters within a novel can be developed or just left mentioned about. Each novel is written in the writing style peculiar to the author. There is no particular format. Thus there are endless possibilities as to how a novel could be written. In a similar way, there are many ways in which a novel could be adapted for a film as well.

The discussions relating to cinematic adaptations of novels, have long been scrutinized. They have been examined over the questions of faithfulness to the original. The scholars and critics alike have mostly considered film adaptations as inferior to the literary texts. As discussed in earlier chapter, Linda Hutcheon, a film theorist has pointed out words such as, ‘subsidiary’, ‘inferior’, ‘derivative’, and ‘lacking the symbolic spirit of the book’. The omissions that are sometimes necessary in a film, are seen as errors by the critics. The cinema being a visual medium has a benefit of displaying characters and places in a way a
The filmmaker perceives them. This quality of the cinematic medium too came to be criticized. The widespread discontent was that this stole the charm of a novel and made the text too open-ended for the viewers. The literary complexity of novel has a charm of its own, and each reader imagines the characters and object and places with regards to their own understanding. The filming of these elements of novel thus destroy the power of vivid imagination of a reader. So for a film to be a good adaptation, it has to capture the essence of the novel. When a film is adapted and one sees these elements come to life, one is put at a jeopardy. These images could be different from how one reader perceived it to another. And therefore no one can decide which is better.

Lately, the debate over film adaptations and the questions pertaining to fidelity has moved over to a debate on intertextuality. One has recognized through a study of adaptation works of novels from various parts of the world that, a work of adaptation does not have to blend in all the elements of a novel into a film. It is a work of art too, and therefore it can remain as independent as it deems to a filmmaker. When this research work was set off with five novels and their respective film adaptations, it was assumed that the text would remain the same in spite of it being adapted into a new text into a film. It was understood that a filmmaker would simply take a novel and transfer it to a filmic medium on screen. What was expressed through mere words at first, would now be expressed with images, sounds, dialogue (language) and in some cases special effects. Both the forms are poles apart, yet when they deal with the same text, it was assumed, that this same text would not lose its circumference.

At the end of scrutinizing works of literary adaptation with the parameters of form, narrative techniques and space & time, the above assumption does not seem to valid. The
three main chapters of this thesis have been devoted to discussing elements of form, narratives and space-time and their effects of each medium. Before elaborating further, it is important to look at the proposed hypothesis for the purpose of this research.

**Does the adaptation of a text from one form/narrative to the other produce a new and completely independent form of art?**

In all likelihood, it has come to light, that this hypothesis does hold true. When a novel is written and shaped by an author, he/she weaves their style into the piece of art. Reading of a novel could thus be a very pleasurable experience for many. Since it has the potential to help create a vivid imagination, the way elements are perceived in the minds of the readers may vary. To elaborate this with example, one can simply take a novel from the research conducted. For all the readers of The Metamorphosis, the character of Gregor Samsa and his eventual turning into an insect may be imagined in different ways. But when one watches the film, by Carlos Atanes, it can leave one stunned. The film, *The Metamorphosis of Franz Kafka*, is an absolute Analogue adaptation. The way one would have imagined Gregor Samsa and his metamorphosis while reading the text is totally destroyed. Carlos Atanes even goes on to name the film ‘The Metamorphosis of Franz Kafka.’ He calls it the metamorphosis of Franz Kafka. In naming the film so, he gives us a clue that this film is a deviation from the original.

During the course of this research work, the first few doors opened simply when the task of reading novels was taken at hand on numerous occasions. When the same text is read and re-read, it sometimes, leads one into areas unexplored before. Words are fascinating, nimble, delicate and yet very powerful. So submerging into the world of words, can be a
highly overwhelming and still a senses calming experience. A work of literature can lead one into a world completely unknown, that the meanings and inferences that arise from it, can be multitudinous. There is much described in a text and yet a lot is left for readers to interpret on their own. So when, a literary text is adapted, it is a good opportunity to see how the dedicated readers react to the adaptation. It also gives an opportunity to see how cinema fans respond to such adaptations. These become questions to be addressed some other day, the query of the moment is, if the text upon adaptation from one discipline to another, remains independent or not.

When the adapted text is watched on-screen, it does give a weirdly satisfying feeling to see how the gaps of imagination are filled by another creative mind. It is an interesting phenomenon to see a creative mind’s (filmmaker) take on another creative mind’s (author or novelist) work. What an oddly satisfying experience to witness the interconnected of disciplines through artistic creation.

When a novelist puts forth his art in public, he uses words as his medium to convey. For a filmmaker, images and sound are added to the words. As a researcher it is a brilliant opportunity to work with texts that surpass that surpass the limits of disciplines. The original source sometimes breathes new air when passed through a different medium. The very possibility of witnessing a text molded and shaped around different media, lays a great understanding about art, and how flexible art it. The novels chosen for this research work all belong to the twentieth century.
Here is a list of the novels and the films based on them reviewed for the purpose of this research.

1. The Metamorphosis – Franz Kafka - 1915
2. Siddhartha – Hermann Hesse -1922
3. Nineteen Eighty-Four – George Orwell – 1949
4. The Old Man and the Sea – Ernest Hemingway -1952

The films based on these novels are as follows:

1. The Metamorphosis of Franz Kafka - Carlos Atanes -1993
2. Siddhartha – Conrad Rooks – 1970

It is noteworthy to mention that, these novels and films belong to a similar era. The five novels are from countries such as the United States of America, Germany, Britain, India, yet their thematic concerns are enough to categorize them as global novels. They have been originally written in English, German, and Kannada languages. But for the purpose of this research the English translations have been relied upon. Isn’t it then fair enough to say that the translations are adaptations as well! The study begins here itself. The lack of understanding of languages such as German and Kannada is compensated by the
availability of the English translations and one is thankful for that and how! Looking at the film adaptations of these novels, is quite interesting in its own self. The German novel, The Metamorphosis written by Franz Kafka is adapted by a Spanish filmmaker in Spanish language. On top of it, it is an experimental film. The other German novel, Siddhartha, is made into a film by an American, shot in India by a Swedish cinematographer with an Indian cast. The Kannada novel, was written by an Indian educated in the United Kingdom. Thus, we see that all the films and novels have a universal appeal and therefore, it becomes easy to look at art objectively. When novels are adapted into films, they use image and sounds to show what literary text does words. It can open new windows to understanding a literary text. A work of art is always open for interpretation and understanding and it can also be shifted from one medium into another. Metaphors, symbolic representations are not merely limited to literature. It can be seen in other arts too.

While studying the form of the novel and the film, the major revelations that came on the surface were that a text as such never loses its meaning when the form is changed. The new form, does require a text to undergo some changes. The text can be easily replicated when one is changing the form, but the overall change in medium is also a factor to be considered. When The Old Man and the Sea was adapted in to a film, it was the director John Sturges’ wish to remain as faithful to the original as possible. In fact, sources on the web claim that he even had his screenplay read by Hemingway. Of course, the film has turned out to be a very faithful filmic version of the iconic text. But one cannot overlook the fact that when a film is made, the director relies on pictures, sounds, music, lighting and other such tools to enhance his art. These elements add their own meaning to the film. He has to represent the fish here, and doing that is not an easy task. Thus we are left with scenes of only The Old
Man when he is at the sea for three days and three nights. One can understand the limitation of the cinematic medium here, that representation of an actual fish is very difficult. The filmmaker relies on some archived footage to show the fish and the struggle of the filmmaker. As I have pointed out in my Chapter 3, which talks about form that John Sturges has not let the literariness leave the film. He has not left out any literary qualities of the book.

Another example is of the novel, The Metamorphosis. The filmmaker decides to make a film that simply borrows the essence of the novel but goes all out with the implementation. Thus, a form of a medium must be seen as an arrangement that gives potential for interpreting a text in a newer way, instead of simply seeing the limitations of the form in adapting a source text.

While most prefer to look at the future with an affirmative hope, there are some who choose to give one the reality check. Artists do this through their art. George Orwell, set down to write a work of fiction, which was to throw light on the future of mankind and the world in year 1984. Published in the year 1949, his highly acclaimed novel, Nineteen Eighty Four, describes of a bone chilling dystopia. The novel, written through the world of Winston Smith, the helpless protagonist is not a pleasant read at all. The film almost follows the novel for the most part. The eerie feeling of dystopia does not leave the film. Mainly the storyline remains same here, even with the form of the film. When one reads the novel, one gets dark, gloomy feeling. The director of the film, Michael Radford, passed the film celluloid through a colour filter, to give it a dull, gloomy finish. Well, interestingly, this is what a film form allows for. Whereas Carlos Atanes used extremely bright and dark lighting in his film. In the film Siddhartha, Conrad Rooks, got Sven Nykvist, a Swedish
cinematographer to shoot the film. Samskara was shot entirely in black and white. Thus, we see that each form employs techniques that are unique to that form.

In doing so, some elements of the source text may have to be modified. Yet in the end, what an audience receives is a piece of art.

While looking at the narrative techniques of novels and the films, the most obvious result was that each form has to deal with a narrative. Each form, the novel and the film, is related to storytelling. The way it tells story may differ. But at the end, it is a narrative art. The filmmaker who adapts a film from the novel, may seek to differ in some aspects of the story, thus the style of narration may differ. In conducting this research, it brought to the light, that while both the media are related to story-telling, narration is an important element here. The way a novelist or a filmmaker sets the tone of the novel, it reflects the story. When, in a film adaptation, a filmmaker seeks out to use a different method of narration, it brings out the whole story in a different light. Sometimes, this change is resisted, but then it is the filmmaker’s art and therefore, the new art can be portrayed in any way one likes. Michael Ryan states in his book, *An Introduction to Criticism Literature/Film/Culture*, “Narrative filmmakers tell stories with meaning, much as novel writers do. But filmmaking is different because it is a visual medium that requires very different tools and techniques for creating meaning.” Narrative techniques can be understood by simply understanding, frequency, duration, order of events and the voice.

The films, Old Man and The Sea, Samskara, Siddhartha have very linear narrative structures in line with the original texts. The film Nineteen Eighty Four too follows the novel but not without some changes. Whereas the film, The Metamorphosis has an all in all different air to it. It is just based on the original text but is a totally new work of art.
So, while in some adaptations, the filmmaker decides to showcase the exact same replica of the novel, in some film adaptations, the filmmakers narrate the same story in a different context.

A narrative is a very powerful element of the fiction. Therefore if the narrative of the original text is very strong, then the filmmaker may want to contemplate using the same technique or implementing another technique that is equally strong. In most cases, the importance is given to the point of view. How does one want the message to be conveyed? Does it have to be first person, second person, omniscient narrator or simply an interior monologue? Each have their own qualities. When the narrative point of view changes, the entire angle of the story can change too. The lighting, colour, sound and music all add their effects to the narrative.

After all narration is the tool that is used to make stories and tell them to the world and everyone would have a different way of telling stories. Moreover narrations are largely defined by social, historical and cultural contexts. Thus, each writer whose novel we have selected to study would have a different technique of narration and so would the narrative techniques of all the films be different.

Through this study, one can safely say that a narrative film opens with a story it wants to tell. But in order to tell this story, the film has to be made and for the film to be actualised, a set must be constructed, actors must be hired and other tools for filming must be procured such as the camera, the microphones, the lights and the post production tools as well. The inner world of the author finds manifestation in the narrator and the interactions of the
characters in the story. The reader brings along his life experiences and philosophy, life circumstances, assets and limits when he reads and interprets a literary work.

Another perspective that has helped throw light on interfiction interactions that deal with the same text is that of space and time. As Mikhail Bakhtin introduced, one of their basic functions is that of *chronotope*. As with the case in all of the novels, discussed for the purpose of this research, we can safely say that time can be one dimensional, poly dimensional, dynamic and static within a novel. It can be compressed and prolonged within a text. Literary time differs greatly from real time due to the techniques of foreshadowing and flashbacks that a writer can choose to be used at their disposal. The temporal orientation of a novel is one of the most essential characteristics of a literary text. Unlike real time, in literary time one can change its course, the narrator can describe the events that took place in the past and also he can make use of foreshadowing, to narrate how some events have come to an end, and then come back again to the present. In fact this same theorem can be applied to films as well. In looking at fiction, with regards to ‘time’, *continuation* and *direction* are the two essential features. Theoretically almost all of the temporal understanding of our cognition is reducible to the two inter-related terms: *before and after*. This research has made it clearer that in fiction, language in a way expresses time. For a film, it could be the camera. A novel, could be as long as hundreds of pages, going into thousands. A film, has to be no longer than two to three hours. Therefore, the way time and space are handled in the two media is very different. A film has filmic time and space, where the entire matter is recorded on a celluloid, in any matter. It is then edited and arranged in a proper sequence. This research makes one understand that in a novel, many years can be compressed in a few lines and moments may be expressed in pages. In
a film, the ability to now add special effects and the editing softwares, enable the things that seem impossible. Time and Space can be molded as one desires and the end picture would still come out seemingly, smooth. Time and Space, both belong to the basic categories of philosophy, aesthetics, psychology, linguistics and art in general.

Both, novels and films are written and made by people who seek these media as places of creative expressions. There are messages that they wish to send out to their readers or viewers and influence them. How these messages are received and reacted upon is another discussion to be analyzed by itself. The artist uses these mediums of expression, to write about display of power, i.e. sex/gender, class, caste, race and so on. In the novel, The Metamorphosis and The Old Man and The Sea, it is about the inner human struggle and conflict. How one can face this struggle and rise to victory or succumb to it and meet their doom. In Siddhartha too, the conflict is to find meaning to the existence of life and happiness. Whereas, in Nineteen Eighty Four it is about the power of few over the majority, the doom of humanity and how power politics in the world shapes the world. In Samskara too, the upper caste is blinded by their hypocrisy and mediocre outlook towards society and life and how it leads to their end. Thus, each novel, brings forth the author’s perception of the world around him, his experiences - the ones that moved him, that led him to write and express himself. These novels are some of the best in literature and are called upon as canons of literature. While Hemingway bagged the Nobel Prize for his novella, Hesse’s and Kafka’s works have been read by millions over the world in copies translated in various languages. Simply because, they identify with the basic human struggle to find happiness and meaning to their lives. While Nineteen Eighty Four comes across as the groundwork for dystopic novels and works, it has influenced cultures around the world. In fact, the term
“Big Brother” from the novel coined by Orwell, was taken over by Dutch based, television production house Endemol. This format has been adapted for a reality television show in more than 50 countries. The novel Samskara is written by a Kannada author, while he was pursuing PhD in English. This novel is all about the caste system prevalent still in post-independence India. This novel went on to win the Jnanpith Award.

Thus we see that, these novels have broken the geographical barriers. It is no doubt then, that filmmakers from all over the world would express interest in adapting these works of fiction. In fact the films have been made in languages and cultures other than the ones in the original texts. The fact that filmmakers who have chosen to make films on texts that are originally from other countries, in other languages and still find them adaptable enough goes to show the universal appeal of the novels. In accordance to these original texts, the adapted texts too have a universal appeal. These films would have been viewed by audiences’ world over, and added their own interpretations.

Adaptation is a universal process. In fact, the very famous idiom goes, Change is the law of the nature. Adaptation within life and art has been going on since time immortal. In the olden days, the Greek plays were adapted and acted out by actors in theatres, for actual audiences. Even in the times of Shakespeare, his plays were adapted on stage. Thus, we see that adaptation itself is not a new art. It has existed since a long time. The adaptors of the story into a new medium do so, either because they find the story interesting enough to retell it in another medium or because, they want to entertain the viewers encore with the newer version of the same story. The creative satisfaction is a major reason for doing so, but one cannot negate the economic reason for doing so as well. Many production houses would want to adapt a famous and well received story in a book on an onscreen version.
This would attract multitude of viewers and also promote economic benefits. Any text we read is bound to have been inspired by ideas, thoughts, and some art. This research has argued that a work of art when adapted into a different medium, becomes an independent form of art. This research has looked at the forms, narratives, temporal-spatial factors and eschewed any other kinds of factors simply to maintain the density of the investigation. The fidelity factors have been discussed and yet at large, the question of preferring one text over the other never really seems to discontinue. The acceptance of an original text and its adapted counterpart is rarely ever akin. The need to understand and accept the adapted work in its own light is very crucial for the sake of art and art alone. This research has looked at how an adaptation has to face the limitations of resources and medium itself, the issues pertaining to various other external factors, such as lack of technological advancement to showcase accurate depictions of novel, influence of editing and sound and music, time and monetary constraints. These resources have the power to affect the overall outcome of the art. The interdependency of the two different forms is inevitable, and one can only approach the research work while understanding the innate qualities that set the two disciplines apart. When adapting a novel into a film, the cinematic medium has specific demands pertaining to narrative techniques, performances that determine the way a text would be shaped.

Ultimately, the function of art is to serve as a vehicle for the artist’s creative expression. Be it any art, writing, painting, dancing, or making films, this truth applies universally. So, while the tendency has been to look at the film adaptations keenly while conducting this research to permeate the likelihood that a film is an independent piece of art even though
derived from another original source. It is still is as original as it can be in its own form and own unique way.

It has been vital, to examine the film adaptations from several perspectives in order to reach this conclusion. It only seems mandatory to apply the dimensions of form, narratives and style to the same text that is expressed in two disciplines. The interdisciplinary approach to this research work has only extended the vision to look at the literary and cinematic mediums in their own lights. Even if one is derivative from the other, it is in no sense subsidiary to it. The aim has constantly been to remember that the two media are different and subsequently, the end would differ in some sense. Irrespective of the fact, that a filmmaker would want to be a hundred percent faithful to the original, there are bound to be additions and removals in the adapted version. These are nothing but, the demands of the medium, and they have to be respected rather than looked down upon. The process of transferring a text or a narrative from one media to another, is no simple task. It requires, a great deal of effort and strength to undertake such a mammoth task. There are risks involved and one has to take the plunge, especially when one is dealing with classics that have moved readers over the world with their charm and artistic qualities. Therefore, insisting to recreate such gems of literature, in a medium so different, that it requires, different techniques and styles and approaches, is a task commendable in itself and well worth the efforts. This research has probed into how the form evolves with the shift in discipline. Sometimes, it retains aspects of the original, while adding in newer aspects. And other times, it simple recreates the text with newer elements. But while, a lot is morphed with the process of adaptation, the aim of the creator of the text remains the same, and that is to express themselves through their art and get their messages across.
It is believed that the impact of this research will be far reaching in the terms that will promote the studies within multiple disciplines with a broadened outlook. An adaptation is eventually a work of art. And they are only absorbed when seen with a sense of wholeness. A work of art can surely be dissected and its various elements be looked at and understood. But to derive pleasure and a sense of satisfaction, one has to look at the whole. The adaptation, though it derives its matter from another source and differs in form and narrative from this original, is still very much an independent piece of art.