IV

ANALYSES

4.0 The Analyses

In this Chapter comparative analyses of the four novels and their corresponding adapted films chosen for the study are presented. Each novel and its adapted film undergo an analysis in five steps on the basis of the theories presented in (cf. §.2.3.)

Before the Analyses proper are made it is important to note here the experience of filmmakers regarding the screen time usually taken by a page of a book. David Bordwell, Professor Emeritus of Film Studies at the University of Wisconsin, Madison, USA and supposed to be the best writer on the cinema, in his book The Way Hollywood Tells It (2006:57-8) points out:

From 1930 to 1960, most films averaged 2 to 4 minutes per scene, and many scenes ran 4 minutes or more… In films made after 1961 most scenes run between 1.5 and 3 minutes. The practice reflects the contemporary screenwriter’s rule of thumb that a scene should consume no more than two or three pages (with a page counting as a minute of screen time).

Going by Bordwell’s calculation a 300-page novel should take about five-hours if all the elements of the book are incorporated in the film. But as mentioned earlier (Cf. §. 1.5) such an adaptation has never been attempted after Eric Von Stroheim's disastrous adaptation in 1924 resulting in the film Greed. After that, filmmakers have edited and changed the original material to suit to their allotted time of one-and-half to two hours.

Talking about the same problem, author Amish Tripathi at a panel discussion on "“ Ensure book’s soul not lost in moviemaking: Writers.”: The writers' take" at the 13th edition of the three-day FICCI-FRAMES global convention in Mumbai from 15th to 17th December 2012, contended:

Although a cliche, we as writers love it. At the same time when people ask me if a movie should be made exactly like a book, I would say absolutely not.
Tripathi said that the two books he has written so far are both around 400 pages.

He said in a lighter vein:

One page of a book roughly translates to a minute in a movie if made 'exactly' as the book says. Now, it is a violation of human rights if a person has to watch a movie which is 400 minutes long. (ibid)

It indirectly means that the filmmakers are bound to resort to condensation of material to fit the original material to the allotted movie time.

The first step of the analysis, therefore, is to point out the total number of pages in the book and the total time in which the film is actually presented on the screen.

The second step of the analysis is to find out the changes made in the beginning, and in the ending of the dramatic story line of the novel by the filmmakers, and to point out possible reasons for their doing so.

The third step of the analysis is to find out the application of the technique of condensation to the original material to suit to the new story line of the adapted film.

The fourth step of the analysis is to find out the application of the technique of expansion which normally is applied to the original material as a result of too much of condensation. For the filmmakers, expansion often becomes necessary to fit the film to the required time-frame.

Now the fifth step, the final one, of the analysis is to find out the box office reception of the film, and also to find out possible reasons for the adapted film’s box office success or failure.

It may be mentioned here that the first and the fifth steps form the macro-level analysis, and the second, third and fourth steps form the micro-level analysis of the present study.
4.1.0 *Five Point Someone* and *3 Idiots*

4.1.1.0 Novelist Chetan Bhagat and Novel *Five Point Someone*

4.1.1.1 Novelist: Chetan Bhagat

Chetan Bhagat, born on 22nd April 1974, is an Indian author, columnist, and speaker. Bhagat attended IIT Delhi and later did his MBA from IIM. He started his career as an investment banker in Hong Kong but in 2009 left his lucrative job to devote his full time to writing. Bhagat is the author of bestselling novels, *Five Point Someone* (2004), *One Night @ the Call Center* (2005), *The 3 Mistakes of My Life* (2008), *2 States* (2009), *Revolution 2020* (2011), *What Young India Wants* (2012) and *Half Girlfriend* (2014). All the books have remained bestsellers since their release and have inspired Bollywood films (including the hit films *3 Idiots*, *Kai Po Che!*, *2 States*, and *Half Girlfriend*). In 2008, The New York Times called Bhagat "the biggest selling English language novelist in India's history".

Besides writing novels, he also writes columns for leading English as well as Hindi newspapers like *The Times of India* and *Dainik Bhaskar* focusing on youth, career and issues based on national development. Bhagat voices his opinion frequently at leading events. Bhagat is seen more as a youth icon than as an author. *Time* magazine named him as one of the 100 Most Influential People in the World. He was awarded Society Young Achiever’s Award and Publisher’s Recognition Award in 2004 and 2005 respectively.

4.1.1.2 Novel: *Five Point Someone* - *What not to do at IIT!*

*Five Point Someone - What not to do at IIT!* is Chetan Bhagat’s first novel released in the year 2004. The novel gives an account of three IIT students who are unable to adjust themselves to the IIT environment and try to cheat the system. But they don’t know fate has something else to show them up. They are suspended for a semester. One of them tries to kill himself. With the help of a friendly Professor they manage to get clean mark sheet. The novel is dark but the tone is humorous.

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4.1.1.2.1 Book Review

The book has won Bhagat several awards like Indo-American Society's Society Young Achiever's Award, and The Publisher's Recognition Award. It has remained on the bestseller list since its launch in 2004. *Five Point Someone: What Not To Do At IIT*! has been adapted into movies in Hindi as well as Tamil. *3 Idiots*, the Hindi adaptation, has been a huge success.

4.1.2.0 Filmmakers and Film 3 Idiots

4.1.2.1 The Filmmakers

Rajkumar Hirani is an Indian director, screenwriter and film editor of Hindi films, best known for the films *Munna Bhai MBBS* (2003), *Lage Raho Munnabhai* (2006), *3 Idiots* (2009) and *PK* (2014). All films which he directed went on to become a huge success at the box office.

Abhijat Joshi is an Indian academic and screenwriter particularly known for his work with Vinod Chopra Productions, as the screenwriter for *Lage Raho Munna Bhai* (2006) and *3 Idiots* (2009). He is a professor of English at Otterbein College in Westerville, Ohio since 2003.

4.1.2.2.0 The Film: 3 Idiots

*3 Idiots* is a 2009 Indian comedy-drama film directed by Rajkumar Hirani, with a screenplay by Abhijat Joshi, and produced by Vidhu Vinod Chopra. It is loosely adapted from the novel *Five Point Someone* by Chetan Bhagat. *3 Idiots* stars Aamir Khan, Kareena Kapoor, R. Madhavan, Sharman Joshi, Omi Vaidya, Parikshit Sahni and Boman Irani.

4.1.2.2.1 Film Review

*3 Idiots* received universal critical acclaim. Subhash K. Jha (film critic and author of *The Essential Guide to Bollywood*) states: "It's not that *3 Idiots* is a flawless work of art. But it is a vital, inspiring and life-revising work of contemporary art with some heart imbued into every part. In a country where students are driven to suicide by their impossible curriculum, *3 Idiots* provides
hope. Maybe cinema can't save lives. But cinema, sure as hell, can make you feel life is worth living. 3 Idiots does just that, and much more. The director takes the definition of entertainment into directions of social comment without assuming that he knows best."

Nikhat Kazmi of the Times of India gave it four and a half stars and suggests that, "The film is a laugh riot, despite being high on fundas [...] Hirani carries forward his simplistic 'humanism alone works' philosophy of the Lage Raho Munna Bhai series in 3 Idiots too, making it a warm and vivacious signature tune to 2009. The second half of the film does falter in parts, specially the child birth sequence, but it doesn't take long for the film to jump back on track."

Mayank Shekhar of the Hindustan Times gave the film three and a half out of five stars and comments that "this is the sort of movie you’ll take home with a smile and a song on your lips."

Taran Adarsh of Bollywood Hungama gave 3 Idiots four and a half out of five stars and states: "On the whole, 3 Idiots easily ranks amongst Aamir, Rajkumar Hirani and Vidhu Vinod Chopra's finest films. Do yourself and your family a favour: Watch 3 Idiots. It's emotional, it's entertaining, and it's enlightening. The film has tremendous youth appeal and feel-good factor to work in a big way."

Kaveree Bamzai of India Today gave 3 Idiots five stars and argues that "it's a lovely story, of a man from nowhere who wanted to learn, told like a fairy tale, with the secret heart carrying its coded message of setting all of us free."

4.1.3.1 Background Story

Prior to the release of the film director Rajkumar Hirani commented on the relationship between Five Point Someone by Chetan Bhagat and 3 Idiots stating:

Chetan gave me this book to read and I wanted to make a film on it. But I knew right from the start that I could not make a film completely on the book, as it was very anecdotal and a film needs a plot. So I had decided to rewrite it in a screenplay format. You'll see that the film is very different from the book. After
I wrote the script, I called Chetan and narrated it to him. I told him that if he did not like the script, I would stop the project. But he was okay with it. (Ibid.)

The day after the film opened, Chetan also noted:

Initially I did sit down with Raju and Abhijat while they were deciding to make a film based on 'Five Point Someone'. I even went to IIT with Abhijat a couple of times. But it was just not possible for me to be involved at every stage of the screenplay writing process since I was in Hong Kong at that time, working full-time and busy writing other books. Moreover, Abhijat is based in USA, Raju was in the US for quite a while working on the screenplay but it was not practical for me to do that [...] The film retains the soul of the book. 3 Idiots is different from the book but at the same time it does borrow many things from the book. The core theme and message of the film is coming from the book itself. And that's why the makers have officially credited the film as 'Based on a novel by Chetan Bhagat.'

4.1.3.2 Controversy

The controversy arose when the film makes made a pre-release statement that the movie 3 Idiots is only “2%-5% of the book Five Point Someone. After the release of the movie, those who had read the book and seen the movie found the film to be an adaptation of the book. The setting, characters, plot-line, dramatic twists and turns and one-liners - almost all aspects that’s made up the story are from Five Point Someone.

The producer of the film, Vidhu Vinod Chopra, lost his temper at a press conference when a reporter questioned whether his hit film 3 Idiots was lifted from author Chetan Bhagat’s book Five Point Someone as Chetan Bhagat claimed that the film is 70% of the book. The producer, Vidhu Vinod Chopra, shouted on the journalist to shut up if he had not read the book and only seen the movie. Film director Raj Kumar Hirani backed Chopra by stating that it is easy to say that the movie is 70% of the book. He requested all to read the book and

watch the movie and then to judge them and those allegation. Hirani told that he and Abhijat Joshi (writer) had read 150 pages of the book and they know what they have taken from it. Hirani told it’s not more than five percent.

Chetan Bhagat the writer of the book agreed that there are some changes that any adaptation requires but claimed that it is in no way an original story. The leading movie critics had privately admitted to him that the film is 70% of the book. Bhagat also tells the audience to read the book and watch the film to judge by themselves.

Bhagat accused the makers that they didn’t show the final script and pressurised him several times to withdraw his ‘Based on a novel by’ credit, which was by contract. They told him they’d replaced it with something like ‘initiated by’ –a credit that doesn’t exist anywhere in the world. Bhagat told them that if the film is indeed original, then he would happily withdraw the credit, but somehow the promos didn’t tell him so. He asked them to show him the film.

Bhagat with his family went to the premiere of the movie 3 Idiots. He told his family not to expect Five Points Someone (FPS) as it is only 2%-5% which means 3-6 minutes. But they got shocked when sequence after sequence came from the book. “There were so many sequences that it became impossible to keep the track”. The plot line was same – people meet at ragging, the first class with definition of machine, the friends separate, Alok (Raju) moves with Venkat (Chatur), Ryan (Rancho) helps Alok’s father, Alok rejoins group etc. etc. From Alok (Raju) jumping to steal the papers and calling out from Cherian’s (Virus’) office – the book came alive on screen. He was surprised and happy that FPS has made it in such a grand way. However, Bhagat’s family had not spotted his credit in the beginning and they felt let down. Bhagat understood that the film makers had played with him and that ‘based on a novel by’ credit, which they were legally bound to give would be hushed away at the end- with the clear intention of making sure people miss it. He went to the makers after the premiere and they said it is a hit so chill and forget about it. It hurt Bhagat.
After the film’s release—Bhagat’s mail box and twitter account literally became flooded. Fans, readers and media journalists wrote that they were stunned to see that the makers of the film acclaimed that it is 2%-5% of the book and they missed seeing the credit on the screen. Bhagat kept quiet. But the news got exploded when a Hindustan Times journalist asked how Bhagat felt about the credit. Bhagat used one word—‘Strange’.

Producer Vidhu Vinod Chopra had said that as per their agreement, Bhagat’s name appeared in the rolling credits and he was paid the due amount. Hence, it was their right whether to use five percent or seventy percent of the book. The makers of the film accused Bhagat of seeking fame through the controversy⁹.

Whatever it is, both the makers of the film and the writer of the book urge the audience not to believe at face value but to read the book, see the movie and then decide.

So a comparative analysis of the novel and the film will bring out the truth.

⁹(Adopted from http://en.wikipedia.org/wiki/Five_Point_Someone)
4.1.4 Comparative Analysis of Episodes in the Novel (Chapter-wise) and their Corresponding Film Versions, with Comments.

Prologue:

The narrator promises to write a book about their crazy days if his friend “Alok makes it through” to whom they are taking to hospital in an ambulance.

Film

A passenger, Farhan, faking a heart attack to make an emergency landing after he gets a call from an old friend and another friend, Raju, who forgets to wear pants in his hurry to know about a missing friend. The caller Chatur Ramalingam, an old college mate, reminds them of the day of the bet – the day they will find out who’s more successful. Three of them travel to Shimla to find their missing friend Rancho. On the way, the narrator in the film recollects the first day they have met Rancho in the IIT hostel. The narrator in the book is Hari. Hari’s character Farhan Qureshi is played by R. Madhavan who is also the narrator in the movie. Hari becomes Farhan Qureshi in the movie and is being played by R. Madhavan.

Comments

The film opts for a different flashback point for making a more dramatic beginning than it is in the novel.

Chapter 1: Bare Beginnings

The narrator, Hari Kumar and his friends Ryan Oberoi and Alok Gupta meet in the Indian Institute of Technology. At mid night, senior students rag the students. In the book, Hari, Alok and even Ryan have to remove his clothes. Later Ryan saves Hari and Alok when a senior is trying to assault them.

First day of college, in a class a Professor after giving a brief on general introduction to the course and grading system, asks the students “Now can you tell me what a machine is?(p.8).” Not getting any response from the students he himself gives the answer “It is anything that reduces human effort”, like things
ranging from spoon to airplane. Ryan, disagrees with the definition and asks about a gym machine, or like a bench press: “That doesn’t reduces human efforts. In fact, it increases it (p.10).” The Professor silences Ryan and instructs him: Watch it son. In my class, just watch it (p.11), and respect the grading system as bad grades get them no job and no future. The class gets a shiver with those words.

Film

In the film also the three friends bond together in the ragging scene. They are asked to remove their clothes and bend downward. When the hero of the movie, Rancho, arrives he refuses to do so. Rancho is Ryan in the book. Rancho outsmarts the senior and gives him an electric shock. In the class also Rancho outsmarts the Professor by giving Machine’s definition.

Comments

As the character Rancho is played by super-star Aamir Khan, he cannot be shown as beaten by a senior, or anyone else. His fans will not like their hero to be beaten or outsmarted by anyone else. He is also shown here outsmarting the learned IIT Professor. This is done in keeping with the Bollywood tradition. So the first chapter is quite similar in the film except for some minor changes.

Chapter 2: Terminator

In the second chapter, the narrator Hari describes the tight schedule of IIT life. Six courses, four practicals from morning 8:00 a.m. to evening 5:00 p.m. in the institute building, rest few hours to spend in library or in rooms to prepare reports and assignments, with the added tension of surprize quizzes.

Ryan gets exhausted with studies and decides to go to see Terminator movie and forces Alok and Hari to come along. When they return to hostel, they get the news of surprize quiz next day. Late night study and with incomplete mental rest they appear for the test. Most of the questions are from the chapter which they could not get time to revise. Alok scores 5, Hari 7 and Ryan 3 out of 20
marks. Alok blames Ryan for their low scoring. Hari without taking any sides suggest that they will not have too much fun.

**Film**

This tight schedule of IIT life has been shown in the film through a song “Sari umra hum mar mar ke jee liye” within just 2 minutes.

Going to see a movie and the surprize test are not in the movie. But we are made to realise the differences in their outlooks. Alok wants to conform to the system, Ryan wants to beat it, and Hari, the narrator is in between while in the movie, Rancho demonstrates right at the beginning that he likes to bathe in public and learn things himself by opening up parts of machines.

**Comments**

Quite often in a film, we find that the audio-visual perception through a song becomes much more effective than its long description in the literary source of the original written description. This twelve pages Chapter ‘Terminator’ has been condensed to only one minute of a song.

The film makers in order to fit in a book of 270 pages into a two-and-half hour movies need to condense certain portions of original material which they think are disposable. With the saved film time they fit in the songs and some new material which they think will attract cine-goers.

**Chapter 3: Barefoot on metal**

Ryan forces Hari for jogging to lose extra fat. Neha, while driving bumps Hari on the road. Neha drops Hari in her car to the Kumaon Hostel. On the way, they introduce themselves to each other. Neha is Prof. Cherian’s daughter and a fashion designing student. Hari narrates his meeting with Neha to Ryan and Alok.

**Film** - No part of Chapter 3 is in the movie.
Comments

A little later in the movie it is found that Rancho (Ryan) is paired opposite Pia (Neha) whereas in the book the narrator Hari is paired opposite Neha. Rancho meets Pia at her sister’s marriage where Rancho, Farhan and Raju trespass the marriage party and are caught by the Director of ICE, Dr. Viru Sahastrabuddhe (Prof. Cherian).

The film makers are generally found to change the order of events to make the plot more dramatic and thrilling.

Chapter 4: Line Drawing

Ryan gets a scooter as a gift from his rich parents. Ryan, Hari and Alok go to class, canteen and often movies on that Kinetic Honda scooter. With the new scooter roaming here and there studies get worse. One night Alok’s father gets a seizure. Three of them rush to Alok’s home and take Alok’s father in an auto. They return to Kumaon hostel at 3:00 a.m. in the morning and get the news of Physics quiz. Again they score very low.

Neha avoids Hari when she meets her in a bookshop. Later Neha explains Hari for her strange act. They decide to meet again in an ice-cream parlour. Neha reveals to him that her brother Samir is dead. He was crossing the rail tracks and got hit by a train.

Film

In the film there is a scooter but it is not Ryan’s but Pia’s (Neha’s) scooter.

Ryan again questions the education system of IIT. Like how many great engineers or scientists are produced by IIT. Their Institute is India’s best technology institute and yet it has not invented anything. Alok argues that he doesn’t care, he just wants a degree and a good job. Ryan blames the whole system, “This system of relative grading and overburdening the students. I mean it kills the best fun years of your life. But it kills something else. Where is the
room for original thought? Where is the time for creativity? It is not fair.”(p.35).”

Hari tries to find out a method to manage the IIT system. If they don’t follow the IIT rules then they will get low grades and which ultimately means no job. Ryan’s argument comes to a conclusion that they can study two-three hours a day, but they will do other stuff also like sport, movies, outing. Ryan suggests to draw a line. After a whole day of classes then three hours of self-studies to complete the assignments then remaining time for enjoyment or sports. Three of them agree on the point that if they don’t do it now (playing squash, eating roadside foods, movies, etc.) then they can do it never especially when they have a job.

In the film, a student commits suicide when his project was discarded by Director Sahastrabuddhe. Angry Rancho calls the suicide as murder and blames the Director for this. Director Sahastrabuddhe tells them that he is not responsible if a student cannot handle the pressure and commits suicide. He has brought ICE from 28th position to 1st position. Rancho shows a statistics that India is in the first position as far as the suicidal rate of students is concerned. Every 90 minutes a student commits suicide. Rancho argues that bringing the IIT to 1st position means nothing when nobody talks about new inventions and ideas. Here nothing but only how to get good marks is taught. The enraged Director drags Rancho to the classroom and asks him to teach. Smart Rancho writes two words on the board and asks everyone to search the meaning from the book. When everyone fails, Rancho tells them that nobody is interested in learning new things as all of them have jumped into the race. He tells them to learn to gain knowledge and prepare not for just competition. He preaches that one should follow excellence, not success, as success will take care of itself if excellence is followed.

There is no scene of meeting at ice-cream parlour in the film. In the movie, Rancho meets Pia second time in a shopping area where he advises her not to marry a person who gives more important to money rather than feelings.
Comments

These serious issues are raised in the film but in a dramatic way. This is done through the technique of expansion by spreading it over into three scenes which is not at all present in the book. The stars in the film have to be given their rightful treatment by assigning to them sufficient film time. They must grow into round characters.

Chapter 5: Make Notes not War

They start playing squash, chess and visit all tourist places in Delhi. First semester is heading on. Alok wants to study more but Ryan is more interested in discussing American war on Iraq.

On Physics practical day, Ryan enjoys the test and answers smartly but Alok gets nervous. Alok trembles when a Professor asks few questions at the Viva Voce. Alok has got low confidence. First semester ends with full tension.

Hari meets Neha at the ice parlour. Neha tells him to meet at her home on 11th may as her parents will be going to the temple near the rail track to observe their son Samir’s death anniversary.

Film -The whole of chapter 5 has been absent from the film.

Comments

Later in the movie it is found that instead of Pia (Neha) it is Director Viru Sahastrabuddhe who, in a speech, reveals that his son died in an accident.

The order and the scene have been changed possibly for dramatic purposes.

Chapter 6: Five-Point Something

First Semester result is out. Hari scores 5.46, Ryan scores 5.01 and Alok scores 5.88. Class average is 6.50 and highest is 10. Alok blames Ryan for their low GPA. Alok argues that it’s because of Ryan’s stupid ideas that their time got wasted in roaming and useless discussion. Alok says his parents don’t earn in dollars like Ryan’s parents. He has come to the institute with a purpose to do
well, get a job and look after his parents and now Ryan has shattered it up and calls him a spoilt brat. Alok decides not to hang out with Ryan. He is going to Venkat’s room for studies who has scored 9.5 GPA and topped in four subjects. Alok asks Hari to come along but Hari stays with Ryan. Hari tells Neha about their low grades and how Alok has left them.

Film

In the film also, Raju (Alok) moves to Chatur’s (Venkat) room because Director Sahastrabuddhe has complained to Raju’s and Farhan’s parents that they are in bad company of Rancho. But Farhan stays with Rancho.

Comments

Only minor changes are made by the film makers to fit things into their interpretation of the plot.

Chapter 7: Alok Speaks

This chapter gives a brief account of the character sketches and family backgrounds of Alok, Ryan and Hari. Alok’s father and mother are school teachers, of art and of biology respectively. Alok wanted to be an artist but when he grew up he thought it is a silly dream to chase in India. Alok’s father got paralysis after an accident and got bed ridden for ten years. Alok decides to join IIT to overcome his family poverty. He works hard and gets into IIT. But now he has got lowest GPA because of Ryan. His dream of getting a job in America get scattered. Alok is a low confidence boy who cries in every odd situation. He is someone who always feels insecure about his future.

Ryan, the man who lives for the moment. Everyone wants to be like him. Rich parents, good looks, smart enough to get into IIT, athletic enough to be good in sports and funny enough to always attract friends. Ryan is helpful- once he took Alok’s father to hospital while Alok was unable to go because of some important assignments. Hari is ordinary, unattractive, fat and dull. He wants to be like Ryan—someone cool, smart and sharp. He is an under-confident student from his childhood.
**Film**

Part of Chapter 7 is there in the movie. Alok’s family background is exactly the same in the movie. Farhan (Hari) admires Rancho (Ryan). Farhan is impressed with Rancho because of the way he thinks, the way he challenges education system. But Raju is only concerned about wiping out his family poverty.

**Comments**

Again the so-called unwanted portions are eliminated. The hero of the film gets more and more prominence.

**Chapter 8: One Year Later**

Third semester ends. Result is out. Again they score low grades. Prof. Bhatia rejects Ryan’s Suspension Bridge Design as he gets low grades in third semester also. Ryan and Hari are on the giant insti building roof, consuming alcohol. It is the place where they secretly drink and smoke in the evenings. On the third semester result day, Ryan, after a few drinks, remembers Alok and gets sentimental. Hari advises him not to think of him (Alok) as it is he who left them.

Ryan takes full interest in Prof. Veera’s class of Fluid Mechanics. Meanwhile Hari takes Neha for a movie and tries to get close to her.

Alok who is now living with studious Venkat has an argument. Alok’s father had an attack and he wants to go home. But Venkat is not permitting him to go as they both have to complete Thermos assignment. Alok tells Venkat to manage without him but Venkat doesn’t like to compromise with his studies. Ryan offers his help to take Alok’s father to the hospital on his scooter and tells Alok to continue with his assignment. Alok is overwhelmed with Ryan’s help at the most difficult time.

**Film**

Ryan, Rancho in the movie, attends any class he likes. Professors send him out of the classes as he asks questions to which they cannot answer.
In the movie, Rancho along with Pia who is a medical student take Alok’s father to the hospital on the scooter. Later Raju thanks Ryan as he saved his father’s life.

Comments

Chapter 8 is somewhat identically presented in the film as it is in the novel. What is important is the way the entire episode is presented in the film. It is not only interesting but it is also capable of arousing tension and curiosity of the audience. It is also an effective device to prove the hero’s real heroism.

Chapter 9: The Mice Theory

Ryan throws a party on Alok’s return to their group. Ryan makes all the arrangements and names the party as ‘Mice Party’. All the guests are five-points something range of scores. Everyone drinks vodka and smokes cigarettes. Ryan explains the Mice Theory thus: “And this IIT system is nothing but a mice race. It is about mindlessly running a race for four years, in every class, every assignment and every test… Profs who have no idea what science and learning are about. ….Name one invention in the last three decades” (p.101). He tells the guests not to be like mice but like rats shrewd and clever. Further he tells them to live on their own terms, and by working together they can beat the system. Later, Alok asks about the implementation of the theory. Ryan falls asleep by telling that it is ‘cooperate to dominate’ (C2D).

Film

Like in the novel, in the film also Rancho (Ryan in the book) questions the Indian education system. In one scene he demonstrates how everybody wants to jump into the race getting first in exam and scoring good marks instead of gaining knowledge. Rancho demonstrates this through that popular ‘Farhanitrate’ and ‘Prerajulisation’ scene.
Comments

This scene is retained as it is in the book as it suits the dramatic purpose of the film. The hero quite entertainingly and innovatively exposes the IIT system of teaching.

CHAPTER 10: Cooperate to Dominate

Ryan hands out the ‘cooperate to dominate’ (C2D) plan papers. It states demerits of the IIT system, that of the Professors, and how the system extracts the best years of one’s life. Further he has given the solution for these problems. According to Ryan, to take on the unfair system is through unfair means that is cooperate to dominate (C2D). The key tenets of the plan are:

All the assignments to be shared. One person will do each assignment by turn and other will simply copy. The course will be divided among three of them. Each one will attend all the classes that one is responsible and gives the notes. Lab experiments observation will be shared. Their friendship is above GPA. Rest of the time they will live to the fullest. They will combine their hostel room into one living room and they will split the cost of vodka (p.108).

Ryan made both of them sign with their blood on it.

Hari and Neha meet on the insti roof and have some vodka when Ryan pops up there. Ryan tells Neha about man’s or Hari’s need of physical attachment with a girl. Neha in turn tells they just don’t understand woman’s problem.

Film

Instead of ‘Cooperate to Dominate’ plan Rancho gives “Aal Izz Well” mantra to face problems in life. To explain the background of “Aal Izz Well” Rancho narrates a small incident from his life and that scene is followed by the 4 minutes 36 seconds song “Aal Izz Well".
Comments

The film makers make a different presentation of the episode. The hero is made to make another innovative formula – another heroic act. The chapter is condensed to a scene, and also a much required and awaited song.

Chapter 11: The Gift

Hari, the narrator, speaks about their success of C2D plan. Now they have to study for only two hours a day and rest of the time they enjoy their life by going to movies, restaurants, booze, driving scooter, playing cricket and squash, sleeping.

In a design class, Ryan in an attempt to think differently draws a battery operated car jack. Prof. Vohra discards his design and warns him not to act smart. On the other hand, Prof. Veera likes Ryan’s lubricant assignment and he helps him to get permission to use the lab and get some research grant.

Ryan is busy in is lube assignment when Hari and Alok pay a visits to Alok’s home. Alok’s home gives smell of medicine, is full of crumbling concrete and also that of cooking. Alok’s mother serves mater paneer as a special dish to them. While Alok and Hari are eating their meals the mother starts complaining about their poor condition and money problems. After many warnings when the mother does not stop complaining Alok throws away the plate and leaves from there but Hari decides to complete his meal.

Hari reveals about his nervousness problem when he fails to answer in a group viva. Ryan and Alok help Hari to sneak into Neha’s room, i.e. Prof. Cherian’s home to be the first wisher on her birthday eve. Hari gets his first kiss from Neha. Three of them sneak out of there when Prof. Cherian wakes up.

Film

In the film Alok’s family and home are exactly as in the book. Rancho and Farhan along with Raju pay a visit to Raju’s home. Raju’s mother only complains about their family problems like getting her sister married for which
they need to buy Maruti 800 for dowry, about his father’s paralysis and medicine expenses. The visit to Raju’s home is presented in the movie in a comic way.

Comments
The somewhat comic presentation of the scene is perhaps made in keeping with the new formula of success “Aal Izz Well”.

Chapter 12: Neha Speaks

Neha writes a letter to her dead brother, talking about her feelings for Hari and the three guys and how different they are from the rest of the IIT students. She writes to her brother that she has kept their secret and has not revealed it to their mother as she would not be able to bear it.

Film
No such writing of letter to the dead brother is present in the film. This chapter is totally eliminated in the film.

Comments
This particular episode does not seem to further the plot in any manner.

Chapter 13: One More Year Later

Hari, Alok and Ryan are in the third year of their IIT. Ryan’s lube project has been rejected by mechanical engineering department and Hari has messed up another viva. Prof. Cherian starts teaching them. Three of them attend the first class. Prof. Cherian gives some examples of how to increase the efficiency in a factory. But Ryan does not seem to agree with Prof. Cherian’s idea as it treats humans like mindless machines. Neha and Hari go for a walk-date to a temple near a railway track. Neha tells him that it is here her brother died on these tracks when he was jogging one morning in the month of May.

Film
This chapter is also not present in the film. But Rancho in the movie promises to make an inverter which can take power from car batteries and generate
electricity. Cherian’s lecture on efficiency and not wasting time is manifested through his daily routine in the film – shaving in seven-and-a-half minutes, listening to the opera, wearing a shirt with Velcro to save time etc.

Comments

Here the film makers have chosen to create fun and laughter in the audience by such a funny presentation of time-saving devices. Laughter must be there at regular intervals either in small or big doses to keep the audience glued to their seats.

Chapter 14: Vodka

Alok finds another suitable match for her sister but Alok’s family can’t cough up the required money. Hence, either they say no or sign IOUs (I Owe You), i.e. Alok has to give the money when he gets a job. Alok tells that he would like to take up any job whichever pays the most. Hari desperately wants to score good marks in Indem to get an A grade because Neha is at stake and that is the only way to impress her father Prof. Cherian.

In a discussion on Neha’s brother’s death, Ryan wonders that it may not be just an accident. But a well-planned murder or something.

It’s the Viva day, Hari again gets nervous as Prof. Cherian is going to take the viva. On the advice of Ryan, Hari takes the Vodka and goes for the viva with Alok. Ryan is skipping the viva as he does not care about it. Hari is garbling and smelling of alcohol. Prof. Cherian asks the questions but Hari is out of his senses and is speaking absurd things. Prof. Cherian realises that he is drunk and not in his senses. He loses his control and gives a zero to him and warns him to do well in his majors and drives Hari out of the class.

Hari is upset for definitely losing an A grade. Alok gets a call about his sister’s engagement but the marriage will only materialize when Alok gets a job and gives a car as dowry.
Ryan plans of stealing the major papers from Prof. Cherian’s office to score an A grade. Alok and Hari do not support his idea.

**Film**

No such incident happens in the film. But instead of Vodka, it is Rum. Instead of Hari (Farhan) it is Raju (Alok) who is drunk and is seen by Director Sahastrabuddhe while escaping from his house. Next day Raju who is still in hangover behaves madly in the class.

**Comments**

This scene does not get as much prominence as it does in the book. For the film makers it is not so important.

**Chapter 15: Operation Pendulum**

In this chapter, Ryan convinces Hari and Alok to steal the question papers from Prof. Cherian’s office. After a long discussion, it is decided that Hari will steal the key of Prof. Cherian’s office from Neha’s car keys bunch. Then, at night they will sneak into his office and scan the room for a sealed brown bag. Take out one copy of the major paper, and using a candle will seal it back and come out from there. They name this operation, ‘Operation Pendulum’, as it is something that their miserable fortunes will swing in this place.”(p.164)

**Film**

No such scene is there. There is another scene where Director Viru Sahastrabuddhe is angry and is planning to set question paper himself to fail Raju.

**Comments**

The change in the scene could be to show haughty and vindictive the Professor could be when he is challenged.

**Chapter 16: The Longest Day of My Life I**

Hari meets Neha at her home to steal the key. Neha shows her brother Samir’s suicide letter. Samir committed suicide because he failed to get into IIT even
after several attempts. Hari and Neha come closer to each other and they have an intimate time. Hari goes out to bring cigarettes. Neha gives her bunch of keys where there is Cherain’s office key along with the car key. Neha tells Hari to wear her father’s shirt as she is wearing Hari’s shirt. Hari goes to the key maker and makes a duplicate key of Cherian’s office and buy a packet of cigarette. While coming back, Prof. Cherian spots Hari in his own car and stops him.

Film

The whole chapter is condensed to a different scene where drunk Pia comes to Rancho’s room in hostel to tell that her father has set question papers to fail Raju and gives him the key to his office. We learn about her brother’s suicide note in the film through a poignant heart-rending dialogue. “He wanted to be a writer. All he could write was this suicide note.”

Comments

Film makers make changes keeping in mind the end-product they want to project before the audience. They have their own vision of the project.

Chapter 17: The longest Day of My Life II

Hari becomes frozen when he sees Prof. Cherian heading towards him. Prof. Cherian asks him who he is and what he is doing in his car. Prof. Cherian sits in the car and asks him to drive home. Prof. Cherian recognizes Hari as the student who played tricks in the viva. Hari tells Prof. Cherian that he saw his daughter with the punctured tire and he offered his help to fix the car’s tire and bring it back to their home.

When both of them reach home Neha, wrapped in a bed sheet, opens the door. Surprized Neha immediately goes inside to change. Prof. Cherian warns Hari to stay away from his daughter otherwise he will ruin him. Hari runs away from there.

Hari narrates the whole incident to Ryan and Alok and they burst into laughter. Ryan tells Hari not to think of Neha’s situation but to concentrate on their
operation as this operation can only fetch him good grades, and, eventually, Neha. In the evening Alok gets a call from his home. Alok’s sister’s marriage proposal is cancelled as the boy’s side demanded a portion of dowry right now to lock in the boy. Alok’s father gets upset and has not eaten for many days. The phone gets dead while he is talking to his mother.

Alok tells Ryan to postpone the operation as that day things aren’t going well for them. But Ryan is adamant about executing the plan.

**Film**

No such incident happens in the film.

**Comments**

Again, the film makers use the technique of condensation to save valuable film time which could be used for something more dramatic.

**Chapter 18: The Longest Day of My Life III**

In the evening, three of them sneak into Cherian’s office, Head of the Mechanical Department. They look for a brown bag with a red wax seal. Alok finds the bag. Ryan takes out the tools to open the seal and also to close the seal. Meanwhile, Alok is thinking about his father’s poor condition. Ryan takes out a major paper and trying to seal the bag. Despite Ryan and Hari’s denial Alok makes a call to his home from Cherian’s phone. To dial external number one has to dial 9 first to get the call and the campus telecom exchange switches the line. The switchboard lights up a small red bulb and turns green for external calls. The guards in the security room wonders what Prof. Cherian is doing at the midnight. One guard picks up the phone and listens to the conversation. Immediately, he orders patrolling guards to rush into Prof. Cherian’s office at sixth floor. The guards bang into the room. Ryan, Hari and Alok get frozen for a while. Ryan and Hari try to give explanation but the guards lock them up in the office and call the Professor and the security officers.
Film

In the film also Rancho and Farhan sneak into Director Sahastrabuddhe’s room to steal question papers. Rancho calls from the landline phone to Pia’s mobile which is picked up by Director Sahastrabuddhe. He immediately doubts something wrong as the mobile phone flashed ‘Dad’s office’ number. He heads towards his office.

Comments

It is a highly interesting scene which arouses the much needed curiosity of the audience.

Chapter 19: The longest Day of My Life IV

Prof. Cherian, Prof. Veera, Dean Shastri and security guards enter the room. Prof. Cherian recognises the students and is about to call the police when Prof. Veera stops him as it will ruin IIT’s reputation. Dean Shastri calls Disco Committee (disciplinary breaches) that very night.

Prof. Veera meets three of them before the meeting. They narrate the whole story. Prof. Veera suggests to bring Neha’s name if they want their expulsions out of the way. He suggests to bring Cherian’s family into the scene and so that Cherian will withdraw from spoiling their future.

Film

Director Sahastrabuddhe along with two guards enters his office to find that his Xerox machine is ON and the seal the question paper bag is broken. He immediately goes to Rancho’s room and finds the question paper. He beats Rancho and makes him rusticated from the college.

Comments

The scene is retained as it not only creates tension for the characters but in the audience as well. Dramatic tension is a necessary ingredient in a film to keep the audience guessing.
Chapter 20: The Longest Day of My Life V

In the Disco, three of them admit the accusations. Prof. Cherian asks how they got into the office. Ryan tells it is Neha Cherian who gave them the keys. She was upset with her father. They got carried away when she offered the keys. Everyone gets stunned in the Disco. Ryan, Hari and Alok are asked to leave the room. They go to the insti roof. Hari and Alok repent why the hell they got into this operation pendulum. After a few hours Ryan and Hari go to Prof. Veera to know their fate as decided by the Disco. They come back and inform Alok who is still sitting on the insti roof that they are suspended for one semester and they get F in Indem, that means they have to do the course next year and they can’t sit for job interviews either. Alok goes into deep despair and jumps from the roof.

Film

This Disco incident is not in the film nor any Prof. Veera to help them. But the character Alok in the movie (Raju) jumps from the building when he is rusticated from the college for his act of indiscipline.

Comments

A suicide attempt owing to the study pressure at the so-called best IIT is a big slur on our education system. The film makers have retained this as a negative comment against the prevailing education system. The film is used here as a piece of social criticism.

Chapter 21: The Longest Day of My Life VII

Alok is taken to AIIMS hospital in Delhi. He has eleven fractures in the legs and two in the arms. He is bleeding severely and is almost dying. Ryan promises himself if Alok survives then he will write a book about their crazy days. The doctor after the operation informs that Alok is going to make it. It is because he fell on his bottom, right into the fountain. His fat bottom and the six inches of water cushioned the impact. Ryan and Hari go on crying as they miss Alok very much.
Film

Raju is taken to the hospital in a critical condition. After operation, Neha tells that he got paralysed due to shock and they should motivate him to get up by talking about good things. Rancho and Farhan try to motivate their hospitalized friend Raju. The whole thing has been shown in the movie through a background song called "Jaane Nahin Denge Tujhe".

Comments

It is now time for another song. Hence the somewhat tragic incident is shown with a motivational song in the background. Thus, the film makers make optimum use of the valuable four minutes of film time.

Chapter 22: Ryan Speaks

In this chapter, Ryan speaks how he feels about Hari and Alok. For him Hari is just kind-hearted and confused—hopelessly in love, physically unappealing, wants to keep his friends together, fumbles at viva. His colonel father taught him not to answer back to his superiors.

Ryan thinks Alok should not have jumped from “nine stories because some old bozos do a Disco on you. Or if he can’t pay for the car that will buy your sis a loser for the rest of her life….. he should have pushed me instead” (p.217). Ryan feels Alok lives a selfless life. He doesn’t want to be an IITian but an artist. It is something he does for his folks back home. He has been serving his dad since he was twelve, locked in that room full of books, medicines and misery. That is why he never grew up. He is a boy who never had real friends in his life—but he wants them. That is why he gets stuck with Ryan when he saves him from hideous ragging. Ryan admits that he has pushed Alok into operation pendulum because of which he tries to take his own life.

Film

The incidents in this chapter are not in the film.
Comments

Perhaps the film makers thought these incidents not so important for the dramatic progress of the film. Moreover, they have to keep an eye on the film time available to them.

Chapter 23: Kaju-burfi

Alok returns to Kumaon Hostel after two months. Alok keeps the secret of his suicide attempt from his family. Prof. Veera visits him in the hostel and brought some kaju-burfis. Prof. Veera tells them that the Dean has agreed to allow them to resubmit their Lube project and to work in the lab, so that they can explain the absence in their grade sheet and may be allowed extra credit for this work in the next semester and they can graduate like normal students, in four years. Ryan, Alok and Hari agree to work on the lube project.

Film :This chapter is omitted from the film except that we learn that Raju’s suspension was invalidated.

Comments: It seems the constraint of time is at work once again.

Chapter 24: Will We Make It?

Hari calls Neha to give explanation on his deed but Neha hangs up the phone. But after a few months Neha talks to Hari and they start meeting again.

Alok’s mother pays a visit to Alok in the Kumaon hostel as he has not been home for last two months. Alok’s mother finds that Alok had an accident.

Ryan habitually ignores to answer the letters of his parents who are in pottery business in some European country. He thinks his parents preferred money and foreign land to his upbringing. He was thus left in a boarding school.

Prof. Veera is impressed with Ryan, Alok and Hari’s lube project with a fat proposal of three months’ work. Prof. Veera keeps the Dean informed about their progress. He suggests them to work hard as their final semester is about to begin.
Film

The incidents of this chapter are not in the film.

Comments

Since the film heads towards the end the film makers would not like trivial matters to interfere with the dramatic tension worked out so far. Hence, they do away with incidents of this chapter.

Chapter 25: A Day of Letters

Ryan, Alok and Hari attend their first class in the last four months. They seriously jot down everything that Prof. Saxena teaches in the class.

Hari meets Neha in the ice-cream parlour taking out time from his busy schedule. Neha wants to give Hari Samir’s suicide letter as her dad now-a-days keeps searching for things in her room and she doesn’t want him to find that letter. But to their misfortune Prof. Cherian comes to the ice-cream parlour and finds Neha with Hari. Cherian finds the suicide letter and cries uncontrollably and keeps kissing the letter. Neha takes him back home.

Hari types a letter to Ryan’s parents in Ryan’s name writing about their GPAs, their Disco, tainted grade sheets, about Prof. Veera, and their stuck lube project. He also writes about how they had never really loved him enough to keep him with them. Hari knows Ryan will kill him if he finds this idea of posting the letter to his parents who are in a foreign land.

Director Sahasrabuddhe comes to know about the letter when he asks Pia how his office key was found by Rancho. Pia admits that she has given the key and says that if she had given the key to his brother he would have been alive then.

Film

The posting of the letters in the film happens with Farhan (Hari). Rancho (Ryan) posts Farhan’s letter to Photographer Andre Istvan in Hungary and makes his dream come true to become a professional wildlife photographer.
Comments

Matters which have been creating dramatic tension must come to an end now in the form of resolutions and the leading characters must achieve their goals.

Chapter 26: Meeting Daddy

Hari, Ryan and Alok are being called to Prof. Cherian’s room where Prof. Shastri, Prof. Veera and Prof. Cherian tell all the three of them that they are ready to show their absence in the seventh semester for research work instead of disciplinary reasons so that they will have a clean grade sheet. Prof. Cherian tells Hari that if they are ready to work on the lube project in the final semester then he could get their lab credits. This means Cherian is offering to rescue their degrees. Hari agrees to work on lab project saying, “Hell, I’d live in the lab for next four months for five extra credits. I’d eat lubricants for lunch to get my degree on time.” (p.249)

Alok and Hari get jobs in Delhi and Mumbai respectively. They are not just five-point something anymore, they are five point somebody. But Ryan fails to get any job. Alok and Hari are disappointed as they know the lube project is not their but Ryan’s project. Ryan is really disappointed as he has the lowest score in the class and with no job. Prof. Veera tells Ryan that he should work in research not in Software Company where they become contract labour at cheap prices for foreigners. Prof. Veera offers him to work as his research assistant. If he succeeds in his project then they can find an investor who is willing to commercialize his project. Ryan agrees to work as a research assistant in the hope of future prospects.

Film

This whole chapter is presented in a new way by the film makers. Rancho, Farhan and Raju help pregnant Mona, Sahastrabuddhe’s elder daughter, in her delivery. Rancho with the help of a self-invented inverter bring back power supply of the computer where at the other end Pia is instructing Rancho to help
Mona in delivery. The child is delivered and Rancho manages to wins back Sahastrabuddhe’s heart.

Comments

Keeping harmony with its dramatic beginning the film has to work towards its end equally dramatically.

Chapter 27: Five Point Someone

On the convocation day, Hari dreams that Prof. Cherian tells in his speech that he feels sorry for not having any friends in his student life. He had 10 GPA and was very studious. His classmates, having less GPAs, opted to work with multinationals, some went abroad and opened their own companies in the USA—mostly in computers and software. But he chose to stay behind because he had principles. He did not want to use his education for selfish gains. He wanted to help his own country. He wanted to do research and stay back at the IIT. But apart from being a Professor, there isn’t much one could achieve here.

Cherian speaks how he pushed his son to get into IIT so hard that he chose to kill himself. Cherian shows the suicide letter. He thanks his daughter’s boyfriend—Hari as it is because of him he found the letter. Cherian appreciates Ryan, Hari and Alok’s lube project and tells them that any investor who invests in their project will earn a rainbow.

In his final message Cherian tells his students that: “One, believe in yourself, and don’t let a GPA, performance review or promotion in a job define you. There is more to life than these things—your family, your friends, your internal desires and goals…. Two, don’t judge others too quickly or…. anyone who is not from this institute….And lastly, don’t take yourself too seriously. Life is too short, enjoy yourself to the fullest...” (pp.264-5).

The crowd responds with standing ovation. Ryan makes Hari wake up from his dream. Hari realizes that all Cherian’s confessions were a dream actually that he has missed the convocation. Ryan finds that it is Hari who posted the letter to his parents. Ryan’s father is ready to invest in Ryan’s lube project. Alok tells
them what happened in the boring convocation. They are together for the last time in IIT. After that their lives change. Alok’s software company sends him to US for six months. The US assignment earned him a dollar stipend that in one stroke wiped out his family woes. Ryan works with Prof. Veera, and with his father’s cash he invests on establishing a factory. Hari is working in Bombay. He misses Neha very much. Neha finishes her fashion designing course and has an offer to work for a local designer.

All friends meet for Alok’s sister’s wedding. Hari says he might have passed out of IIT, but in some ways his soul is still there in the IIT campus.

Film

No such dream sequence is there in the film. In the film Director Sahastrabuddhe is really a changed man who has shed all his ego and misconception and is happily congratulating Rancho and other students at the convocation. The book ends where we read that all are meeting at Alok’s sister’s wedding in the coming month but the movie expands beyond their college life where Farhan and Raju are in search of their friend Rancho.

Comments

The film makers usually end the film keeping eye on the cine-goers’ expectations. They see to it that their stars come out in larger-than-life portrayals. They must ensure a good box office performance of the film also.
4.1.5 Comparative Analysis of Episodes Chapter-wise and Page-wise and their Corresponding Film Time

<table>
<thead>
<tr>
<th>Prologue</th>
<th>Page not numbered</th>
<th>Pages in book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The speaker decides to writer about their crazy days if Raju who is being taken to hospital survives.</td>
<td>1 Page</td>
<td>Not in the film</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 page</td>
<td>00.00sec</td>
</tr>
</tbody>
</table>

1. Bare Beginning (Pages 1-11) Pages in book Film Time

<table>
<thead>
<tr>
<th></th>
<th>Pages in book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. The author begins with a disclaimer that this book is not about how to get into IIT. It is about how screwed up one’s college years can get if one doesn’t think straight.</td>
<td>1 Page</td>
<td>Not in the film</td>
</tr>
<tr>
<td>3. Ragging at Kumaon Hostel. Ryan saves Hari and Alok from a dirty ragging. They become friends.</td>
<td>5 Pages</td>
<td>6 min. 35sec.</td>
</tr>
<tr>
<td>4. Definition of ‘machine’. Prof. Dubey warns Ryan not to act smart in his class.</td>
<td>5 Pages</td>
<td>3 min. 41sec.</td>
</tr>
<tr>
<td></td>
<td>11 pages</td>
<td>10m.16sec</td>
</tr>
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</table>

2. Terminator (Pages 12-23) Pages in book Film Time

<table>
<thead>
<tr>
<th></th>
<th>Pages in book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Hari, the narrator, tells about the tight schedule of IIT life.</td>
<td>3 Pages</td>
<td>1 min.</td>
</tr>
<tr>
<td>6. Watching Terminator movie.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>7. Surprise test and a subsequent low scoring in test.</td>
<td>7 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td></td>
<td>12 pages</td>
<td>1 m.00sec</td>
</tr>
</tbody>
</table>

3. Barefoot on Metal (Pages 24-31) Pages in book Film Time

<table>
<thead>
<tr>
<th></th>
<th>Pages in book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>8. Ryan forces Hari for jogging.</td>
<td>3 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>9. Hari bumps into Neha’s car. Neha drops injured Hari in hostel by her car.</td>
<td>5 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td></td>
<td>8 pages</td>
<td>0m.0sec.</td>
</tr>
</tbody>
</table>
### 4. Line Drawing

<table>
<thead>
<tr>
<th>Event</th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. Ryan gets a scooter and they roam throughout the city.</td>
<td>1</td>
<td>Not in the film</td>
</tr>
<tr>
<td>11. Three of them take Alok’s father to hospital.</td>
<td>1</td>
<td>Not in the film</td>
</tr>
<tr>
<td>12. Ryan questions the IIT system.</td>
<td>7</td>
<td>1 min. 0sec.</td>
</tr>
<tr>
<td>13. Hari meets Neha and she reveals to Hari about her brother’s accident on rail tracks.</td>
<td>7</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>16</td>
<td>1m.0sec.</td>
</tr>
</tbody>
</table>

### 5. Make Notes not War

<table>
<thead>
<tr>
<th>Event</th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. Discussion on US and Iraq war and playing squash game.</td>
<td>5</td>
<td>Not in the film</td>
</tr>
<tr>
<td>15. Alok trembles while taking Physics Practical Test but Ryan enjoys the Test.</td>
<td>4</td>
<td>Not in the film</td>
</tr>
<tr>
<td>16. Neha invites Hari to her home on 11th May as her parents will be going to temple.</td>
<td>3</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>12</td>
<td>0m.0sec</td>
</tr>
</tbody>
</table>

### 6. Five-point Something

<table>
<thead>
<tr>
<th>Event</th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>17. Alok blames Ryan for their low score and Alok moves to Venkat’s room, the topper.</td>
<td>8</td>
<td>2m. 03sec</td>
</tr>
<tr>
<td>18. Hari tells Neha about their low score.</td>
<td>3</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>11</td>
<td>2m.03 sec</td>
</tr>
</tbody>
</table>

### 7. Alok Speaks

<table>
<thead>
<tr>
<th>Event</th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>19. Alok speaks about his poor family background and compares with that of Ryan and Hari.</td>
<td>5</td>
<td>4 min. 0sec</td>
</tr>
<tr>
<td>Chapter</td>
<td>Details</td>
<td>Pages in Book</td>
</tr>
<tr>
<td>---------</td>
<td>---------</td>
<td>---------------</td>
</tr>
<tr>
<td><strong>8. One Year Later</strong> (Pages 76-95)</td>
<td>Ryan becomes sentimental after drinking Vodka in the insti roof. He thinks Alok has left him like his parents did.</td>
<td>8 Pages</td>
</tr>
<tr>
<td>20.</td>
<td>Ryan takes interest in Prof. Veera’s class. Prof. Bhatia rejects Ryan’s project.</td>
<td>2 Pages</td>
</tr>
<tr>
<td>21.</td>
<td>Hari takes Neha for a movie and tries to kiss her.</td>
<td>5 Pages</td>
</tr>
<tr>
<td>22.</td>
<td>Ryan helps Alok by taking his serious father to hospital on his scooter. Alok thanks Ryan.</td>
<td>5 pages</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>20 pages</td>
</tr>
<tr>
<td><strong>9. The Mice Theory</strong> (Pages 96-106)</td>
<td>Ryan throws a party on Alok’s return. Ryan tells them about ‘Cooperate to Dominate’ theory to deal with the IIT system.</td>
<td>7 Pages</td>
</tr>
<tr>
<td>24.</td>
<td>Hari gives a lipstick holder to Neha on her birthday, designed &amp; made by Ryan.</td>
<td>4 Pages</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>11 pages</td>
</tr>
<tr>
<td><strong>10. Cooperate to Dominate (C2D)</strong> (pp. 107-115)</td>
<td>Ryan tells about the ‘Cooperate to Dominate’ theory and its implementation.</td>
<td>3 Pages</td>
</tr>
<tr>
<td>26.</td>
<td>Hari and Neha meet on the insti roof. Ryan tells Neha about man’s need of physical attachment with a girl.</td>
<td>6 Pages</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>9 pages</td>
</tr>
<tr>
<td><strong>11. The Gift</strong> (Pages 116-133)</td>
<td>Hari speaks about their success of C2D plan. They get two hours for study and rest of the time to enjoy their life.</td>
<td>2 Pages</td>
</tr>
<tr>
<td>28.</td>
<td>Ryan’s battery operated car jack design is rejected by Prof. Vohra. Prof. Veera likes Ryan’s lubricant assignment and gets permission to use the lab and some research grant for Ryan.</td>
<td>3 Pages</td>
</tr>
<tr>
<td>29.</td>
<td>Alok and Hari visits to Alok’s home where his mother only complains about the problems of home.</td>
<td>4 Pages</td>
</tr>
<tr>
<td>30.</td>
<td>Hari sneaks into Neha’s room at Prof. Cherian’s home to meet Neha.</td>
<td>9 Pages</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>18 pages</td>
</tr>
</tbody>
</table>
12. Neha Speaks  (Pages 134-136)  Pages in book  Film Time

<p>| | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>32. Neha writes a letter to her dead brother, Samir, writing about her feelings for Hari.</td>
<td>3 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td></td>
<td>3 pages</td>
<td>0 min.0 sec.</td>
</tr>
</tbody>
</table>

13. One More Year Later  (Pages 137-147)  Pages in book  Film Time

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>33. Three of them are in the third year of their IIT life. Ryan’s lube project has been rejected, Hari has messed up another Viva.</td>
<td>3 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>34. Prof. Cherian starts teaching them. Ryan disagrees with Prof. Cherian’s idea as it treats humans like mindless machine.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>35. Neha tells Hari that her brother died while jogging on one morning in the month of May on the railway track near temple.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td></td>
<td>11 pages</td>
<td>0m.0 sec</td>
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14. Vodka  (Pages 148-159)  Pages in book  Film Time

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<table>
<thead>
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<tbody>
<tr>
<td>36. Alok tells Hari about the problem of his sister’s marriage and how he is desperate to score good marks and a good job. Hari is also desperate to score good marks because this is the only way he can impress Neha’s father, Prof. Cherian.</td>
<td>3 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>37. Hari drinks vodka on viva test. Angry Prof. Cherian gives him zero.</td>
<td>5 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>38. Hari is upset for losing an A grade. Alok is worried about getting a good job to manage dowry for his sister’s marriage.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>39. Ryan gives idea of stealing the questions for the major paper from Prof. Cherian’s office.</td>
<td>2 Pages</td>
<td>1 min.</td>
</tr>
<tr>
<td></td>
<td>12 pages</td>
<td>1m.0 sec</td>
</tr>
</tbody>
</table>

15. Operation Pendulum  (Pages 160-164)  Pages in book  Film Time

<p>| | | |</p>
<table>
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<tbody>
<tr>
<td>40. Ryan convinces Hari and Alok to steal question papers from Prof. Cherian’s office and the way to execute the operation.</td>
<td>5 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td></td>
<td>5 Pages</td>
<td>0m.0 sec</td>
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</tbody>
</table>
### 16. The Longest Day of My Life I (Pages 165-172) Pages in book Film Time

<p>| | | |</p>
<table>
<thead>
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<tbody>
<tr>
<td>41. Neha reveals the secret to Hari that her brother committed suicide.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>42. Hari and Neha come closer to each other and they get physical.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>43. Hari goes out in Cherian’s car wearing Cherian’s shirt to buy cigarettes. There he makes duplicate key of Cherian’s office.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

**8 pages 0m.0sec**

### 17. The Longest Day of My Life II (Pages 173-182) Pages in book Film Time

<p>| | | |</p>
<table>
<thead>
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<tbody>
<tr>
<td>44. Prof. Cherian catches Hari with his car and asks him to drive home. Hari lies that he found Neha with a flat tyre and offered his help. At home, Prof. Cherian warns Hari to stay away from his daughter.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>45. Alok’s family problem gets worse. Boy’s side wants part of the dowry before the marriage.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>46. Discussion on the execution of ‘Operation Pendulum’.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

**10 pages 0m.0sec**

### 18. The Longest Day of My Life III (Pages 183-190) Pages in book Film Time

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>47. In the evening, they sneak into Cherian’s office to steal papers.</td>
<td>5 Pages</td>
<td>17 sec.</td>
</tr>
<tr>
<td>48. While Ryan get busy sealing the bag with wax, Alok makes a call to his home. In the telephone exchange room the guards gets alert and enters the room.</td>
<td>3 Pages</td>
<td>1 min. 29 sec.</td>
</tr>
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**8 pages 1min.47sec.**

### 19. The Longest Day of My Life IV (Pages 191-202) Pages in book Film Time

<p>| | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>49. Dean Shastri, Prof. Cherian and Prof. Veera and other Professors come to the crime scene. Cherian slaps three of them. Dean calls Disco to take action against them.</td>
<td>8 Pages</td>
<td>1 min. 05 sec.</td>
</tr>
<tr>
<td>50. Prof. Veera suggests to involve Neha’s name so that Cherian may withdraw from spoiling their future.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

**12 pages 1min.05sec**
20. The Longest Day of My Life V (Pages 203-212) Pages in book Film Time

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>51. Ryan tells before the Disco that Neha offered them the key and they got carried away. Everyone in the Disco gets stunned.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>52. Hari and Ryan inform Alok that they are suspended for one semester and they get F in Indem. They cannot sit for job interview either. Alok jumps from the roof.</td>
<td>6 Pages</td>
<td>2 min. 53 sec.</td>
</tr>
</tbody>
</table>

10 pages 2min.53sec.

21. The Longest Day of My Life VI (Pages 213-215) Pages in book Film Time

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>53. Alok is taken to AIIMS hospital. After operation, the doctor informs that Alok is going to make it.</td>
<td>2 Pages</td>
<td>1 min. 06 sec.</td>
</tr>
<tr>
<td>54. Ryan &amp; Hari cry as they miss Alok very much.</td>
<td>1 Page</td>
<td>1 min.</td>
</tr>
</tbody>
</table>

3 pages 2min.06sec.

22. Ryan Speaks (Pages 216-219) Pages in book Film Time

<p>| | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>55. Ryan speaks about Hari and Alok. He thinks Alok’s suicide attempt as stupid. Ryan admits that he pushed Alok into ‘Operation Pendulum’.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

4 pages 0min.0sec.

23. Kaju-burfi (Pages 220-223) Pages in book Film Time

<p>| | | |</p>
<table>
<thead>
<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>56. Alok returns from hospital. Prof. Veera brings Kaju-burfi sweets and informs them that they can graduate like normal students if they work on lube project.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

4 pages 0m.0sec.

24 Will We Make It? (Pages 224-235) Pages in book Film Time

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>57. After few months Neha starts meeting Hari again.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>58. Alok’s mother visits Alok. He lies that he had an accident.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>59. Ryan feels his parents chose money rather than him.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>60. Prof. Veera is impressed with Ryan, Alok and Hari’s lube project.</td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

12 pages 0m.0sec
### 25. A Day of Letters

**Pages** 236-245  
**Film Time**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Summary</th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>61.</td>
<td>Ryan, Alok and Hari attend their first class in last four months.</td>
<td>3 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>62.</td>
<td>Prof. Cherian catches Neha with Hari in the ice-parlor. He discovers his son’s suicide letter.</td>
<td>6 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>63.</td>
<td>Hari types a letter to Ryan’s parents in Ryan’s name telling about everything that happened in his life.</td>
<td>1 Page</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

**Total Pages:** 10  
**Film Time:** 0m.0sec

### 26. Meeting Daddy

**Pages** 246 – 258  
**Film Time**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Summary</th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>64.</td>
<td>Ryan, Alok &amp; Hari are called by Professor to tell them that they are ready to show their absence from the 7th Semester for research work.</td>
<td>3 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>65.</td>
<td>Prof. Cherian tells Hari that if they are ready to work on the lube project in the final semester then he could get them lab credits.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>66.</td>
<td>In the interview, Alok &amp; Hari gets jobs in Delhi &amp; Mumbai respectively. Ryan fails to get a job.</td>
<td>6 Pages</td>
<td>3 min.</td>
</tr>
<tr>
<td>67.</td>
<td>Ryan works as a research assistant for his future prospects.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

**Total Pages:** 13  
**Film Time:** 3min.0sec

### 27. Five Point Someone

**Pages** 259-270  
**Film Time**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Summary</th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>68.</td>
<td>On convocation day, Hari dreams that Prof. Cherian shades all his wrong notions about life, friends &amp; education. He admits in his speech that he is responsible for his son’s suicide.</td>
<td>7 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>69.</td>
<td>Ryan’s father shows his interest in investing on his lube project.</td>
<td>1 Page</td>
<td>Not in the film</td>
</tr>
<tr>
<td>70.</td>
<td>Alok tells other what happened in the boring convocation. They are together for the last time in IIT.</td>
<td>2 Pages</td>
<td>56 sec.</td>
</tr>
<tr>
<td>71.</td>
<td>Their lives change. Alok goes to US. Hari goes to Mumbai and Ryan works with Prof. Veera on lube project. Neha works for a local designer. They meet each other at Alok’s sister’s marriage.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

**Total Pages:** 12  
**Film Time:** 0m.56sec.
Comments

Total pages of novel *Five Point Someone* is 270.

Total film time 168 minutes.

Total material from the novel used in film: 44 min. 09 sec.

125 minutes of material has been expanded in the film.

Percentage of materials used in film 26.72% approximately 27%.

It means 73% of material has been expanded.

4.1.6.0 Theory of Condensation and/or Expansion Applied While Adapting the Novel *Five Point Someone* into 3 Idiots

4.1.6.1 Condensation and/or Expansion of the ‘Beginning’ and ‘End’

The book *Five Point Someone* opens with the narrator promising to write a book about their crazy days if his friend “Alok makes it through” to whom they are taking to hospital in an ambulance. In the film, Alok is being taken by his friend Rancho and Farhan but not in the beginning of the film but somewhere in the middle. The film opts for a different flashback point which is also one of the most significant differences to adaptation. A passenger faking a heart attack to make an emergency landing after he gets a call from an old friend and another friend forgets to wear pants in the nervousness to know about a missing friend. The caller Chatur Ramalingam, an old college mate, reminds them of the day of the bet – the day they would find out who is more successful. Three of them travel to Shimla to find out their missing friend Rancho. On the way, the narrator in the film reminds them of the first day they met Rancho in I.C.E. hostel.

Book ends where all the three friends separate after passing out from the I.I.T, promising to keep meeting forever and ever. The narrator ends the novel by telling that they are-Alok, Ryan Neha and Hari- meeting at Alok’s sister wedding. But the film expands beyond the college life. In the film, there is totally different kind of ending. We see Chatur, Farhan, Raju and Pia who are
searching Rancho from 10 years finally meets in Laddhak where Rancho is teaching in school and who has also become a renowned scientist. In the end, Chatur accepts his defeat, Farhan and Raju finds their lost friend Rancho and Pia who is love of Rancho reunite with him.

4.1.6.2 Condensation in the Form of Elimination of Sub-plots

As noted earlier (Chapter II) the nature of condensation involves losing certain portions of the material. Condensing often includes losing subplots, combining or cutting characters, leaving out several of the many themes that might be contained in a long novel. For example, some of the subplots in *Five Point Someone* are also lost by applying the technique of condensation in making the film *3 Idiots* are:

(i) Watching Terminator movie before the examination and subsequently failing in it;

(ii) Accidental meeting of Hari and Neha while jogging;

(iii) Ryan getting a scooter from his parents, roaming, eating food outside and enjoying life and subsequently scoring low marks in the examination;

(iv) Ryan’s ‘Cooperate to Dominate’ plan and its implementation;

(v) Neha avoiding meeting Hari in public places and also her strange behaviour with Hari after meeting him;

(vi) Later her meeting Hai regularly in an ice-cream parlour and at the temple near the railway track;

(vii) Neha’s revelation to Hari about her brother’s suicide;

(viii) Prof. Cherian catching Neha and Hari together in the ice-cream parlour;

(ix) Hari sleeping with Neha in her home and stealing keys from the bunch;

(x) Prof. Cherian stopping Hari while driving Cherian’s car;
(xi) Prof. Veera helping them from the ‘Disco’ (Term used for Disciplinary Action);

(xii) Working on Ryan’s lube projects; and

(xiii) Hari’s dreaming about Prof. Cherian’s speech.

Only those subplots are selected for the film which the filmmaker thinks are important for the dramatic progress of the film. This is done to make the film a commercially successful one and also to fit the novel into an almost three-hour film. Such condensations of the subplots can be frustrating to writers as the filmmakers in order to make the film work often give up scenes and characters the writers love most.

### 4.1.6.3 Condensation of Minor Characters

Cutting and combining characters help condense an unwieldy novel into a workable form. As these minor plots are not added as part of the film, some minor characters also get automatically deleted from the film. For example, the character of Prof. Veera who saves Ryan, Alok and Hari from the ‘Disco’ is not present in the film. Also, there is no mention of Dean Shastri and Prof. Saxena.

### 4.1.6.4 Expansion of Subplots

A new concept such as the existence of ‘Astronaut Pen’, non-existent in the book, has been introduced in the film. This is supposed to be a special type of pen used by astronauts at space in zero gravity. Prof. Cherian received this from his Director as a symbol of excellence with the promise that he would pass it on only to the student more talented than him. Now only after thirty-two years he has been able to pass it on to Rancho; (ii) “All is Well” as a line of thought by Rancho.

Venkat’s character in the film has been expanded. He plays an important role in development of plot in the film 3 Idiots! Venkat’s character Chatur Ramalingam (Silencer) believes in mindless memorizing over understanding. In order to save Raju and provide him with an example, Rancho changes the
spelling of a few words of the speech, putting obscenity into the text, which Chatur is supposed to deliver on the Teacher’s Day where the Minister of Education and the Director of the ICE College attend with many students. Chatur, with his lack of knowledge in Hindi, mindlessly memorizes the speech becomes the laughing stock. Highly insulted Chatur swears vengeance and bets that he will become more successful with his methods than Rancho. After 10 years, Chatur calls Farhan and Raju to tell them that he is more successful than them and Rancho. Chatur, Farhan and Raju drive to find Rancho in Shimla where they find a completely different man: the real Ranchhoddas Chanchad with the same degree certificate and same photo. In the photo in place of Rancho, Ranchhoddas Chanchad is there. Making them completely shocked they compel Ranchhoddas to reveal the truth. He said that their friend called Chhotte was an orphaned servant boy who loved learning. After seeing the boy's intelligence, Ranchhoddas Chanchad's father arranged for the servant boy to go to college and earn a degree in Ranchhoddas Chanchad's name. The real Ranchhoddas Chanchad reveals that their friend is now a school teacher in Laddakh. They head up to Ladakh but mid-way they turn back to Simla to bring Pia who is getting married to Suhas. Farhan and Raju convince Pia to come along with them to find Rancho. Chatur wants to get the trip finished quickly, because he is in a hurry to make a business deal with Phunsukh Wangdu, a renowned scientist. In Ladakh, Raju and Farhan find villagers working with gadgets that show the stamp of Rancho's ingenuity, and learn that Rancho has all of Farhan's photography/research books and reads Raju's engineering blog every day. The three friends reunite and Pia and Rancho rekindle their love, while Chatur mocks Rancho. However, Rancho reveals his true name: Phunsukh Wangdu making them completely surprized that he is a successful scientist. Chatur accepts his defeat and pleads with Phunsukh to forgive him and accept his company's contract. Phunsukh, Pia, Farhan and Raju run laughing into the distance with Chatur in chase and the film ends.

In the book the three characters cannot win Prof. Cherian’s heart but in the film the three characters help in the delivery of Prof. Sahastrabuddhe’s pregnant
elder daughter Mona and win back Prof. Sahastrabuddhe’s heart. The whole sequence is 12 minutes long and is a very important part of the film.

4.1.6.4.1 Expansion of Sub-plots through Songs and Dances

When we condense a novel, we also have to expand certain portions of the film to fit into the gaps created by such condensations. As we know songs and dances are an integral part of Hindi cinema, certain portions are expanded to create a background for these songs and dances to give the feeling of natural flow to the main events or incidents of the film. This addition of songs and dances is also a kind of expansion. There are five songs in the film which means almost 21 minutes of material is expanded:

(i) The first song "Behti Hawa Sa Tha Woh" (5min:01 sec.) demonstrates the nature of the main character Rancho to whom the other two characters Farhan and Raju are searching.

(ii) The second song “Give Me Some Sunshine” (4min:07 sec.) shows the pressure the students go through their academics.

(iii) In the book Ryan gives ‘Cooperate to Dominate’ plan to beat IIT systems but in the film Rancho gives “Aal Izz Well” mantra to face the problem in life. To explain the background of “Aal Izz Well” Rancho narrates a small incident from his life and that scene is followed by the 4 minutes 36 seconds song “Aal Izz Well”(4:36).

(iv) The fourth song "Zoobi Doobi" (4min:08 sec) is a romantic song which shows that the hero and the heroine fall in love. For this song a scene is added to fit into the film.

(v) The fifth song "Jaane Nahin Denge Tujhe" (3min:32sec) is a background song which comes at the time when Raju who has jumped from the college building is hospitalized. His friends are trying to motivate him to get up from the hospital bed.

All total 21 minutes 24 seconds of materials have expanded through songs and dances.
4.1.6.5.0 Expansion of Characters

4.1.6.5.1 Expansion of Major Characters

**Hari Kumar:** Hari is the narrator of the story. While he talks about others a lot he doesn’t really talk about himself. Hari is very bad at viva exams and is dating, the daughter of Prof. Cherian, Neha Cherian. He isn’t very attractive and is a ‘loser’ like Alok Gupta. Hari’s character in the film is Farhan Qureshi. He is also the narrator in the film. His father wants him to be an engineer despite his lack of interest in the career. He wants to be an accomplished wildlife photographer. His personality in the film is quite similar to the novel. The only privilege he has got in the novel is that he romanced with Prof. Cherian’s daughter Neha unlike in the film *3 Idiots*. The other change is that he is portrayed as a Muslim boy and not as a Hindu one as in the novel.

**Ryan Oberoi:** A cool, handsome and a daring boy but scores poor grades. He is creative and likes original ideas but does not get a job. He cares a lot for his friends and claims not to love his parents even though he hints he misses them every now and then. Ryan’s character in the movie is played by A-list star so he cannot be shown as a poor student. Ryan’s character name in the film *3 Idiots* is Ranchoddas Shamaldas Chanchad in short Rancho but at end part of the film it is revealed that he is son of a gardener and is called Chhote but at the end of film we come to know that he has become a scientist whose real name is Phunsukh Wangdu. Rancho studies for his simple passion in machines. Rancho believes that one should follow excellence, not success, as success will take care of itself if excellence is followed. Like in the novel in the film also he is a cool, handsome and a daring boy but unlike novel he stands first in every exams. Ryan and Rancho both are against the teaching methods and grading system. To beat IIT system Ryan gives Cooperate to Dominate plan while Rancho gives ‘Aal Izz Well’ mantra. It is obvious that the changes were made keeping in mind the image of the Bollywood hero – the guy who can do no wrong and in the process of teaching the villain a lesson, also gets the girl.
Alok Gupta: He is a cry baby, fat and a loser as claimed by his friend Ryan. His family is poor and he is in IIT for them otherwise he wanted to a painter. His sister is not getting married as he does not have enough dowry to give the groom's family. In the start of the story he dislikes Ryan as he is always having fun and not studying but, after he comes back after breaking friendship with Ryan and Hari, his perspective about Ryan changes. He tried to kill himself. His character is very much similar to the character Raju Rastogi in the film. The portrayal of his family is exactly same in the film and presented in a comic way.

Neha Cherian: The daughter of prof. Cherian and girlfriend of Hari kumar. She is a beautiful young girl who is 18- years old and is doing a course in fashion designing. She had a deep relationship with her brother Sameer Cherian before he chose to suicide because he could not get into IIT. The character of Neha has been altered in terms of profession and name. In the film she is a doctor and her name is Pia Sahastrebuddhe. It is Pia who gives Director Sahastrebuddhe, her father’s office key to Rancho to steal the question papers. In the novel, Hari makes duplicate key of the office without Neha’s knowledge. The character of Neha has been given much more importance in the film in its dramatic development of the action than she has been in the novel. Neha’s character as Pia Sahastrebuddhe is a doctor. She gives instructions step-by-step through video-conferencing to Rancho to help in the delivery of her elder sister Mona. This incident which is not in the novel is crucial in the sense that it helps Rancho to win back the stern Dean Viru Sahastrebuddhe’s heart. There has been slight interchange of characters between Ryan (Rancho) and Hari (Farhan) involving Neha as a girl-friend. In the film, Pia is the girlfriend of Rancho.

Prof. Cherian: Prof. Cherian is the head of the mechanical engineering department. He was perfect 10 in his IIT student days. He is a very strict professor. The character of Prof. Cherian in the novel has been portrayed as Dr. Viru Sahastrebuddhe – better known as "Virus"-is a larger-than-life character in the film. He is the Director of Imperial College of Engineering and the film's
"antagonist". By nature, he is highly competitive and cannot tolerate anyone moving ahead of him. To save time he uses Velcro instead of buttons in his shirts. Even his neck-ties have hooks just to save time. He has trained his mind to write with both hands simultaneously. Every day at 2.00 p.m. he takes a seven and half minutes of power nap where he has instructed his servant to carry out all his unproductive tasks such as shaving, nail-cutting etc. In the novel there is no mention that Prof. Cherian has excused Ryan, Hari and Alok. But at the end of the film 3 Idiots Dr. Viru Sahastrabuddhe not only excuses Rancho, Farhan and Raju but also presents his ‘Astronaut’s Pen’ to Rancho as he finds him a more extraordinary student than he himself. By the end of the movie he has changed his doctrinal method of teaching.

4.1.6.5.2 Expansion of Minor Characters

Venkat: The character of Venkat in the novel Five Point Someone is a studious student and has a very meagre role but in the film 3 Idiots Venkat’s character, portrayed as Chatur Ramalingam – better known as ‘Silencer’, has a major role. He is the person who calls Farhan and Raju to search for Rancho after 10 years of their college life. His memorable and tampered speech is one of the best scenes in the film lasting for four minutes. Chatur’s character is present in almost all the important scenes in the film.

Mr. and Mrs. Rastogi: Raju’s parents are both present in film and novel. They have been described exactly same in film as in the novel. Raju's mother, a retired schoolteacher and dedicated mother. Raju’s father is a bed ridden patient. These characters have more prominence in the film than in the novel.

4.1.6.5.3 Introduction of New Characters as a Technique of Expansion

Mona: Mona is Dr. Viru Sahastrabuddhe’s daughter and is Pia’s elder sister. It is in her marriage party that the 3 Idiots break into and get caught by Dr. Viru as they are not invited. It is Mona whose delivery is done by Rancho on Pia’s instructions which helps him to win back Dr. Viru’s heart. She does not exist in the novel.
**Ranchhoddas Shyamaldas Chanchad:** A person Raju, Farhan, and Chatur meet during Shyamaldas Chanchad’s funeral service. He reveals that the name of the friend they are searching for is Chhote. His (Ranchhoddas’s) character is shown as a corrupt person right from childhood, taking benefits from 'Chhote', or Phungsuk, in his homework and his exams. His father sends him to London and he sends 'Chhote' to ICE to get an engineering degree in his name. He does appreciate what Chhote did for him, giving Raju and Farhan information on where to find him. He also does not exist in the novel.

**Manmohan:** Better known as "Millimeter" or "MM", a young man who earns a small living in the college such as helping students by ironing their clothes, finishing assignments, and getting groceries; Rancho persuades him to buy a school uniform and go to any school to gain knowledge.

Dushyant Wagh as Centimeter/Elder Manmohan – the present-day Millimeter, works as Rancho's/Phunsukh Wangdu's assistant in Laddakh. He too is not present in the novel.

**Joy Lobo:** A student with a passion for machines. After Virus tells him that he will not graduate, he commits suicide. Rancho calls it a murder and blames Director Shastrabuddhe for it. This character is not there in the novel.

**Suhas Tandon:** A materialistic man who is Pia’s fiancé. Rancho advises Pia couple of times not to marry Suhas. This character is also not present in the novel.

**Mr Qureshi** – Farhan's father, a strict but loving parent who just wants his son to be happy.
4.1.6.6 Subplots Absent from the Novel *Five Point Someone*:

(i) Flight take off aborted by Farhan Qureshi (Hari) to deboard; (ii) The search for Rancho (Ryan) by Raju Rastogi (Alok), Farhan (Hari) and Chatur Ramalingam (Venkat), trip to Shimla to find Rancho; (iii) Finding real Ranchoddas Shyamaldas Chanchad (Javed Jaffrey) who has the same certificate and graduation photograph but he is not their friend Rancho; (iv) Revelation of Chhote as their friend who is in Laddakh; (v) Farhan and Raju help Pia (Neha) to run away from her marriage to meet Rancho (Chhote) in Laddakh; (vi) Their friend Rancho turned out to be Scientist Phunsuk Wangdu who has many invention in his name and Chatur's prospective business partner whom he was searching; and (vii) Reunion of Rancho (Ryan) and Pia (Neha).

All these plots are very important parts of the film which make the film look different from the book and make it a blockbuster. Let us note here that the incidents mentioned above are not in the novel. Songs and dances in this film are also integrated into the film not only to enhance the incidents but also to attract the audience for the commercial success of the film.

4.1.6.7 Similarities between the Novel and the Film

1. First, both book and film are about three friends at an engineering college, who bond over ragging, and they don't like the way that they're being taught.

2. The three characters in the book are very similar to those of the movie. While one of them - Ryan (Rancho) - is radical and thinks differently from the rest, the second one - Hari (Farhaan) - is a confused character. The book's third character - Alok (Raju) - is facing severe financial and domestic pressures which leads him into taking some pretty extreme steps.

3. The narrators are same in both the cases.

4. The three characters in the movie and book wanted to be something else in life but due to family pressure they came to IIT.
5. Some dialogues in the movie -- "the examiner looked at me as if I had asked for his kidneys" and "define machine" -- seem to be a straight lift from the book.

6. One of them starts seeing the daughter of a professor.

7. Their shared disaffection with the place leads them into disciplinary problems that are pretty much unchanged between the book and the film; and those problems aren't resolved differently, either.

8. The character Alok and Raju in the movie jumps from a building as he was rusticated from college. The family backgrounds of both Raju and Alok is similar in the book as well as in the film.

9. In the book, Neha (Pia) tells her dad Cherian (Professor Viru) why her brother committed suicide due to the latter's demanding and dominating behaviour.

10. Both book and movie make the same points about India's educational system, about controlling parents, about stifled creativity, and they make it in the same way, using Bhagat's language.

4.1.6.8 Differences between the Novel and the Film

1. First big difference is that the movie doesn't stop at graduation of the three friends; it follows them into their later, post-career life.

2. In the book Hari is not portrayed as so handsome and smart guy who romances with the beautiful daughter of Prof. Cherian but in the film it is Rancho (Ryan), smart and handsome super star Aamir Khan, in the movie romances with the Institute Director’s beautiful daughter. Unlike in the book, Rancho’s (Ryan’s) distaste for the Professors’ classroom teaching doesn't affect his ability to perform in examinations.

3. The paper stealing episode is the turning point of the book. It causes Alok to jump out of the window to commit suicide. This scene however, is twisted in the movie as Raju jumps out of the window because Director Viru decides to rusticate him because of hooliganism.
4. Rajkumar Hirani’s *3 Idiots* is about three friends in the top-most engineering college in the country too but Hirani likes to preach and hence turns the smart ass among the three into a full-blown wise man… a saint, Baba Ranchoddas.

5. There is expansion of minor characters and introduction of new characters in the film which are not in the book like Venkat’s character Chatur has given substantial footage in the film. He is present almost in every scene. There is also the introduction of new characters like Mona – Pia’s (Neha) elder sister, Suhas - Pia’s fiancée, and Millimetre. The character sketch and personal traits of Prof. Cherian (Viru Sahastrabuddhe) in the film has been quite enlarged.

6. The family backgrounds of Rancho and Farhan have been altered a little bit.

7. The book starts and ends in IIT Delhi campus but the film moves beyond IIT campus to Shimla and Laddakh.

8. In the book, Neha (Kareena Kapoor as Pia) tells her dad Cherian (Professor Viru played by Boman Irani) that her brother committed suicide due to the latter's demanding and dominating behaviour. A similar episode takes place in the film as well. However, the book talks about this incident in much more detail than the movie which covers this side of the storyline in a single scene.

9. The book ends where the characters are starting their professional careers, but in the film all the characters are established professionals.

10. In the film the three friends manage to win back Director Viru Sahastrabuddhe’s heart by helping in his daughter Mona’s delivery. But in the book we read that Prof. Cherian agrees only to show their clean mark sheets.

11. At the end of the book, both Hari and Neha don’t get married – rather they split. But in the film, to satisfy, or rather to appease, the Indian audience, who cannot accept a film without uniting the hero and heroine, *3 Idiots* Rancho (Phungsuk) and Pia reunite and they kiss each other.
4.1.7 Theme

The narrator of *Five Point Someone* from the very beginning of the book makes the disclaimer that the book is not about the ways to get into an IIT or to survive it but it tells us how bad things can be if one doesn't think straight. The story is about three underachievers who come to terms with the system after failed attempts of cheating it. Bhagat tries to explain what not to do at IIT. Most of the book deals with the numerous attempts by the trio to cope with and/or beat the system. It was a coming-of-age story where the guys learned a few things about life.

Through this novel the writer intends to convey a social message that GPAs are not the ultimate factor to decide students’ potentialities and creativity. To become a topper with 10.00 GPA is undoubtedly a great achievement but there is something more in life like commitment towards family and friends, and our internal desires and goals. He confesses that this bright student was Prof. Cherian. He was a topper with 10.00 GPA score. He also had a dream that his son will get into IIT but whereas his son, Sameer wanted to become a lawyer. Sameer killed himself for not fulfilling his father’s dreams of cracking an IIT exam. Prof. Cherian admitted that he called the three underachievers Hari, Ryan and Alok as students with low GPAs. Neha, his daughter defied him but trusted Hari Kumar and disclosed Sameer’s letter to him. He adds:

“And that is when I realized that GPAs make a good student, but not a good person. We judge people here by their GPA. If you are a nine, you are the best. If you are a five, you are useless. I used to despise the low GPAs so much that when Ryan submitted a research proposal on lubricants, I judged it without even reading it. But these boys have something really promising. I saw the proposal the second time. I can tell you, any investor who invests in this will earn a rainbow.” (p 261)

Hari, Ryan and Alok had a dream to join Indian Institute of Technology which they fulfilled by taking admission into it but they screwed up for not taking the grading system seriously. As a result it landed them down to many unforeseen
troubles and they had to remain satisfied with the little achievement they could manage with the support and encouragement of some well-wishers like Prof. Veera.

In Chapter 4 of the novel *Five Point Someone* Ryan speaks about the monotonous life in the IIT. Ryan again questions the existing education system of the IIT. He raises questions like how many great engineers or scientists are produced by the IIT. If their Institute is India’s best technology institute, how is it that it has not been able to invent anything? It is clear that students only care for a degree and a good job. He blames the whole system, “This system of relative grading and overburdening the students. I mean it kills the best fun years of your life. But it kills something else. Where is the room for original thought? Where is the time for creativity? It is not fair (p.35).”

These serious issues are raised in the film but in a dramatic way. In the film, a student commits suicide when his project was discarded by Director Sahastrabuddhe. Angry Rancho calls the suicide as murder and blames the Director for this. Director Sahastrabuddhe tells them that he is not responsible if a student cannot handle the pressure and commits suicide. He has brought ICE from 28th position to 1st position. Rancho shows a statistics that India is in the first position as far as the suicidal rate of students is concerned. Every 90 minutes a student commits suicide. Rancho argues that bringing the IIT to 1st position means nothing when nobody talks about new inventions and ideas. Here nothing but only how to get good marks is taught. The enraged Director drags Rancho to the classroom and asks him to teach. Smart Rancho writes two words on the board and asks everyone to search the meaning from the book. When everyone fails, Rancho tells them that nobody is interested in learning new things as all of them have jumped into the race. He tells them to learn to gain knowledge and not for competition.

The book is more of a diary on IIT days without taking a strong stance on anything and without inspiring anyone to think of changing the education system. It has got its locker room humour of friends and is a decent read. But after reading
the book, one doesn’t start thinking of the education system and about how to change it. The commentary on the education system, the academic pressure all remained as the subtext as Bhagat chose to focus on the personal lives of three best friends. It deals with the lives of the three friends, whose elation on making it to one of the best engineering colleges in India is quickly deflated (let down) by the rigour and monotony of academic work.

But the film is about a person to whom his best two friends are searching and about their crazy college days. The film is not just about the 3 Idiots, it’s a film with a strong message to the many idiots running the education system of this country and to the millions of idiots who accept this system without questioning. And to fulfil these so-called dreams, parents pressurize their children into a crazy race for more marks, a race which has never benefited anyone. This pressurized students issue is presented in the film through Farhan’s story who is studying engineering to pursue his father’s wishes over his own wish — to become a wildlife photographer. Later in the film, Farhan, motivated by his friends, convinces his parents to allow him to drop out of college and follow his wildlife photographer dream. Student committing suicide due to academic pressure is also shown in the film through Joy Lobo’s suicide incident. The film expanded the themes of book to a larger extent. At the end of the film, we feel that success is not about how much money we make, but about excelling in doing something that we are passionate about. This is proved by Rancho when it is revealed by him that he is Phunsukh Wangdu, the scientist, who has got 400 patents and Japanese are searching him for his inventions. Chatur, mortified, accepts his defeat and pleads with Phunsukh to forgive him and accept his company's contract. Every line, every scene of 3 Idiots is packed with a message and a lifetime’s education.

4.1.8 Setting

The novel is set in the Indian Institute of Technology, Delhi, in the period between 1991 and 1995. The time period of the novel is when the mobile phones were not there. The major part of the action takes place at Kumaon Hostel and in
college building. Other places where the actions take place are the insti (Institute) roof, temple near the railway track, ice-cream parlour and at Neha’s home.

The adapted film 3 Idiots is set when the mobile phones are used by students i.e. 2001 to 2005. The actions in the film are not limited to IIT campus. They go beyond Delhi to Shimla and then to Laddakh.

**4.1.9 Style**

Chetan’s style of writing is simple with vivid descriptions and linear narratives. The book is narrated in the first person by Hari, with some small passages by his friends Ryan and Alok, as well as a letter by Hari’s girlfriend Neha Cherian. The novel is dark but is presented in a comic way. The tone of the novel is humorous, it takes some dark turns every now and then, especially when it comes to the families of the protagonists. The film 3 Idiots is framed as intermittent flashbacks from the present day, a parallel narrative of what happens 10 years ago. The film dialogues are quite witty.

**4.1.10 Reasons for Making Changes**

As mentioned above (Cf. §. 4.1.4.4.1) director Rajkumar Hirani knew right from the start that he could not make a film completely on the novel, as it was very anecdotal and a film needed a plot. So he had decided to rewrite it in a screenplay format. The novel is slow and doesn’t have proper ending. The protagonists of the novel are morons and we cannot portray A-list stars to be moron in the film. The Bollywood film requires a successful love story. That is why the film makers re-unite the hero and heroine even after 10 years of separation. They turn the stupid Neha to be a doctor and give her a major role in the film as the role is played by an A-list heroine, Kareena Kapoor.

**4.1.11 Box Office Reception**

The film broke all opening box office records in India. It was the highest-grossing film in its opening weekend in India and had the highest opening day collections for a Bollywood film. It also had the record for highest net collections in the first
week for a Bollywood film. Within 10 days of its release, the film crossed the 100 crore (US $18.2 million) mark in India and became the first film of 2009 to do so. It also became one of the few Indian films to become a major success in East Asian markets such as China, eventually bringing its overseas total to US $25 million—the highest-grossing Bollywood film of all times in overseas markets. The film also went on to win many awards, like six Filmfare Awards including that of best film and best director, ten Star Screen Awards and sixteen IIFA awards.

4.1.12 Concluding Remarks

Thus to conclude, we can say that the novel *Five Point Someone* doesn’t preach. It only presents. It brings to light the condition of Indian colleges without seeming to be making a conscious attempt to do so. The best that the book did was to inspire a movie - *Three Idiots*, a film which manfully criticizes Indian society and its blinkered views, without compromising on the fun. Somewhere it succeeds in making educationists locate where exactly they are wrong in the education system.

The film's real and abiding achievement is not in its popularity, but in its power to provoke. Millions of young people of India have found heart from the film's rousing call: follow your aptitude, work hard in your favoured field for excellence, and success will follow. It has obliged parents who impel their young ones in life's rat race ruthlessly to reflect upon their vision and action. Within a short span since its release, the film has induced so many changes of hearts and career paths that India's youth of the second decade of the 21st century is rightly being labelled as the *3 Idiots*-generation.

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4.2.0 Susanna’s Seven Husbands and 7 Khoon Maaf

4.2.0.0 Novelist Ruskin Bond and Novella Susanna’s Seven Husbands

4.2.1.0 Novelist: Ruskin Bond

Ruskin Bond is an Indian author of British descent. The Indian Council for Child Education recognised his pioneering role in the growth of children's literature in India, and awarded him the Sahitya Akademi Award in 1992 for Our Trees Still Grow in Dehra. He was awarded the Padma Shri in 1999 and Padma Bhushan in 2014. Most of his works are influenced by life in the hill stations at the foothills of the Himalayas, where he spent his childhood.

His first novel, The Room on the Roof, was written when he was 17 and published when he was 21. It was partly based on his experiences at Dehradun. Since then he has written, several essays and novels, including Vagrants in The Valley, The Blue Umbrella, Funny Side Up, A Flight of Pigeons, over three hundred short stories, and more than 30 books for children. He has also published two volumes of autobiography. Scenes from a Writer's Life describes his formative years growing up in Anglo-India; The Lamp is Lit is a collection of essays and episodes from his journal.

His novel, The Flight of Pigeons, has been adapted into the film Junoon. The Room on the Roof has been adapted into a BBC-produced TV series. Several stories have been incorporated in the school curriculum in India, including ‘The Night Train at Deoli’, ‘Time Stops at Shamli’ and ‘Our Trees Still Grow in Dehra’. In 2007, the Bollywood director Vishal Bhardwaj made two films. First is based on his popular novel for children, The Blue Umbrella. The movie won the National Award for Best Children's film and the Second, based on the novella Susanna’s Seven Husbands.11

4.2.1.2 Novella: *Susanna’s Seven Husbands*

*Susanna’s Seven Husbands* originally appeared in a collection of short stories written by Ruskin Bond. Later on, the particular short story is developed into a novella. The novella tells the story of a mysterious woman Susanna Anna-Maria Johannes, who married 6 times, and every time her husband was killed mysteriously, every time it looks like they kill themselves or an accident, but it was Susanna who did that. She has a friend called Arun, with whom she shared all the good times. Because of their age difference they never get married. In the original short story, the name of the lady is Susanna Anna-Maria Yeates, and there the story is told by Naushad, when a guy just visits the ruins of an old haveli on Grand Trunk Road, and then Naushad tells about the mysterious haveli owner, Susanna, and the killings of her husbands.

The novella, short story and screenplay get published together. Ruskin Bond says:

… [a]t his (Vishal Bhardwaj) suggestion developed my short story ‘Susanna’s Seven Husbands’ into a novella, creating new characters and incidents. Vishal and Matthew Robbins based on this version, and I thought it would be a good idea if we published the novella, short story and screenplay! Ravi Singh of Penguin India encouraged the idea, and here’s the result. (Bond 2011: vii).

4.2.2.0 The Filmmaker and the Film 7 Khoon Maaf

4.2.2.1 Filmmaker: Vishal Bhardwaj

Six times National Award winner, Vishal Bhardwaj is an Indian film director, writer, screenwriter, producer, music composer and playback singer, known for his works in modern Hindi cinema. His first directorial debut was the children’s film *Makdee* (2002) which was critically acclaimed. He then made the first of his Shakespearean adaptatations, *Maqbool* (2003), based on *Macbeth*. This film also received critical acclaim. *Omkara* (2006) marked the second of Bhardwaj’s
Shakespearean endeavours, which is an adaptation of *Othello*. *Omkara* was a great success internationally and a musical hit, affirming his status as a music director as well. His third, Shakespearean venture *Haider* (2014) is adapted from *Hamlet*.

Filmmaker Vishal Bhardwaj and Ruskin Bond have shared a warm and fruitful professional relationship. The director adapted the author's *The Blue Umbrella*, which turned out to be a gem of a film. Little wonder then that the author made an exception for the man he calls 'Hitchcock of Indian Cinema' and 'master of the macabre' and actually expanded a five-page short story called *Suzanna's Seven Husbands* into a full-fledged novella meant to be made as a film.

4.2.2.2 Film: 7 Khoon Maaf

*7 Khoon Maaf* is a 2011 Indian black comedy drama thriller film directed by Vishal Bhardwaj, starring Priyanka Chopra in the lead role of Susanna. The film is based on Ruskin Bond's novella *Susanna's Seven Husbands*, and features several male leads in the roles of the husbands. Naseeruddin Shah plays the oldest husband, Neil Nitin Mukesh as the youngest husband, and John Abraham, Irrfan Khan, Annu Kapoor and Russian actor Aleksandr Dyachenko play the others. The seventh husband is a mystery that the viewer will find at the end of the film. Susanna (Priyanka Chopra) is a *femme fatale* who goes on to kill all her husbands. The film had its premiere at the 61st Berlin International Film Festival.

4.2.2.2.1 Film Review

The film *7 Khoon Maaf* has been screened at the 61st Berlin International Film Festival as part of its world premiere in the Panorama section of the festival. At the Friedrichstadt Palace, a Berlin theatre, some 2,500 people watch the screening on the last night of the festival, and later give the director and the nine-member cast and crew a standing ovation as they come on the stage at the end of its screening.
The film also has a positive critical response by Indian film critics. Nikhat Kazmi of the Times of India gives the film four stars out of five describing the film as "serious, sensitive and stirring" and "a whole new cinematic experience." Taran Adarsh of Bollywood Hungama gives the film three stars saying that "7 Khoon Maaf is a dark film that has its share of positives and negatives. However, the film will meet with diverse reactions - some will fancy it, while some will abhor it. The film will appeal more to the critics/columnists and the festival circuit." Swati Bhattacharyya of Dainik Bhaskar rates the film 4/5.

Aniruddha Guha of the Daily News and Analysis gives the film a review of 4/5 calling it a "bloody good film." The Indo-Asian News Service describes the film as a "winner" by Vishal Bhardwaj and gives it a rating of 4/5. Zee News rates the film as "dark, engaging and unapologetic" and also gave it 4/5.

Notable film critic Subhash K. Jha rates the film 4/5 and says "Chalk up an absolute winner for the Vishal Bhardwaj-Priyanka Chopra team. They make a coherent vision out of an inconceivable marital crises."

Mayank Shekhar of the Hindustan Times gives it 3/5 saying "The movie is clearly crafted around strong, effective scenes alone: a lot of it, cleanly cut and clinical, a whole lot immediately compelling." Swati Deogire of the ILIKE Times gives it a 4/5 saying "Resting her body on the thick rope of an old bell tower, Susanna’s blank face tells a story of betrayal."

### 4.2.3 The Background Story

The Bollywood Hindi film 7 Khoon Maaf, released in 2011 is based on Ruskin Bond’s novella *Susanna’s Seven Husbands* (total pages 59). This novella forms only a part of the book of the same title, published by Penguin Books India in 2011. The film is directed by Vishal Bhardwaj and is of 135 minutes’ length. This is how it all begins:

I remember feeling amused and intrigued when I first came across the title *Susanna’s Seven Husbands* in a collection of Ruskin Bond’s short stories that he had sent me. How and why would somebody get married
seven times? Curious, I immediately began reading the story. The wacky side of Ruskin Bond unfolded slowly in front of my eyes. The character of Susanna captivated me, and I was amazed with Ruskin Saab’s ability as a writer to sketch a character who was so interesting, wicked, but at the same time endearing. I called him to convey my desire to make a film on his short story, but only if he agreed to elaborate it into a novella. Each husband’s character and the manner in which they were killed were very interesting and funny, but they needed to be fleshed out further. Ruskin Saab agreed to write the novella… (Bond 2011: ix).

4.2.4 Comparative Analysis of Episodes and Their Corresponding Film Adaptation

Episode 1: The Major and the man-eater (Pages 3 - 10)
The novella *Susanna’s Seven Husband* begins with the narrator comparing Susanna with ‘a gigantic Black Widow Spider’. Susanna is narrator’s lifelong friend and neighbor. He reveals that the difference in their ages precluded them from being lover and husband. That is the reason he has survived to tell the story. Major Hari Mehta is portrayed as jealous husband who resents the admiring looks that Susanna receives from men younger than him and his colleagues. He is jealous of the servants who are faithful to Susanna. He gets killed himself by a tiger while hunting.

Film

The film makers opt for a different kind of beginning where we see an old lady (Priyanka Chopra) pointing a pistol point blank to her head. In the next shot we see blood splattering on the wall. The next scene moves to the Forensic Science Laboratory where a doctor receives the remnants possibly of Susanna for investigation. He has been asked to confirm whether the lady who died in a massive fire in the mansion is Susanna. At home, the same doctor whose name is Dr. Arun Kumar tells his wife about his past relationship with Susanna.
Comments
The film makers expanded the beginning in order to create suspense to arouse interest in the audience.

Susanna’s first husband, an Army Major, is shown in the film as quite overbearing, jealous and possessive as compared to his portrayal in the novella. “He resented the admiring looks that Susanna received from men younger than him….” (p.7). In the film he is portrayed crippled, and someone unable to digest the fact that a beautiful woman such as Susanna would actually be faithful to him and would really love him. When he starts doubting his ability to father a child he tries to ventilate his anger on his wife. Though she bears the mental torture he inflicts on her day after day, she could not forgive his intentionally blinding her faithful, mute horse-keeper Goonga in a whip fight. He is killed by a panther during hunting trip. But it remains unclear whether he has lost his balance on the machaan or someone has pushed him from behind as an act of revenge.

Overall the first Episode is similar to the film. But the character of Arun has been altered a little bit in the film. He has been shown as an orphan who owes his whole life to Susanna as she has funded his education and is instrumental in making him what he is today.

Episode 2: Enter the Beetle (Pages 11-17)
In the book, Susanna financially supports Jimmy to have a career in Bollywood. But due to lack of sex appeal and with mediocre talent Jimmy’s career goes nowhere. Susanna urges him to come to Meerut. Jimmy decides to stay for another month in Bombay to take a chance to break into films. Jimmy gets depressed and starts taking Dexedrine, but whenever the effect wears off he becomes more depressed. His body is found to be dangling from a branch of a tree. Later he is found hanging himself. However, the possibility that someone hanged him cannot be ruled out.
**Film**

After the death of the Major she wastes no time to switch to another (the second) husband. On the funeral day, Susanna is attracted to a man in the chorus. In the next scene we see them getting married in the same church. Jimmy the second husband, is a guitarist and aspiring singer.

**Comments**

The filmmakers perhaps thought Jimmy’s reason for death quite trivial in the book and they portray him as a drug addict. He starts stealing songs and spending time with other women and becomes dependent on drugs. Susanna wants to be lucky in love the second time and tries her best to get him out of his addiction but becomes unsuccessful. He gets hooked on his addiction again secretly. At last she gives up hope on him and disposes of him through a heroin overdose.

**Episode 3: Portrait of Susanna (Pages 18-21)**

DSP Keemat Lal investigates the crime scene. He finds foot prints near his body which indicate that someone with six toes has committed the murder. During the next few days he makes several visits to Susanna and pries over in the house.

This Episode also gives a brief history of Begum Samru. The narrator wonders that Susanna resembled the begun and could have been a descendant of Begum Samru.

**Film**

In the film, Inspector Keemat Lal checks the feet of all the males there. Maggie is not seen. Susanna because of her exceptional beauty is beyond the Inspector’s suspicion. He rather gets physically attracted to Susanna. But Begum Samru is nowhere in the film.

**Comments**

This episode of investigation by Inspector Keemat Lal is retained by the film makers as it is an important part of the main plot. Film makers normally don’t
deviate from the main plot but weed out unrelated material. So, immediately we are informed that Susanna moves to Kashmir in search of Muhamad.

**Episode 4: Farewell to a Prince  (Pages 22-26)**

The narrator Arun was away from home in order to complete his schooling. On his return Shah Rukh tells Madame Susanna is married the Prince of Purkazi who looks like the Bollywood star Dev Anand. They have gone to Mussoorie for their honeymoon. They met during a horse race and got mutually attracted to each other, and in the evening after a Ghazal recital the Prince proposed marriage to Susanna. But soon Susanna returns to her home alone without the Prince. Shah Rukh informs Arun that the Prince was ‘ineffective, impotent. He could only get excited if he becomes rough and violent’ (p.24). Susanna tried all types of treatment but in vain. One night, he beat Susanna badly and next day he was found driving around the steep mountains when his car brake failed and the car went down 100 feet below. But, before the Prince left home Maggie was found using sign language to convey some important message to Goonga.

**Film**

In the film, the Prince’s character is present but his name has been changed to Wasiullah Khan (a.k.a. Musafir) who was an Urdu poet from Kashmir. Susanna became attracted to his poetry and got married. This is shown through a song sequence called "Bekaraan"(6min.:25sec.). But like novella he also turned out to be a sado-masochist by night. Susanna tried to cover the bruises he gave at night with her make-up. Her faithful servants could not bear to see her depressed and beaten up and advised her to get rid of him which she eventually agreed to. So instead of tempering with the car brakes he was buried in a snowy grave in Kashmir.

**Comments**

The filmmakers make certain changes in location and characters to suit to the movie. Perhaps to fit in a song, an important and integral part of Indian cinema, they may have changed the location and character.
Episode 5: Enter the Diplomat  (Pages 27-35)

The narrator Arun visits Susanna at her home. She shows him the family portraits, shikar trophies, Mughal miniatures—the family heirlooms. Arun sees Maggie feet and discovers that her left foot has six toes and wonders where she hid herself when DSP Keemat Lal was investigating.

Susanna has a chance meeting with diplomat Signor Eduardo Romero, charge d’affaires at a South American embassy in an art gallery in Delhi. Romero presents her his painting and they start spending time with each other. Romero proposes Susanna on their Goa trip. Romero was a diabetes patient and lives on insulin. Romero is rude to the servants, and treats them as serfs. Romero falls from his horse because the saddle has not been strapped on properly. He thrashes the boy with the handle of the whip. Goonga stops Romero and they have a whipping contest in which Goonga gets blind by one eye. Susanna fights with Romero for his deed. At night, Susanna injects an empty syringe into Romero’s vein which results in a massive heart attack and he dies.

Film

The whipping contest and Goonga getting blind episodes are there in the film and is picturised very effectively. But instead of Romero it is the Major who had a fight with Goonga.

In the film, Arun is sent to Russia to become a doctor where he finds Nicolai Vronsky (Romero in novella) with his two kids and a Russian wife. He is found to be a Russian spy leading a double life. He sends the photographs to Susanna. When Romero returns to India, Susanna and her servants behaved weirdly with him. Susanna shows Vronsky his family picture and one important file to him. Vronsky tries to explain the matter but in vain. Susanna throws the file into a snake well. Next morning, Vronsky’s dead body is shown being taken out of the well. Susanna is called to Intelligence Bureau, Delhi because Vronsky was related to Russian embassy. There she meets Keemat Lal now an Officer in the Intelligence Bureau.
Comments
It is important for the filmmakers not only to make the incidents highly dramatic but it is equally important to create scenes which visually impressive.

Episode 6: The Health Club  (Pages 36-44)
The narrator Arun feels that Susanna looks more beautiful in her thirties than in her twenties. Arun tells Susanna that she needs a father not a husband. She thinks all men are alike and tells Arun that “a child would have made the husband more acceptable” (p.37).

Susanna, age 40 years, marries Mr. Gupta, age 50 years, a dietician who believes in organic foods, nature cures, herbal remedies and daily enemas. He has turned the estate into a Health Farm. He grows mushroom in Susanna’s estate and believes in mushrooms. Mr. Gupta turns Maggie with six toes into a masseur as six toes people have miraculous healing powers. He tries his best to turn Susanna to a complete vegetarian and to subsist on pulses, fruits, salads and mushrooms. Susanna puts up with this for some time to please her husband Dr. Gupta. But soon she felt weak and depressed as she was missing her proteins. She secretly dines with Arun in a restaurant eating fish and drinking wine. Knowing this, Dr. Gupta becomes angry with Susanna though his real cause for getting angry is monetary. He wants some money for his new fruit-canning project. When she brings the money he calms down. In the evening, Dr. Gupta has invited some guests for a dinner party. The guests include all the important persons of the city. The food is prepared by Dr. Gupta himself. They start with mushroom soup. Only Dr. Gupta takes it twice. In the main course, again mushroom curry is served. Susanna and the magistrate decline eating mushroom curry. Rest of them, after eating the mushroom curry start feeling uneasy. An Ambulance is called for and they are taken to the hospital. On reaching the hospital, Dr. Gupta is declared dead. Others swear not to touch any mushroom in life. After some days the deadly mushrooms near the well is gone.
Film
Dr. Gupta’s character is retained in the film. But his name has been changed to Modhusudhon Tarafdar, a Bengali doctor. The film makes an expansion where we see Susanna trying to end her life. It is Tarafdar who rescues Susanna from a suicide attempt (when she learns about Arun's marriage) and puts her on a mushroom-only diet. Though she does not want to marry him, yet Tarafdar persuades her with a promise that she will be the sole heir of his property. Actually bankrupt, he tries to poison Susanna with mushroom soup several years later so that he can inherit his huge property. Her butler drinks it by accident and dies instead. In a state of shock, she shoots Tarafdar during a game of Russian roulette. That night, Susanna sets her house ablaze in another suicide attempt. Seeing the house on fire, her maid (who has six toes) tries to rescue her but dies in the attempt.

Comments
The change made in the characterization from one Dr. Gupta to one Dr. Tarafdar may have been done to make the character entertaining with his peculiar Bengali-accented Hindi. Susanna’s suicide attempt helps to heighten the dramatic effect in the film. It sets the background to the climax of Susanna’s killing of her husband. Added to this is the cinematic visual of a grand mansion in fire and the audience’s sentimental silent reaction on the possible death of the protagonist in it. All these create highly dramatic scenes.

Episode 7: Love me, Love my Mobile  (Pages 45-51)
Susanna takes Arun to her dead father’s secret room. She shows the Maratha sword given to her father by Shivaji’s descendants. She tells Arun that her mother was a distant relation of the Begum Samru. Seeing Susanna’s chequered married life Arun realizes: “Apparently she had inherited at least one quality of the begum’s—a weakness for handsome but somewhat empty-headed men, of whom she had tired rather quickly” (p. 46).

Susanna in her mid-forties has at last found a husband who is also a father-figure. Sammy Das has been seeing Susanna for years, admiring her from a
distance. He has only one vice: he is deeply attached to or rather obsessed with his cellphone. His phone doesn’t stop ringing even at midnight and he never fails to pick up the phone even when he is in the toilet or having sex with Susanna. He dies due to overdose of Viagra. His cellphone was ringing even inside the coffin at the graveyard.

**Film**

The whole of Chapter 7 is condensed in the film. Sammy Das as a character doesn’t exist. Keemat Lal helps out Susanna from her likely conviction for two murders, those of Jimmy’s and of Nicolai Vronsky’s, in exchange of marriage with him. Like Sammy Das in the novella, Keemat Lal also has a voracious appetite for sex. His dependence on Viagra proves his undoing. One night, Susanna mixes an overdose of the drug to Keemat Lal’s drink and he dies.

**Comments**

It seems the filmmaker thought a husband’s obsession with cellphones to be too trivial a reason for a wife to kill her husband. The film maker only took the idea of killing a husband through an overdose of Viagra and used it in the film. There is condensation through elimination of the subplot related to the character of Sammy Das. At the same time, an expansion of the sub-plot relating to Keemat Lal is made by giving him more film time.

**Episode 8: Farewell, Susanna  (Pages 52-61)**

Susanna stops looking for a suitable husband. Susanna sells her horses. Goonga becomes mentally abnormal. He starts doing crazy things like keeping snakes for pet and talking to cows or donkeys. Arun marries Shashibala. Susanna feels jealous and hostile towards Shashibala. Arun throws Mushrooms full of basket a present sent by Susanna in the garbage. In another basket full of Guavas Shashi finds a black snake. When Arun confronts Susanna, she tells she has never sent any Guava to them and it must be Goonga’s crazy misdeed. On Diwali night Arun and Shashi has been invited for dinner. Shah Rukh bursts some crackers and rockets. At night, Arun sees Susanna’s mansion is on heavy fire. Next day they find a charred body. “It was unrecognizable. But from the gold bracelet still
on one wrist we knew it to be Susanna’s” (8:58). In the evening, Arun sees Susanna in her car. Arun tells that he was at her funeral in the morning. Susanna reveals that it was Maggie and she had given the bracelet to her the day before. She was at Naag Temple when the house burnt down. She had kept some jewellery there. ‘She had already decided to leave because too much has happened in the house. Too much unhappiness’ (8:59). Susanna tells that all those men she married were imperfect beings but Arun came closer to it. She speaks “You were always there beside me when I needed you. Better than a husband. Perhaps, even now…” (8:60). She wants to go far away and promises to write to Arun. Arun wonders that had he been older or had she been younger, things might have worked out differently. He could have become Husband Number Seven or had he been that all along. Susanna drives away from there and from Arun’s life forever.

Film
The final Episode Farewell, Susanna is condensed by the film makers. Shashibala in the movie is Nandini who never meets Susanna. In fact, Arun cuts himself off from Susanna when she offers him to make love with her. Arun becomes a Doctor and lives with his wife Nandini. Lonely Susanna tries to take her life when Dr. Tarafdar saves her. In the film, it is after shooting Tarafdar Susanna puts her house in fire in order to kill herself. But it is Maggie who gets killed in the fire and Susanna manages to escape from the house. In the forensics laboratory, Arun discovers that the body is not Susanna’s. However, he declares Susanna dead in his reports. He looks for her, and when he finds Susanna, she tells him she is finally getting married the next day to someone who accepts her, knowing all her sins. In an epiphany she imagines Jesus Christ as her seventh husband, full of love and never hurtful; she dies, becoming a nun and finding the love she sought all her life. Arun and his wife return home after he tells her that Susanna is dead.
Comments
The film makers most probably made the changes in the closing scene keeping in mind the mood of the Indian audience. The Indian cine-goers would not like their favorite star to end up in jail for the crimes she has committed. The present ending is much more satisfying to them as their iconic star through her confessions and heart-felt repentance has got redemption and become one with the Lord. All these are strategies resorted to by the film makers to ensure box-office success.

4.2.5 Comparative Analysis of Episodes Chapter-wise and Page-wise and their Corresponding Film Time

<table>
<thead>
<tr>
<th>Episode One: The major and the man-eater</th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The narrator compares Susanna to a gigantic Black Widow spider.</td>
<td>Page 1</td>
<td>Not in the film</td>
</tr>
<tr>
<td>2. The narrator’s first meeting with Susanna while stealing guavas from her orchard.</td>
<td>Pages 2</td>
<td>1 min. 25 sec.</td>
</tr>
<tr>
<td>3. Susanna’s introduction and background and her marriage to Major Hari Mehta who is hated by servants</td>
<td>Page 2</td>
<td>3 min. 15 sec.</td>
</tr>
<tr>
<td>4. Major is a jealous husband and hates people who admire Susanna. He is jealous of servants who are faithful to Susanna.</td>
<td>Pages 1</td>
<td>8 min. 45 sec.</td>
</tr>
<tr>
<td>5. The shikar trip where the Major gets killed by the tiger.</td>
<td>Pages 2</td>
<td>3 min. 28 sec.</td>
</tr>
<tr>
<td>Total</td>
<td>Pages 8</td>
<td>6m.53sec.</td>
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<table>
<thead>
<tr>
<th>Episode Two: Enter the Beetle</th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Jimmy Rogers introduced as a singer and guitarist.</td>
<td>Page 1</td>
<td>0 min. 0 sec.</td>
</tr>
<tr>
<td>8. Jimmy with his guitar impresses Susanna and marries her.</td>
<td>Page 1</td>
<td>2 min. 15 sec.</td>
</tr>
<tr>
<td>9. Susanna helps Jimmy to crave his career as a singer first and then as an actor but becomes unsuccessful every time.</td>
<td>Pages 2</td>
<td>3 min. 35 sec.</td>
</tr>
<tr>
<td>10. Jimmy fights with Susanna and remains depressed all day. His corpse is found to be hanging from the branch of a tree.</td>
<td>Page 1</td>
<td>2 min. 40 sec.</td>
</tr>
<tr>
<td>Total</td>
<td>Pages 7</td>
<td>9m.00sec.</td>
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</tbody>
</table>
**Episode Three: Portrait of Susanna**

<table>
<thead>
<tr>
<th>Page</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.</td>
<td>DSP Keemat Lal investigates Jimmy’s case and checks everyone’s feet to identify the murderer who has six toes. Pages 2</td>
</tr>
<tr>
<td>12.</td>
<td>Arun feels Susanna to be descendant of Begum Samru who had ruled over the rich agricultural province for half a century. Pages 2</td>
</tr>
</tbody>
</table>

**Episode Four: Farewell to a Prince**

<table>
<thead>
<tr>
<th>Page</th>
<th>Film Time</th>
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</thead>
<tbody>
<tr>
<td>14.</td>
<td>They meet during a Delhi horse race and find they have mutual interests. Page 1</td>
</tr>
<tr>
<td>15.</td>
<td>Susanna finds Prince to be ineffective in bed. He turned out to be sado-masochist. Pages 2</td>
</tr>
<tr>
<td>16.</td>
<td>Prince gets himself killed in a car accident whose car brakes have been tampered. Page 1</td>
</tr>
</tbody>
</table>

**Episode Five: Enter the Diplomat**

<table>
<thead>
<tr>
<th>Page</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.</td>
<td>Susanna shows her family heirlooms to Arun. Pages 2</td>
</tr>
<tr>
<td>18.</td>
<td>Romero meets Susanna in an art gallery and becomes a close friend. Page 1</td>
</tr>
<tr>
<td>19.</td>
<td>Romero, who has a wife and two children in South America, proposes ignorant Susanna and went on a honeymoon trip to foreign islands. Page 1</td>
</tr>
<tr>
<td>20.</td>
<td>Romero bullies Susanna’s servants and he has a whipping contest with Goonga where the latter loses an eye. Pages 2</td>
</tr>
<tr>
<td>21.</td>
<td>Susanna fights over Romero’s cruel act. Susanna injects an empty syringe into his body which leads to his heart attack and death. Romero has been a Diabetic and insulin-dependent. Page 1</td>
</tr>
<tr>
<td>22.</td>
<td>The doctor reports too much of exertion as the cause of Romero’s death, and advises Susanna not to get married again. But Susanna says she can’t help what she is doing. Pages 2</td>
</tr>
</tbody>
</table>
### Episode Six: The Health Club

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<thead>
<tr>
<th></th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>23. Susanna has a conversation with Arun where she says, “A child would have made the husband more acceptable.”</td>
<td>Page 1</td>
<td>2 min. 05 sec.</td>
</tr>
<tr>
<td>24. Susanna’s fifth husband is Mr. Gupta, a dietician who believes in organic foods, nature cures, herbal remedies. He runs a health club on Susanna’s estate.</td>
<td>Pages 4</td>
<td>3 min. 35 sec.</td>
</tr>
<tr>
<td>25. Susanna is forced to eat mushrooms and only vegetable. Irritated, Susanna secretly dines with Arun in a restaurant to eat non-veg which makes Mr. Gupta angry.</td>
<td>Page 1</td>
<td>Not in the film</td>
</tr>
<tr>
<td>26. The next day Mr. Gupta invites important officers of the city for dinner. He serves mushroom and veg. food to guest. After eating mushrooms the guests and Mr. Gupta become ill. Mr. Gupta is later declared dead due to consumption of poisonous mushrooms.</td>
<td>Pages 3</td>
<td>Not in the film</td>
</tr>
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### Episode Seven: Love me, love my mobile

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<thead>
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<th>Pages</th>
<th>Film Time</th>
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</thead>
<tbody>
<tr>
<td>27. Susanna shows her secret room to Arun. Arun feels Susanna has inherited not only the property but also the weakness for men from Begum Samru.</td>
<td>Pages 2</td>
<td>Not in the film</td>
</tr>
<tr>
<td>28. Sammy Das is the sixth husband of Susanna. He owns a couple of cinema halls and a printing press. He has one weakness that he is very much obsessed with his cell phones.</td>
<td>Page 1</td>
<td>Not in the film</td>
</tr>
<tr>
<td>29. Susanna becomes irritated due to his constantly ringing cell-phones. Though she regularly hides them, yet every time he finds it out.</td>
<td>Pages 2</td>
<td>Not in the film</td>
</tr>
<tr>
<td>30. Sammy Das is in the habit of taking Viagra pills and he dies due to an overdose of Viagra. Even at his grave, the mobile doesn’t stop ringing.</td>
<td>Pages 2</td>
<td>1 min. 10 sec.</td>
</tr>
</tbody>
</table>

### Episode Eight: Farewell, Susanna

<table>
<thead>
<tr>
<th></th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>31. Susanna decides to sell her horse and has stopped looking for husbands.</td>
<td>Page 1</td>
<td>Not in the film</td>
</tr>
<tr>
<td>32. Arun marries Shashibala. Susanna shows her passive hatred to Shashibala.</td>
<td>Page 2</td>
<td>Not in the film</td>
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<tr>
<td><strong>33.</strong> Goonga leaves a basket full of mushrooms first and then a basket full of guavas with a snake on the veranda of Arun.</td>
<td>Pages 2</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>34.</strong> Arun learns from Susanna that Goonga has gone mad as she has never sent any guavas or mushrooms to them.</td>
<td>Page 1</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>35.</strong> Arun and his wife are invited to dinner on Diwali evening. After the dinner and firework Shahibala feels discomfort with her health and they leave.</td>
<td>Page 1</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>36.</strong> A storm breaks outside. At night Arun sees Susanna’s home in fire, and the next day, a burnt dead body is found in the house.</td>
<td>Page 1</td>
<td>2 min. 43 sec.</td>
</tr>
<tr>
<td><strong>37.</strong> After attending Susanna’s funeral, at evening Arun is surprised to see Susanna entering her gate. Susanna informs it is Maggie who has died in the fire. She is leaving this place forever.</td>
<td>Page 1</td>
<td>0 min. 25 sec.</td>
</tr>
<tr>
<td><strong>38.</strong> Arun wonders had he been her husband number seven all along. Arun pays his visits to the tombstone inscribed that it is Susanna’s, but knows fully well that it is Maggie’s.</td>
<td>Page 1</td>
<td>1 min. 30 sec.</td>
</tr>
</tbody>
</table>

Total materials taken from the novella to the film is 68 minutes 25 seconds.
The novella runs to 59 pages.
Total run time of the film is 144 minutes.
Percentage of materials used in the film from the novella is 47%.
That is, 67 minutes of book material has been expanded.
It means that a little more than 53% of material has been expanded.
4.2.6.0 Theory of Condensation and/or Expansion Applied While Adapting the Novella Susanna’s Seven Husbands into 7 Khoon Maaf

In the light of the observations made by Seger (1992) and Dawson (1970), as mentioned above, a comparative study of the novella Susanna’s Seven Husbands (2011) and its film adaptation 7 Khoon Maaf (2011) is made here.

4.2.6.1 Condensing and/or Expanding the ‘Beginning’ and ‘End’

The novella Susanna’s Seven Husbands begins with the narrator comparing Susanna with ‘a gigantic Black Widow Spider’. Susanna is narrator’s lifelong friend and neighbor. He reveals that the difference in their ages precluded them from being lover and husband. That is the reason he has survived to tell the story. He narrates his first meeting with Susanna while stealing guavas from her orchard. The film opted to a shocking beginning where we see an old lady (Priyanka Chopra) put a gun on her head and next shot we see blood splattering on the wall. Next scene we are in Forensic Science laboratory where a doctor receives the remnants of Susanna for investigation. He has been asked to confirm that the lady who died in a massive fire in a mansion is Susanna. At home, the same doctor whose name is Dr. Arun Kumar tells his wife about his past relationship with Susanna. The filmmakers expanded the beginning in order to create an interest among the audience to watch the film further.

The novella ends where Susanna tells that all those men she married were imperfect beings but Arun came closer to it. She wants to go far away and promises to write to Arun. Arun wonders that had he been older or had she been younger, things might have worked out differently. He could have become Husband Number Seven or may be in her mind he had been that all along. Susanna drives away from there and from Arun’s life forever. Arun visits Maggie’s gravestone. But in the film Susanna tells Arun that she is getting married seventh time to someone who accepts her, knowing all her sins. In an epiphany she imagines Jesus Christ as her seventh husband, full of love and never hurtful. She confesses all her crime to Jesus. We see how Susanna murders all her husbands. The film closes where Arun lies to her wife that Susanna is dead.
4.2.6.2 Condensation in the Form of Elimination of Sub-plots

The following sub-plots from the novella have been condensed in the form of eliminations:

i. Susanna is being compared to a ‘Black Widow’ spider.
ii. Arun’s first meeting with Susanna at guava orchard.
iii. Arun and his mother’s interactions.
iv. Major Hari Mehta’s background as a hunter.
v. Jimmy Rogers trying to woo Susanna with his guitar and songs.
vi. Shah Rukh, the gardener, showing Arun the Naag temple beside a large water tank full of snakes.
vii. Jimmy struggles to become a hero in Mumbai and later found to be hanging to a tree.
viii. Portrait of Susanna as a descendant of Begum Samru.
ix. Arun going to and coming from school.
x. Car accident of Prince of Purkazi where he killed himself due to failure of brakes.
xi. Arun as a History student of Delhi University.

xii. Signor Romero meeting Susanna in a painting exhibition and their dining in an Italian restaurant.
xiii. Romero’s gifting the painting of a horse to Susanna and joining her in a picnic.
xiv. Holidaying in Goa, Romero proposes Susanna and their subsequent honeymoon to foreign islands.
xv. Romero whipping fight with Goonga.
xvi. Romero killed due to a massive heart attack caused by injecting empty syringe.
xvii. The Doctor declares Romero’s death due to excessive exertion and advises Susanna not to marry further.
xviii. Dr. Gupta forcing Susanna to eat veg. foods only. Susanna secretly going with Arun to eat no-veg. in a restaurant.
xix. Dr. Gupta who runs a health club in Susanna’s orchard, invites important personalities for dinner prepared by himself.
xx. Dr. Gupta killed due to intake of poisonous mushrooms.
xxi. Sammy Das as husband number six who is obsessed with his cell phones and is killed due to an overdose of Viagra.

xxii. Arun introducing his wife to Susanna and Susanna inviting them for dinner.

xxiii. Goonga getting crazy and sending mushroom and Guava baskets to Arun’s home.

xxiv. Arun meeting Susanna after attending the funeral, supposed to be her’s, and considering himself to be probable husband number seven.

xxv. Susanna going far away from her house and Arun visiting Maggie’s gravestone.

4.2.6.3 Expansion of Sub-plots

The following sub-plots from the novella have been expanded in the film by giving greater amount of film time:

i. The Forensic Science Laboratory doctor Arun receives remnants possibly of Susanna for investigation. He has been asked to confirm whether the lady who died in a massive fire in the mansion is Susanna.

ii. At home, Arun tells his wife about his past relationship with Susanna.

iii. Arun has been shown as an orphan who owes his whole life to Susanna as she has funded his education and is instrumental in making him what he is today.

iv. Susanna’s first husband Army Major is portrayed as crippled who cannot dance with Susanna. He beats his junior because he admires and dances with Susanna.

v. Army Major treating Susanna badly and insulting Goonga.

vi. Army Major fights with Goonga making him blind.

vii. Jimmy, the second husband, attracts Susanna at Army Major’s funeral.

viii. Jimmy is portrayed as pop-singer who steals songs from an old friend.

ix. Jimmy is shown as a drug addict who is killed due to a heavy dose of drugs.

x. Inspector Keemat Lal brings back a stolen antic gun of Susanna sold by Jimmy for buying drugs.

xi. Susanna meeting Poet Wasiullah Khan in Kashmir and falling in love with him.

xii. Wasiullah Khan portrayed as a sadomasochist who is buried alive by Susanna and her servants.

xiii. Nicolai Vronsky with his two kids and a Russian wife. He is found to be a Russian spy leading a double life.
xiv. Arun who has been studying medical in Russia sends the photographs of Vronsky with his family to Susanna.

xv. When Vronsky returns to India, Susanna and her servants behaved weirdly with him and pushes him into the well full of snakes.

xvi. Keemat Lal helping Susanna to get away with Vronsky’s murder case in exchange of marriage with him.

xvii. Dr. Tarafdar helps almost dying Susanna and marries her.

xviii. Dr. Tarafdar trying to kill Susanna for her property but Susanna shoots him before he kills her.

xix. Susanna puts her house in fire trying to commit suicide but manages to escape.

xx. Arun reports to the Forensic Science and Police department that Susanna is the person who died in the fire.

xxi. He goes to meet Susanna in a secluded place where she tells him that she is going to marry for the seventh time.

xxii. Susanna marries Juses Christ and confesses her crime.

xxiii. Arun’s wife who has been looking for Arun for the last two days finds him walking on a street.

4.2.6.3.1 Songs and Dances as a Technique of Expansion Used in the Film

7 Khoon Maaf

1. The Major resents if any other person praises Susanna. “He resented the admiring looks that Susanna received from men younger than him, and if one of his colleagues invited them over for a dinner or a get-together, he would refuse, even before Susanna could get a word in.” (Bond 2011:7). To show this attitude of the Major there is an expansion of scenes by adding a party scene and subsequent dance sequence followed by a scene where the Major beats a junior officer because he praises Susanna and asks her for a dance. There is a 2 minutes 40 seconds of dance sequence where Susanna dances with a junior officer leaving the jealous husband. To fit the dance sequence in the movie there is an expansion
of scenes before and after the dance sequence, adding scenes of 2 minutes 30 seconds in total.

2. The second husband is an aspiring actor in the novella but in the movie he is a singer. This led to add two songs in the movie. One is the song ‘O Mama’ of 3 minutes 20 seconds, the song which is stolen by Jimmy from a friend. Another song ‘Dil Dil Hai’ which lasts for 37 seconds to show Jimmy’s pride and addiction towards drugs.

3. The third husband is an Urdu poet, Susanna falls in love with his wonderful poetry. To show their flourishing love a 3 minutes 36 seconds song ‘Bekaraan Hai Bekaraan’ is added.

4. The fourth husband is a Russian diplomat. He and Sussana throw a party. So there is the song ‘Darling’ based on the Russian folk song ‘Kalinka’, and contains several Russian words, and lasts for 3 minutes 4 seconds.

5. The last song is ‘Yeshu’ of 1 minute and 55 seconds’ length where Susanna confesses her crimes. In the song, how Susanna murders her husbands are shown. This is an expansion as who really murders the husbands is not clear in the novella.

6. In all, there are four songs and a dance sequence shown in the movie, expanding the film material by 15 minutes 12 seconds. The film's music is composed by Vishal Bhardwaj, with lyrics by Gulzar.

### 4.2.6.4.1 Expansion of Characters

The two Tables are presented below in order to facilitate a comparative study of how the characters in the novella have been enlarged to fit into a full-fledged two-and-half-hour Bollywood film.

**TABLE I** will show the number of lines devoted to Introduction, ‘Episodes 1 to 7’, and ‘Conclusion’, both in the original short story and in the expanded novella. Since the primary text here is the novella, the original short story is not of much concern here. However, **TABLE I** will give an idea of how the short story has been expanded into the novella form in terms of the lines devoted to
each of the sections, namely, ‘Introduction’, ‘Episode 1 to Episode 7’, and ‘Conclusion’.

It should be noted here that the episodic divisions in the novella is made by the author himself. Hence, keeping in harmony with this division, the episodic division in TABLE I and TABLE II are made while referring to the major characters in the novella. However, it does not necessarily mean that each episode is strictly about the major characters concerned. There are also reference not only to the heroine, the real protagonist of the novella and the film, but to the minor characters also.

**TABLE II** summarises the way these characters have been enlarged. The beginning part till the appearance of the first husband is termed ‘Introduction’. Since the film is episodic in nature ‘Episode 1’ will cover the period between the appearance and the death of the first husband. Likewise there will be six episodes. Since the seventh husband in the film does not die the period between his appearance and disappearance as shown in the film will be numbered ‘Episode 7’. The rest of the film will form the ‘Conclusion’. Both the Tables studied together will facilitate a comparative analysis of how the novella has been expanded into a full-fledged film.

**TABLE I**

<table>
<thead>
<tr>
<th>Short Story</th>
<th>Novella</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lines devoted to main characters</td>
<td>Lines devoted to main characters</td>
</tr>
<tr>
<td><strong>Episode 1</strong></td>
<td></td>
</tr>
<tr>
<td>Introduction ---- Nil</td>
<td>Introduction ---- 23 lines</td>
</tr>
<tr>
<td>Susanna ---- 66 lines</td>
<td>Susanna ---- 82 lines</td>
</tr>
<tr>
<td><strong>Husbands:</strong></td>
<td><strong>Husbands:</strong></td>
</tr>
<tr>
<td>No.1- Tomkins-sahib -- 10 lines</td>
<td>No.1- Major Hari Mehta --158 lines</td>
</tr>
<tr>
<td><strong>Episode 2</strong></td>
<td></td>
</tr>
<tr>
<td>No.2- Name not known - 04 lines</td>
<td>No.2- Mohan Prakash -- 208 lines</td>
</tr>
<tr>
<td>Episode</td>
<td>Episode 4</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
</tr>
<tr>
<td>No.3-</td>
<td>No.3-</td>
</tr>
<tr>
<td>Colonel-sahib - 03 lines</td>
<td>Prince of Purkazi --136 lines</td>
</tr>
<tr>
<td>No.4-</td>
<td>No.4-</td>
</tr>
<tr>
<td>Name not known –05 lines</td>
<td>Signor Romero – 285 lines</td>
</tr>
<tr>
<td>No.5-</td>
<td>No.5-</td>
</tr>
<tr>
<td>Doctor --- 13 lines</td>
<td>Dr. Gupta ---286 lines</td>
</tr>
<tr>
<td>No.6-</td>
<td>No.6-</td>
</tr>
<tr>
<td>Indigo Planter -- 10 lines</td>
<td>Mr. Sammy Das --- 220 lines</td>
</tr>
<tr>
<td>No.7-</td>
<td>Does not exist</td>
</tr>
<tr>
<td>Gallant young</td>
<td></td>
</tr>
</tbody>
</table>

Total lines ---- 150 lines

Total ---- 1841
### TABLE II

<table>
<thead>
<tr>
<th>Novella Total--- 59 Pages</th>
<th>Film Time Total –144 min. 00 sec.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Episode 1</strong></td>
<td></td>
</tr>
<tr>
<td>Susanna &amp; servants introductions - 3 pages</td>
<td>Susanna’s introduction --8 min. 30 sec.</td>
</tr>
<tr>
<td><strong>Husbands:</strong></td>
<td><strong>Husbands:</strong></td>
</tr>
<tr>
<td>No.1- Major Mehta -- 5 pages</td>
<td>No.1- Major Edwin Rodriques – 23 min.</td>
</tr>
<tr>
<td><strong>Episode 2</strong></td>
<td></td>
</tr>
<tr>
<td>No.2- Mohan Prakash – 4 pages</td>
<td>No.2- Jimmy Stetson --18 min.40sec.</td>
</tr>
<tr>
<td><strong>Episode-3</strong></td>
<td></td>
</tr>
<tr>
<td>Portrait of Susanna -- 2 pages</td>
<td>Ref. to Arun and Nandini--12min. 45sec.</td>
</tr>
<tr>
<td><strong>Episode 4</strong></td>
<td></td>
</tr>
<tr>
<td>No.3- Prince of Purkazi - 5 pages</td>
<td>No.3- Wasiullah Khan --15 min.20sec.</td>
</tr>
<tr>
<td><strong>Episode 5</strong></td>
<td></td>
</tr>
<tr>
<td>No.4- Signor Romero - 7 pages</td>
<td>No.4- Nikolai Vronsky – 22 min. 00sec.</td>
</tr>
<tr>
<td><strong>Episode 6</strong></td>
<td></td>
</tr>
<tr>
<td>No.5- Dr. Gupta -- 8 pages</td>
<td>No.6- Dr. Tarafdar -- 3 min. 30 sec</td>
</tr>
<tr>
<td><strong>Episode 7</strong></td>
<td></td>
</tr>
<tr>
<td>No.6- Sammy Das - DSP Keemat Lal- 5 pages</td>
<td>Sammy Das doesn’t exists in film</td>
</tr>
<tr>
<td>No.7- Arun -- 11 pages</td>
<td>No.7- Jesus Christ -- 3min. 30 sec.</td>
</tr>
<tr>
<td>Conclusion--10 pages</td>
<td>Conclusion -- 21min. 15sec.</td>
</tr>
</tbody>
</table>

Novella Total--- 59 Pages | Film Time Total –144 min. 00 sec.
4.2.6.4.2 Expansion of Characters (Short Story to Novella)

The original short story has two living characters: the narrator, who could be, but not necessarily, the author, and one Naushad, “the furniture maker, who had lived in the vicinity all his life…” (Bond 2011: 202). They discuss incidents related to Lady Susanna and her unfortunate seven husbands, two of them are not named because Naushad is not able to recollect their names. In all, there are ten characters who need to be there in the film version if the film were based on the short story alone. Of course, a few associated minor characters have to be created because the lady is of aristocratic background and the seven husbands are no mean persons.

Finally when Vishal Bhardwaj made up his mind to make a film on the subject:

… I called him to convey my desire to make a film on his short story, but only if he agreed to elaborate it into a novella. Each husband’s character and the manner in which they were killed were very interesting and funny, but they needed to be fleshed out further. Ruskin Saab agreed to write the novella… (Ibid.).

The novella finally runs to 59 pages after the elaboration on several aspects of the characters and incidents related to them.

The first thing the reader notes is the anomaly between the title and the real number of husbands that are found in the novella. The penultimate page of the novella reads “… Had I been older, had she been younger … I wondered would I have become Husband Number Seven? … I wonder if she married once more. Who knows? Perhaps the number seven would prove lucky for her” (Ibid.:60). Thus, the existence of the seventh husband remains a mystery. But the title remains the same as that of the original six-page short story – Susanna’s Seven Husbands. In the short story all the seven and in the novella all the six die under mysterious circumstances.
The seven husbands in the story are:

(i) Tomkins-sahib who dies due to over-drinking;
(ii) one sahib who gets drowned in the tank behind the house;
(iii) the Colonel-sahib who accidentally shoots himself while cleaning his rifle;
(iv) the fourth one, according to the death certificate signed by the doctor who is going to be the next and number fifth husband, dies of cholera;
(v) the doctor who has been quite careful about what he used to eat and drink is bitten by a cobra and dies;
(vi) a handsome indigo planter who once lies helpless due to lavish drinking and she just helps him to die painlessly by pouring molten lead in his ears; and finally
(vii) the seventh one is a magistrate who dies because of the fatal sword wounds he receives from brigands in the process of trying to defend Lady Susanna from their attack while they are driving through the park after dark in her carriage.

4.2.6.4.3 Expansion of Characters (Novella to Film)

The six husbands in the novella are hardly identical with their counterparts found in the story. They are re-created and enlarged for the Hindi movie 7 Khoon Maaf to suit to the demands of adaptation and also to fit the material into a two-and-half hour film meant mainly for the Indian audience. They come out as:

(1) First Husband - Major Edwin Rodriques, a tall, handsome Army officer who pulls up in an open top Land Rover. Aged between 35 and 37 years, a conspicuously dashing marksman and athlete. He is immaculately dressed, so also is his servant Ghalib…. The year is 1984. The Major has won the Kirti Chakra for his bravery and courage shown in the Operation Blue Star. But this Kirti Chakra awardee Major finally ends up in the belly of the panther he has gone to kill. It is still not clear whether the Major slipped from the machan due to over-drinking or somebody pushed him down from the machan. It remains a mystery till date.
(2) Second Husband - Jimmy Stetson (Jamshed Singh Rathod, before marriage), a guitarist dies because of an overdose of heroin, or as it seems, is forcibly administered an overdose of heroin.

(3) Third Husband - Wasiulla Khan, a Kashmiri Urdu poet, by marrying whom Susanna has to change her name to Begum Sultana Wasiullah Khan, is finally reported missing.

(4) Fourth Husband - Nikolai Vronsky, a big handsome Russian in his forties, is introduced to the public as the esteemed guest of honour to give away the winner trophy to Susanna, the owner of the champion race-horse, Qismat. He is the science attache to the Russian consulate in Madras. Later he is discovered to be a Russian Secret Agent and an already married man with a living wife in Russia. He finally dies because of snake-bite.

(5) Fifth Husband - A.C.P. Keemat Lal, has always been greatly helpful whenever she has been in trouble owing to the untimely and tragic deaths of her husbands. Now that she is in a much deeper trouble because of the involvement of the Russian Embassy. Keemat Lal is now, a very senior Police Officer, an Assistant Commander of Police, he offers his valuable and vital help and, in return, demands and gets her favours not only as a friend but also as a husband. But unfortunately for her, he succumbs to an overdose of Viagra as it is found out.

(6) Sixth Husband - And now it is the turn of Dr. Tarafdar, a world famous doctor with a mastery over Allopathy, Naturopathy, Ayurveda and Spirituality. He dies because of bullet injury fired at him by Susanna. This is an overall picture of the fates of the six husbands.

(7) Seventh Husband - Finally, in the film Susanna is shown to have married to Jesus Christ as her seventh husband, who is already dead. Perhaps the film makers wanted someone who would redeem her of all her sins. It seems she has no other way left for herself. The film makers also wanted an end to the film which would be acceptable to the Indian cine-goers.
There are four minor characters in the novella. One is Arun’s wife Shahibala, Nandini in the film, and the three servants. The servants are very important characters in the film as without their devotion to her she could not have succeeded in accomplishing her macabre missions. First is Goonga, the jockey, whose character is faithfully retained in the film. Second one is the gardener Shah Rukh. He is a butler and is called Galib in the film. The third character is the six-toed Maggie. Her character is also faithfully retained in the film. Like in the novella, in the film also she gets killed in the fire while saving Susanna.

4.2.6.4.3.1 Expansion of Minor Characters

Besides, Susanna and her six husbands there are a few minor but important characters. The first one is the narrator, Arun (p.4). He later marries Shashibala (referred to on p. 52 and the last line of p.53, appears on p.54). There are all important two servants, Goonga, the Jockey (p.6), and the maid Maggie (p.23). Arun also has two friends Siddharth and Rahul who appear only for a moment (p.21). Two doctors also appear briefly, one from the local hospital who examines the injured eye of Goonga (p.32), and another Dr. Dutta who signs the death certificate of Signor Romero (p.34). There is one Shah Rukh, the gardener who is also a shikari (p.8). A three-sentence dialogue is also assigned to the Manager of Hotel Imperial, Delhi (p.15). So, in the novella, there are eighteen characters in comparison to ten in the short story.

4.2.7 Theme

Both in the film and novella, Susanna is not a cruel person, and in fact wants to truly find love and settle with a man who can keep her happy. But each of the husbands she marries proves to be vastly inferior to her and once the initial charm wears off, Susanna's finds it impossible to endure their annoying habits. She is easily exasperated and bored. Not to add, she's frustrated about not finding an ideal husband. Being a gorgeous and rich woman with money and man power at hand, her only aim is to find love, but each time she fails and hence kills them all. The book doesn't provide any great justification for Susanna's actions - and works as a dark comedy in the true sense of the word. The novella - though it
clearly suggests the transience of romance and eventual boredom in domestic life - makes no profound statements on relationships. Neither does it delve deep into Susanna's mental make-up. But all the same, it's easy to view her as a 'type' and identify with the story. In the film we see, Susanna is deeply love with each husband. It is the husbands who are jealous, pride, sado-masochist, lack fidelity, sexually assaultive and greedy. Because of their flaws they got killed. We audience show our sympathy towards mentally and sexually tortured Susanna.

The screenplay that follows retains some plot details – the idiosyncrasies of Susanna’s spouses and the manner of their untimely deaths, in which a “Goonga” jockey and a middle-aged maidservant play their parts – but the changes are a pointer to the sort of film Bhardwaj wanted to make. Thus, one of the husbands, the Prince of Purkazi, becomes a well-known poet named Wasiullah Khan (facilitating the introduction of romantic Urdu couplets into the script) and a South American diplomat morphs into a Russian attaché who supplies comic relief by goofily speaking Hindi, using lines like “Mere paas ma hai” and singing “Awaara Hoon” at a piano.

In the original story, the narrator briefly likens Susanna to the husband-devouring Black Widow spider, and Bond jokingly expands on this in the novella (“It was some time since she’d dined off a fat, juicy male. Now she was thinking of moving her web elsewhere…”). However, the Susanna of the screenplay isn’t so much a spider as a chameleon, adapting herself to each new husband’s background and circumstances – she becomes a vodka-drinking “Anna” (and reads Anna Karenina) for the Russian Vronsky, she says namaaz when she’s married to the Muslim poet, and she sings a line of Rabindra sangeet for her Bengali husband. She’s a blank slate for these men – in one case, almost literally (one of the script's more romantic scenes has Wasiullah “writing” his name on her outstretched palm). And in the process she turns into a more sympathetic figure, which is one of the problems with this story’s makeover.

On the whole, the script is at its least engaging when it tries to persuade us that Susanna “sacche pyaar ke talaash mein hai” (she’s searching for true love), and
the resolution – with our heroine discovering the perfect “seventh husband” as well as personal salvation.

4.2.8 Setting

The book is set in a period and suggests that a woman could not live with men without marriage. The author is clearly fond of his bohemian heroine, and looks upon her murders with sagely amusement. The place where most the action takes place is Meerut. But the film is set in modern India where committing a murder is heinous crime though she out way with it.

4.2.9 Style

The original “Susanna’s Seven Husbands” is one of those concise, anecdotal tales that Bond does so well, with an unnamed narrator learning – through hearsay – about the life of Lady Susanna, an inveterate husband-collector (and probable husband-murderer) who lived in Old Delhi around a century ago. In the novella, Bond expands and modernizes the story, and gives us a new point of entry – a young narrator named Arun who lives next door to Susanna’s vast Meerut estate, forms a close friendship with her and tracks her conjugal adventures over the years with a mix of fascination, alarm and slight jealousy.

Reading this longer, commissioned version of Susanna’s Seven Husbands, one almost gets the sense of a storyteller writing an elaborate personal letter for a filmmaker friend – which is what Bond was doing in a way. He indulges himself, making a few filmi references: one of Susanna’s husbands is described as having a “Jackie Shroff-type moustache and the long legs of an Amitabh Bachchan” (a tongue-in-cheek attempt by the author to influence casting?), a minor character is named Shah Rukh, and there is a mention of Bhardwaj’s film Maqbool. The writing is somewhat hurried in places – as if done on a tight deadline – but all the Bond virtues are in place, notably the clarity and the graceful humour. More atypically, there’s even a bit of sex – nothing explicit, but candid enough. (“He started off by being tender and passionate, but his brain would not send the right message to his loins, and he found himself as ineffective as before.”)
4.2.10 Box Office Reception

The film opened on 18 February 2011 to mostly positive reviews, with praise for Priyanka Chopra's performance. Despite the critical acclaim, *7 Khoon Maaf* underperformed at the box-office. At the box office, the film opens to a weak response across India. The business has been low at single screens (8% to 10%), but slightly better at multiplexes (15% to 20%). Released with 786 prints, the film collects 13 crore in its opening weekend, and 14.25 crore by the end of its first week. However, it made profits to its producers by earning a total of INR 33 crore (US$5.2 million) for its box-office run and television-music-home-video rights against a budget of INR 15 crore (US$2.4 million).

However the film manages to surpass its cost within its first week at the box office, through non-theatrical revenues. After the end of its run, Box Office India declares it as Flop.

It premiered at the 61st Berlin International Film Festival, receiving a number of nominations and winning several awards (particularly for Priyanka Chopra). At the 57th Filmfare Awards *7 Khoon Maaf* received three nominations, winning two: the Best Actress Critics Award for Chopra and the Best Female Playback Singer for Uthup and Rekha Bhardwaj's song, "Darling".12

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12http://en.wikipedia.org/wiki/7_Khoon_Maaf#Reception
4.2.11.0 Possible Reasons for the Film’s Box Office Failure

4.2.11.1 Negative Response

The film, like many other films made in the past, is not without some negative reviews. Rachel Saltz of the New York Times calls it, "a meandering black widow tale (that) has plenty of art, too. But it floats around, ungrounded in anything like emotional reality." The Telegraph's Pratim D. Gupta calls 7 Khoon Maaf "adventurous but over-indulgent" and criticizes Vishal Bhardwaj "to have traded economy for mainstream acceptance". Film critic Khalid Mohamed gives it 2/5 stars saying "Bharadwaj’s Seven-up-‘n’-down is as weird as an airplane without wings. It just doesn’t take off, as if it was caught in congestion on the tarmac." Anupama Chopra of NDTV Movies gives the movie two and a half stars out of five terming it a "Disappointment" and saying that "the film stumbles and fumbles. The episodic nature of the narrative makes the plot predictable. You know that each husband is going to be killed – you are just waiting to find out how and why." Rajeev Masand of CNN-IBN gave the movie a 2/5 saying "I'm going with two out of five for 'Saat Khoon Maaf'." He also says "It tests your patience" and that "Vishal Bhardwaj delivers his oddest film yet, that is also sadly his weakest." Raja Sen of Rediff.com gave it 2/5 saying "film that doesn't connect either emotionally or sensually."12

There is no doubt that the film has a good deal of merit. There are a number of things which draw Indian audience to the theatre. They want their favourite stars on the screen. The protagonist and cine-goers’ favourite star Priyanka Chopra is at her acting best performing the roles of a wife of different types of husbands at different ages – from age 20 to age 65. Since the Indian cine-goers do not like their favourite stars to be projected as a fallen or diminished character the Director in this film has contrived to raise the protagonist to some kind of a divine height by redeeming her sins not only through sincere confessions but also by making her a consort of the Divine Jesus.

The acting of other actors are also good in general. But they are nowhere near Priyanka Chopra.
The muted dwarf, Goonga, is an attractive character. In spite of his handicap he is an excellent Jockey who has the ability to challenge Captain Rodriques.

The Russian diplomat Vronsky is found interesting talking in Hindi and quoting Amitabh Bachchan.

The photography is more than good.

All the six songs are excellently choreographed and are positively received by music critics. The song ‘Darling, Darling’ in particular is outstanding.

In spite of these positive points the negative or weak points seem to be more prominent which might have caused its box office failure. Some of them are:

i. All crime and no punishment

The film 7 Khoon Maaf (Seven Murders Forgiven) seems to be thematically quite unacceptable. A lady, even if she is wealthy and aristocratic, gets married six times by killing each husband in turn and escapes the law. She also commits the seventh murder by setting fire to the building knowing fully well that her faithful maid is inside. All these seven murders are easily forgiven after the murderess confesses all her guilt before the Church Father and wishes to spend the rest of her life as a nun by marrying Jesus Christ, making Him her seventh husband. This sounds like a fairy tale and does not seem to be an acceptable theme in a dominantly Hindu India. It is doubtful whether Christian theology permits such a simple way of forgiving such heinous crimes committed not once but seven times in a perfectly balanced mental state.

ii. Lack of Unpredictability

Since the film’s title gives a fair idea of what the audience is going to see inside the theatre – seven murders but no punishment-- perhaps the audience’s attention is drawn not much towards why the murders are committed but how and with what accomplishment they are done so as to escape punishment. In fact, ‘unpredictability’ is one of the key factors for the success of a film. But as Anupama Chopra of NDTV Movies above has rightly pointed out the episodic
nature of the narrative makes the plot predictable. You know that each husband is going to be killed – you are just waiting to find out how and why.

iii. Inability to Hold the Viewers’ Uninterrupted Attention

The film also does not seem to be able to hold the viewers’ uninterrupted attention. That is, the film is not gripping. This is related to the predictable nature of the scenes to follow, particularly to the episodic nature of the film. Rajeev Masand of CNN-IBN, as quoted above, is right when he says, "It tests your patience".

iv. Absence of the Quality of ‘Immediacy’

As mentioned above the main bulk of Indian cine-goers are usually half-educated or even uneducated. They are not supposed to have read the literary work on which the film is based. They want entertainment based on a well-told story without any dull moment. For them, what they watch on the screen is something happening now. The film has to connect to them emotionally. But neither the theme nor the way it is screened can do so. Raja Sen of Rediff.com is right when says that it is a "film that doesn't connect either emotionally or sensually".

4.2.12 Concluding Remarks

Thus it can be concluded that a film, whether adapted or not, or how-so-ever amount of money is invested is not likely to be successful at the box office unless it appeals, not to the intellectual critics, but to the general mass.
4.3.0 Q & A and Slumdog Millionaire

4.3.1.0 The Novelist Vikas Swarup and The Novel Q & A

4.3.1.1 Novelist: Vikas Swarup

Vikas Swarup is an Indian writer and a career diplomat who is best known as the author of the novel Q & A, adapted in film version as Slumdog Millionaire, the winner of Best Film for the year 2009 at Academy Awards, Golden Globe Awards and BAFTA Awards. His other novels are The Accidental Apprentice and Six Suspects. The Children’s Hours: Stories of Childhood is an anthology of stories about childhood to support Save the Children and raise awareness for its fight to end violence against children. Swarup's works use first-person narrative for the situation narrative. 12

4.3.1.2 Novel: Q & A

Q & A is a novel by Vikas Swarup, an Indian diplomat. Published in 2005, it was the author's first novel. Set in India, it tells the story of Ram Mohammad Thomas, a young waiter who becomes the biggest quiz show winner in history, only to be sent to jail on accusations (but with no evidence) that he cheated. In 2008, the book was adapted into the multiple Oscar-winning movie Slumdog Millionaire.

The idea behind the story line was triggered by a report in a local newspaper about children living in the Indian slums using mobile phones and the internet - an indication that class barriers were breaking down. At the same time an English Major, Charles Ingram was accused and found guilty of cheating in the British version of the television show “Who Wants to be a Millionaire?”. To quote Swarup: “If a British army major can be accused of cheating, then an ignorant tiffin boy from the world’s biggest slum can definitely be accused of cheating.”13

12 http://en.wikipedia.org/wiki/Vikas_Swarup

13 http://en.wikipedia.org/wiki/Q&A_novel
4.3.1.2.1 Book Review

Critically acclaimed in India and abroad, this international best-seller has been translated into 43 different languages. It was shortlisted for the Best First Book by the Commonwealth Writers' Prize and won South Africa's Exclusive Books Boeke Prize 2006, as well as the Prix Grand Public at the 2007 Paris Book Fair. It was voted winner of the Best Travel Read (Fiction) at the Heathrow Travel Product Award 2009.

A BBC radio play based on the book won the Gold Award for Best Drama at the 2008 Sony Radio Academy Awards and the 2008 IVCA Clarion Award. Harper Collins brought out the audio book, read by Kerry Shale, which won the Audie for best fiction audio book of the year. Film4 of the UK had optioned the movie rights and the movie titled Slumdog Millionaire, directed by Danny Boyle, was first released in the US to great critical acclaim. (Ibid.)

Q & A is an unconventional novel. Unconventional in the sense that though it has a prologue, which partially spells out a pattern for the subsequent narrative flow, it does not resort to a standard storytelling style. And certainly not a standardized narrative with a beginning, a middle, and an end. Even if one takes the opening and closing as the beginning and the end, it has no middle, so to say. Instead it has 12 gripping stories, tales or short narratives of varied lengths. And they tell in a racy, lyrical manner the tragic-comic experiences of a have-not who goes on to become a billionaire by sheer grit and determination even before he is out of his teens. (This) lyrical book breaks new ground in storytelling. 14

4.3.2.0 Film-makers and Film Slumdog Millionaire

4.3.2.1 The Film-makers

Screenwriter Simon Beaufoy wrote Slumdog Millionaire based on the Boeke Prize-winning and Commonwealth Writers' Prize-nominated novel Q & A by Vikas Swarup. To improve the script, Beaufoy made three research trips to India and interviewed street children, finding himself impressed with their attitudes.

14 National Review - Q&A review by Suresh Kohli February 2005
The screenwriter said of his goal for the script: "I wanted to get (across) the sense of this huge amount of fun, laughter, chat, and sense of community that is in these slums. What you pick up on is this mass of energy." By the summer of 2006, British production companies Celador Films and Film4 Productions invited director Danny Boyle to read the script of Slumdog Millionaire. Boyle hesitated, since he was not interested in making a film about ‘Who Wants to Be a Millionaire?’ which was produced by Celador. Then Boyle learned that the screenwriter was Beaufoy, who had written *The Full Monty* (1997), one of the director's favourite British films, and decided to revisit the script. Boyle was impressed by how Beaufoy wove the multiple storylines from Swarup's book into one narrative, and the director decided to commit to the project.

### 4.3.2.2.0 Film: Slumdog Millionaire

*Slumdog Millionaire* is a 2009 British drama film directed by Danny Boyle, written by Simon Beaufoy, and produced by Christian Colson. It was co-directed in India by Loveleen Tandan. It is an adaptation of the novel *Q & A* (2005) by Indian author and diplomat Vikas Swarup. Set and filmed in India, the film tells the story of Jamal Malik, a young man from the Juhu slums of Mumbai who appears on the Indian version of Who Wants to Be a Millionaire? and exceeds people's expectations, thereby arousing the suspicions of cheating; Jamal recounts in flashback how he knows the answer to each question, each one linked to a key event in his life.

### 4.3.2.2.1 Film review

A sleeper hit, *Slumdog Millionaire* was widely acclaimed, being praised for its plot, soundtrack and direction. In addition, it was nominated for ten Academy Awards in 2009, winning eight, the most for any film of 2008, including Best Picture, Best Director, and Best Adapted Screenplay. It also won seven BAFTA Awards including Best Film, five Critics' Choice Awards, and four Golden Globes.  

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4.3.3 Background Story

British screenwriter Simon Beaufoy wants to adapt Boeke Prize-winning and Commonwealth Writers' Prize-nominated novel *Q & A* by Vikas Swarup into a film. But to experience the reality he has been hanging out in the slums of Mumbai doing research for a screenplay he’s adapting from an Indian novel. He’s been haunting little chai shops, listening to the tales of the locals, absorbing as much as he can about their everyday lives. The ongoing Hindu-Muslim tensions have been bubbling up again. There’s abject poverty all around him, and absolute humanity. He takes a walk one day and comes across two long piers, with outhouses at the end of them. These crude latrines are the common toilets of the slum around him — walled on three sides, with the fourth wall open, “so you sit there doing your business, and watch the planes landing.” From that moment, the opening scene of *Slumdog Millionaire* was born: a small boy, covered in sewage filth, raises his arms in the air in triumph, having succeeded in securing the autograph of his favourite action movie star; this scene, in turn, sets the tone for the rest of the film, which tells the tale of a brave young lad from the slums who overcomes all odds to succeed. This is the story of the creation of that screenplay: a tale of how a British screenwriter travelled to India, looked at the culture in which the story he was assigned to adapt was set, and turned an excellent, rather dark, narratively disconnected book into an excellent, rather comedic, beautifully woven film.

Like Vikas Swarup’s novel, *Q&A*, from which it was adapted, the film *Slumdog Millionaire* is drawn around the conceit of the questions asked of a contestant on a game show. With the exception of a few other bits and pieces culled from the source material, the rest of the screenplay is the invention of screenwriter Simon Beaufoy went beyond merely picking and choosing which scenes from the book would fit into his screenplay template; he looked at the source material, added new ideas gleaned from his time spent in India, created entirely new scenes and characters and, in essence, found a far more effective way to translate the source material to the screen than a more literal translation would have been.
4.3.4 Comparative Analysis of Episodes (Chapter wise) and their Corresponding Film Adaptation

Prologue

Ram Mohammad Thomas, a waiter, has been arrested for winning a quiz show from his hut in Dharavi at Mumbai. He has been accused of cheating in the quiz show ‘Who Will Win A Billion’ by the producer of the show Billy Nanda and Neil Johnson the representative of New Age Tele-media. Inspector Godbole pushes Ram into interrogation room. The Commissioner arrives and asks Johnson what the problem is if he has won a billion. Thomas makes the Commissioner understand that Mr. Mikhailov who is supposed to pay the money is not in a position to pay a billion rupees right now. They thought they would pull the show for eight months and by then they could have recouped most of their investment through ad revenues. But now Thomas has wrecked all their plans. They want him to confess that he has cheated in the quiz show. Mr. Johnson offers ‘ten per cent’ of money if he proves that Thomas has cheated in the show. The Commissioner tells Godbole to use any means to extract the information from him as his promotion depends on this. Inspector Godbole ties Thomas’ hands to a wooden beam with coarse rope. Godbole uses third degree torture to extract the information. He gives an electric shock. All of a sudden, a young lady named Smita Shah bursts into the room and tells that she is Ram Mohammad Thomas’ lawyer. She takes Ram to her home as the police didn’t have any arrest warrant against him. Smita Shah gives food to Ram and convinces Ram to tell the truth to her so that she can save him. Smita puts the DVD copy of the Show to the DVD player.

Film

The film open with intercuts between two scenes where in one scene Jamal Malik is brutally interrogated by a policemen and in another scene Jamal Malik is a contestant in a game show called ‘Who Wants to be a Millionaire?’. We find that Jamal Malik is being arrested by the police who suspect him of cheating because of the impossibility of a simple "Slumdog" with very little education
knowing all the answers. There is no lawyer Smita Shah but in the movie it is the Police Inspector who asks how he has managed to win 20 million rupees. Like in the novel *Q & A*, in the film the policemen play the video footage of ‘Who Wants to be a Millionaire?’ where Jamal Malik has won 20 million rupees and one question away from a historic win. The first chapter the ‘Prologue’ of the novel is quite similar as in film.

**Comments**

Though the film makers do not make much change in the film they nonetheless do away with the character of Smita Shah as a method of limiting the number of characters.

**Chapter I - 1,000 The Death of a Hero**

The incidents in this chapter take place in the Regal Talkies, Bandra where Ram Mohammad Thomas and his best friend Salim come to see a film featuring Armaan Ali and Priya Kappor. Salim adores Armaan Ali like anything. His only wish in life is to see the film actor Armaan Ali to reunite with the actress Urvashi Randhawa who has been separated from Armaan Ali. Ram Mohammad Thomas recollects in the cinema hall how Salim was happy when he had a chance to have an eye contact with Armaan Ali once. In another occasion, Salim became an arsonist when a magazine says that his hero is a gay and this was the reason for the break-up.

Back to Lawyer Smita Shah’s house, she tells Ram Mohammad Thomas that if his story is true it will destroy actor Armaan Ali’s life. She re-starts the DVD of the show and listens at first to Prem Kumar who explains the rules of the show. The first question for Ram is: ‘Can you name the blockbuster film in which Armaan Ali starred with Priya Kapoor for the very first time?’ A) Fire, B) Hero, C) Hunger, or D) Betrayal.

Of course Ram Mohammad knows the right answer because this is the movie he watches feuely and the treachery of Armaan against Salim makes his memory stronger. He answers with - D) Betrayal.
Film

The second chapter is not present in the film. But in the film instead of Salim it is Jamal who is a hardcore fan of superstar Amitabh Bachchan. He jumps into excreta swamp to get out of latrine room locked by his brother Salim to see and get his favorite actor’s autograph. Ram answers his first question on his favorite actor in the game show.

Comments

The substitution of Armaan by Amitabh Bachchan is because of great popularity of the superstar who hosted a similar show ‘Kaun Banega Kaodpati’. Salim is replaced by Jamal as he is the hero and he should get more prominence.

Chapter II - 2,000 The Burden of a Priest

Ram Mohammad Thomas narrates that he was born, eighteen years ago, and left in a bin outside the Church of St. Mary at Paharganj, Delhi on Christmas Day. After two years, he was adopted by Mrs. Philomena Thomas and her husband Dominic Thomas. Father Timothy Francis urged them to adopt the child as they were childless and in their forties. But after three days of adoption, “Mr. Thomas discovered that the void in his wife’s life had already been filled by a Muslim local ladies’ tailor”. (p.50) Mrs. Philomena ditched her old husband and newly adopted baby and ran off with the tailor. Enraged Mr. Dominic Thomas dumped the baby into the priest’s house. The child became Father Timothy’s responsibility and named the baby Joseph Michael Thomas. Two men Mr. Jagdish Sharma and Mr. Inayat Hidayatullah from the ‘All Faith Committee’ came and discussed the name Joseph Michael Thomas, because nobody knew to what religion his parents belonged. The three men agreed to the new name: Ram Mohammad Thomas. Father Timothy took care of Ram Mohammad Thomas. “For the next six years, he became my father, mother, master, teacher and priest, all rolled into one” (p.53). Father Timothy taught him about all religions, their Saints and about their Holy Books. Ram Mohammad enjoyed
going to Church and he had seen a large crucifix of Christ and the letters **INRI** there. Father Timothy used to pay visits to York in England three times a year to see his mother. One associate Father named Father John Little joined the Church. Ram Mohammad Thomas saw strange behavior of Father John Little. He saw Father John had many tattoos, strange magazines (Gay Power, Out or Gay Parade) and had often visitors at night. Ram saw the man in motorcycle clothes. The Father and the man took drug (white powder) together. Father Timothy returns from his England journey. Ian an English backpacker arrived through Delhi and stayed by father Timothy. Ram saw trough the keyhole how father John did something with Ian. Then Ram informed father Timothy, after that Ram had to go to bed. On the next morning Ram found father Timothy and father John dead in the church. Father John had a shotgun in his hand. Ian reveals that Father Timothy was his real father. Father Timothy was living a double life, as priest who was also a secretly a married man and a Father and that is what he meant by ‘Burden of a Priest’.

Back to Smita’s home and Game Show, Prem Kumar asks the second question: What is the sequence of letters normally inscribed on a cross? Ram Mohammad Thomas knew the answer is ‘B). INRI’ and he wins two thousand rupees.

**Film**

The incidents about the priests not present in the movie. Ram Mohamad Thomas character Jamal Malik is not an orphan in the beginning. He has a mother and Salim is his elder brother, and not a friend as in the novel *Q & A*. Their mother sends them, Jamal and Salim, to school where they read Alexandre Dumas’ novel *The Three Musketeers*. But soon a riot takes place in their slum and their mother gets killed. Jamal and Salim along with a girl called Latika flee the riot, they run into a child who in the role of god Rama holds a bow and an arrow. This incident helped Jamal while answering a question in the quiz show.

**Comments**

Incidents are changed to suit to the liking of Indian audience.
Chapter III - 5,000 A Brother’s Promise

The chapter begins where the narration of Ram Mohammad Thomas stops. Ram and Salim return from matinee at Regal Talkies and Salim is in a blind rage. He tears all the posters of Armaan Ali. In the chawls of Mumbai every family living there knows what is going on in each other’s family. But nobody interferes unless something happens outside the four walls of the family. Mr. Ramakrishna, the administrator of the chawl calls Ram and Salim for any kind of repair work in the chawl. Ram works in a foundry and Salim works as a dabbawallas in Mumbai. Mr Shantaram, an astronomer, along with wife and daughter Gudiya move to next to Ram’s room. Mr. Shantaram has been removed from his job as Scientist in Aryabhatta Space Research Institute, and due to poverty he has come to live in a chawl. He never allows his wife and daughter to mingle with other members of the chawl. Mr. Shantaram teaches about the stellar constellations, galaxies and comets to his daughter. Ram and Salim are listening to the commentaries of Mr. Shantaram. Gudiya tells her father Mr. Shantaram that she wants to name Pluto to her pet kitten as it is small as Pluto in our solar system. Mr. Shantaram often drinks and fights with his wife. Defending her mother against her father, Gudiya is attacked with hot tea, and Ram organizes her transport to the hospital. Gudiya calls him brother. Feeling full of sympathy, Ram promises that he will protect her like a brother from now on. But one day, the drunk Mr. Shantaram tries to molest his daughter. Gudiya sobs and thinks of committing suicide. Ram promises her that he will not allow this to happen. Next night, Ram thrusters Mr. Shantaram from down the staircase. Being afraid of going to jail Ram Mohamad Thomas flees to Delhi leaving Salim alone. Smita is deeply unhappy after listening to Ram’s story. Based on the experiences with the Shantaram family, Ram had the ability to give the right answer to the question about astronomy in the quiz show.

Film

This chapter is not present in the movie.
Comments

It is a device of condensation through elimination of sub-plots resorted to by the film makers to fit in the novel to a two-and-half-hour Indian film

Chapter IV - 10,000 A Thought for the Crippled

After Father Timothy’s death, eight-year old Ram has to go to Delhi juvenile home. The juvenile home is only for boys and has a capacity of 75 persons, but there are about 150 boys. The boys live under bad conditions. It is dirty and noisy. Mr.Gupta is in charge of this house and is also known as the Terror of Turkman Gate. He is described as the worst of all. It is said that Mr. Gupta calls boys to his room at night. Ram becomes the leader of the boys because he can speak and read English. Because of an infection Ram has to stay in the isolation ward. At this time he meets Salim. He came to the Delhi Juvenile home because his whole family was burnt to death in their home in a Hindu-Muslim riot in Bihar. After some time Salim and Ram become good friends. One day all the boys of the Delhi Juvenile home have a day trip sponsored by an international NGO. They visit a zoo and the highest tower in India and then they go to the India Gate to see a big carnival. There Salim wants to go to a palmist to get a look at his future. Ram has doubts about the skills of the palmist, but Salim convinces him to do the same. According to the palmist, the future for Salim looks very bright but not for Ram, therefore the palmist gives him a lucky coin.

A man called Maman, who runs a school for crippled children, takes Ram and Salim to Mumbai. The crippled children in Maman’s school are no real pupils. They are beggars and pick pockets who have to earn money for Maman. They have a music teacher who teaches them Bhajans and Dohas. They also have to learn songs of a famous poet Surdas, who wrote devotional songs in praise of Lord Krishna. Ram learns that Maman wants to blind both of them so that they can work as beggars for him. Salim isn’t willing to go. Ram flips his lucky coin to decide what to do. Fate wants them to run away. Ram works at the ageing actress Nelima Kumari’s home as a domestic help and she arranges a room for
Salim in Ghatkopar   At the end of the chapter, we get to know how Ram is able to answer correctly the question for 10,000 Rupees on Surdas’s bhajan.

Film

This chapter is directly lifted from the book. The three - Jamal, Salim and Latika - are found by Maman, a gangster who tricks and then trains the street children into becoming beggars. The children are supposed to recite the bhajan of Surdas. Salim discovers that Maman is blinding the children in order to make them more effective beggars. He flees with Jamal and Latika by getting into a departing train. However, when Latika catches up to the train and takes Salim’s hand, he purposely lets go her hand, and she is recaptured by the gangsters. This incident helps Jamal to answer the question- “Darshan Do Ghanshyam” was written by which famous Indian poet.

Comments

Scenes which are certain to be liked by Indian viewers are retained as a commercial strategy.

Chapter V - 50,000 How to Speak Australian

Ram Mohammad Thomas is a domestic help to an Australian Diplomat family. After killing Shantaram and leaving Salim in Mumbai, Ram is lucky to get job as one of the servants in Colonel Taylor’s family. Life with Taylor’s family is far better than life in Mumbai. He gets three hot meals per day and a salary of 1500 Rupees per month. Colonel Taylor thinks every Indian is a thief and refers to them as ‘Bloody Indians’ which Ram dislikes. Colonel Taylor loves to watch a Spy show on the television. He has caught his servants stealing things and has made them out of work. That is why he decides to pay all Ram’s wages at the end of his job if he doesn’t turn out to be a thief like other servants. Instead he gives him Rs.50 for pocket money. Ram feels like a member of the family because he is treated like a third child. He goes shopping with Mrs. Taylor and goes to the free merry-go-round while Mrs. Taylor and her two kids go shopping in the “Kids Mark”. Furthermore, he watches TV with Maggie and Roy or they
play games like “Scrabble”. The family trusts him so he is allowed to visit the private quarters. The servants live in a special house. Living with the Taylors helps Ram to forget the horrible things like the incidents in Mumbai. But he cannot forget his best friend Salim. Colonel Taylor has a restricted room for himself called Den. No one is allowed to enter the room. Colonel Taylor not only catches servants from stealing things but also his wife Rebecca having affair with another man. He catches his daughter smoking and son taking drugs and kissing Shanti. How he catches them makes Ram wonder. Jai, the new cook who works instead of Ramu, only works there to plan a robbery. He needs a lot of money and burgles into the den while the Taylors are not at home. As there is no money he gets angry and escapes. During the robbery Ram stands in the den, too. After Jai’s escape he finds some videos about the servants and watches them. Then he knows that Mr. Taylor is a spy. He installed a spy camera and microphones in every room of his house and that is how he knows everything. Ram calls him to tell him about the robbery. Mr. Taylor secretly meets a man named Jeevan Kumar in the park. It is important for him that nobody knows about it. In the end, Colonel Taylor is exposed as a spy who is trying to get information from Jeevan Kumar, a clerk in the Ministry of Defence. “Colonel Taylor is declared *persona non grata* and asked to leave within 48 hours by the Foreign Office” (p.149). He pays Ram’s wages Rs, 52,000. Ram heads off to meet Salim in Mumbai.

Back to Quiz show Ram answers the question – what *persona non grata* means. Ram, with his experience with Colonel Taylor answers- it means ‘The diplomat is not acceptable’ and wins Rs. 50,000 in the quiz show.

**Film**

This chapter is not present in the movie.

**Comments**

Again, the film makers resort to the technique of condensation.
Chapter VI - 100,000 Hold On To Your Buttons

In this chapter “Hold on to your buttons”, Ram tells Smita about his time as a bartender. When Ram works as a bartender at Jimmy's Bar and Restaurant, he has to deal with a lot of drunkards and divides them into different categories of animals according to their drink capacity. First come the horses, they drink the most. Next to them are the asses, they begin to babble and bray or they get whiny and sad and start crying after two or three pegs. Dogs start a debate about something. Then come the bears, they drink and fall asleep. At last are the pigs, they vomit after drinking their last peg. One night the last customer did not want to leave and was babbling repeatedly: "My dear brother, my dear brother." every two minutes. Ram asks him, what happened to his brother and the man told him the story. The drunkard named Prakash Rao is the Managing Director of Surya Industries, the biggest manufacturer of buttons in India. At first his brother Arvind was the Managing Director of Surya Industries. Arvind has confidence in Prakash, so he promoted him as Head of International Sales and sent him to New York. Prakash meets an illegal immigrant girl named Julie from Port-au-Prince, capital of Haiti. Prakash helps her getting permission to live there in exchange of love and respect. They eventually get married. They went to Port-Louis for honeymoon. Prakash finds out that Julie does ‘Voodoo’ - Black Magic. She wants to be rich so she persuades Prakash to steal some money from the button company. He follows her orders. Later his brother finds out that he embezzles half a million dollar. Prakash has been asked to return the money by working at the Hyderabad office. Julie asks Prakash to bring a button from his brother Arvind’s shirt and a snippets of hair and she makes a voodoo doll out of his brother's hair and button for him, which allows Prakash to take revenge on his brother. He hurt Arvind by using the voodoo doll. The doctor does not know what is wrong with him. Arvind thinks he is becoming insane and he goes into a mental institutional hospital. Prakash realizes that what he does is wrong. But before he can save his brother Arvind dies in the asylum. After telling the story Prakash gets a heart attack.
Smita thinks Ram is lying about that story but then she presses the remote button and the quiz show goes on. Prem Kumar asks Ram "What is the capital of Papua New Guinea? Is it a) Port Louis, b) Port-au-Prince, c) Port Moresby or d) Port Adelaide?" Ram answers C and wins one-hundred thousand rupees.

**Film**

This chapter is not present in the movie.

**Comments**

Once again, the technique of condensation has been applied here.

**Chapter VII - 200,000 Murder on the Western Express**

The chapter shows Ram’s journey in the Paschim Express to Mumbai. Before the journey Ram Mohammed Thomas buys better clothes and a reservation for the sleeper class. In his cabin there are other middle-class passengers like a family and a woman with her baby. The girl Meenakshi, who is older than Ram, takes no notice of him but he is interested in her because of her beauty. Her sixteen-year-old brother Akshay has a lot of technical gadgets like play station 2 and computer games. Ram talks to him about his own gadgets like the play station 3 and a Pentium 5 computer and many girlfriends. But Akshay realizes the lie because many things do not exist. Moreover, Ram wants to make him believe that he is no liar and so he shows him his 50,000 Rupees kept in his underwear. In the night they are woken up by a dacoit who wants all their valuables or they will be shot. The dacoit molest the young woman and the father wants to protect Meenakshi. Father is hit with the gun and begins to bleed. When the dacoit gets all the valuables he wants to leave but Akshay says that Ram has not given all his money and so the dacoit stays and goes back to Ram. With all the money the dacoit leaves, but comes back after 10 minutes to get a goodbye kiss from Meenakshi. Because of her denial he wants her to show him her naked body or she will be killed. Then Ram begins to dream that there is a long fight between the baby and the dacoit until a shot is fired. The shot hits the dacoit and he dies. At first moment Ram does not understand what has happened
but after a while he realizes that he has actually shot the dacoit with a pistol where Colt is inscribed on the pistol. After this Meenakshi is interested in him but he has no interest now. He remembers Colonel Taylor’s advice not to leave the trail. He jumps to number of trains to avoid being arrested. After that he throws the gun into the water and arrives in Agra. At the end of the chapter there is the question “Who invented the revolver?” Because of the gun in his hands in the train and the word “Colt” on it, he knows it, and gives the right answer “Samuel Colt” in the quiz show and wins 2 lakhs rupees.

**Film**

The incidents in this chapter is not in the movie except for the question which is asked in the movie’s quiz show “Who invented the revolver?” Jamal is able to answer this question because Salim had a revolver. After working at Taj Mahal for years, at Jamal's insistence, they return to Mumbai to find Latika. Salim shoots Maman while rescuing Latika. She has been raised by Maman to become a prostitute and that as a virgin she is expected to fetch a high price.

**Comments**

The film makers retain what is essential for the film. They eliminate portions of the sub-plot as a part of the condensation process.

**Chapter VIII - 500,000 A Soldier’s Tale**

This chapter narrates the story of a soldier called Mr. Balwant Singh. He gets annoyed with chawl children and people when they don’t take the war to be a serious matter. He says whatever the News Channels are showing is fake. The real war is very serious and everywhere you see dead bodies. Ten-year old Ram and eight-year old Salim living in the chawl of Ghatkopar, along with other people of the chawl, listen to the bravery of Mr. Balwant Singh in 1971 India-Pakistan war. Balwant Singh’s wife had just delivered a baby boy back in the village. Balwant Singh and his troop march ahead to fight against Pakistani soldiers at Chhamb. One of his troop members requests Balwant Singh that if he dies in the war then he must bring back his dead body and cremate it properly.
He doesn’t want to be buried by Pakistani soldiers. In the fight, Balwant Singh and his troop destroy Pakistani bunkers and LMG position. Balwant Singh is the only person who survives and he cremates his mate’s dead body. Furthermore, he adds that he has lost one leg because of an enemy attack, while India wanted to regain the bridge of Mandalia. It is not essential for him whether to die in the war or not. His one and only ambition is to win the war for his native country. In his whole story, it seems as if the old man was a single fighter against the overpowered enemy. At the end of his story, he tells us that he has never been awarded by a medal like the Maha Vir Chakra or the Param Vir Chakra. These are the highest military honors in India for a soldier. After listening to Balwant Singh’s story the chawl people make Balwant Singh their hero and decide to give a memorandum to the people from Soldier’s Benefit Fund who are visiting their chawl for donations. The next day, they are visited by a colonel, and they tell him about the injustice of their chawl mate, so that the officer searches for Mr. Singh to pay his respects to him. After a few minutes, he comes out with a lot of anger. He tells that Mr. Singh is a deserter, who has told an imaginary story to them. In real life, he has run away at the first sight of trouble in the war, because Mr. Singh was desperate to be with his family. After the first attack of Pakistan, he deserted his post and fled. He lived with his newborn child and his wife in an old house, which was bombed by the Pakistanis a few days later. His wife and his son were killed and Balwant has only lost his leg because of the air strike. After the fake story of Mr. Balwant Singh comes out, he hangs himself. Because of that story, Ram is able to answer the question in the quiz show that the highest military award for gallantry given to the Indian Army is Param Vir Chakra and win 5 lakhs in the show.

Film

The incidents in this chapter is not in the movie.

Comments

Once again, the technique of condensation has been applied here.
Ram has come to Mumbai from Agra three months ago and suddenly one day he finds Salim Ilyasi after five years. Salim tells that he has joined acting classes funded by Abbas Rizvi and has offered him the role of a hero in his next film, which will be launched in two years’ time, when Salim will have turned eighteen. Salim meets Abbas Rizvi through Mukesh Rawal to whom he used to deliver the tiffin. Mukesh Rawal refers Salim to Pappu Master, the junior-artist supplier who asks Salim to submit his photos clicked by professional photographers. Salim decided to buy a cheap camera and requests a passer-by to take his pictures. He takes some pictures of historical monuments but by chance he clicks the picture of Mr. Babu Pillai alias Maman, the man who has brought Salim and Ram from Delhi to make them blind beggars. Maman chases Salim to catch him but Salim manages to jump into a bus. But the bus is attacked by mobs who are killing Muslim people. There is a communal riot and they make all the Hindu people get out of the bus leaving Salim and a man alone to burn the bus. When the mobs are about to kill Salim the man in the bus pulls out his gun and warns the mobs to shoot them if they touch Salim. The mobs run away from there. The man is Ahmed Khan who has taken Salim as his domestic help. He has a large and spacious flat. Salim got a three-second junior artist’s role in a film. He gets disappointed as his scenes are cut at the last moment. Ahmed Khan used to watch two programs on the TV. One is cricket match and another Mumbai Crime Watch. He used to bet on cricket matches and has made lots of money through betting. In a close match between India and Australia he bets on Sachin Malvankar on his 37th century but Malvankar gets out at 99 runs and can’t make his 37th century. That day Ahmed loses ten lakh rupees. Besides betting, Ahmed Khan is a contract killer. A yellow packet containing the photograph and address of person to be murdered used to come to him. After a few days, the news of the person who gets murdered is shown in Mumbai Crime Watch. By chance Salim is able to find that the yellow packet
contained Abbas Rizvi’s photo and address. Salim informs the film producer Abbas Rizvi. He thanks Salim and promises to take him as a hero in his next film. He flies to Dubai to come back to Mumbai after two years. Salim replaces the photo and address of the yellow packet with Maman’s photo and his address. He then escapes to Bihar. Maman gets murdered and Ahmed Khan, the contract killer also gets killed by the police. Smita Shah claps her hand listening to Salim’s story narrated by Ram. She plays the ninth question on the TV and watches Ram answer the question how many test centuries Sachin Malvankar has scored. He answers 36 and wins a million rupees.

Film

Only certain parts of the novel like the incidents related to Ahmed Khan who bets on cricket matches and is a contract killer. There is a man called Javed who bets on cricket matches and Maman's rival crime lord. Salim manages to get a job with Javed and Latika becomes his servant. There is a question related to cricket in the movie also but Jamal manages to answer this question on his own.

Comments

Certain portions which move the film forward and is related to the next quiz question on cricket are retained. This saves valuable film time as unrelated scenes are eliminated.

Chapter X - 10,000,000 Tragedy Queen

After Ram Mohammed Thomas and Salim escape from Maman they go to Neelima Kumari, a famous actress. Since, her mother does not like Muslims so only Ram is allowed to work there. She pays room rent for Ram and Salim in a chawl at Ghatkopar. From time to time, Neelima talks to Ram about her occupation. She tells him that she is called the ‘Tragedy Queen’ and shows him hundreds of awards and trophies. Ram understands why she is called the ‘Tragedy Queen’ Melancholy surrounds her, in her smile there is always a hint of sadness. She has never married and she has no real friends. But some day, Ram hopes that she gets a boyfriend. When she comes back she is not happy
but rather looks haggard and depressed. Ram wonders about her obsession to be beautiful. Neelima Kumari has a table full of creams and lotions. She spends hours before the mirror doing her make-up. She likes to remain young and beautiful forever. Neelima’s mother who has been crapping Ram all the time passes away. Now Ram becomes a live-in servant. One night he notices a thief in the flat. He wants to call the police. But the thief tells Neelima that he is her biggest fan wants the DVD-player from his favorite star to see some films with her. Neelima orders Ram to live in chawl for a few days. Nevertheless Ram realizes that Neelima’s lover abuses her. She becomes more withdrawn and starts to drink. Ram wants to kick him out but she says: “It is better to have loved and lost than never to have loved at all”. Furthermore, she believes that a Tragedy Queen needs tragedy in real life. On being asked by a reporter whether she is not getting any role in the films because of her age she gets furious and wants him to be thrown out. She does not admit that she is too old to play the role of a heroine. She wants to stop the clock to freeze her youthful face. Everybody should remember her beauty. Finally, she makes her face the best it has ever looked and then throws away all her creams and lotions. She gets dressed in her expensive sari and her finest jewellery. After that, she gulps down a lot of pills and tablets, takes an award in her hand and lies down on her bed. Ram discovers her dead body and runs away because he is scared of the police. Neelima Kumari is detected when her body had decomposed. At the end of the scene he has a conversation with Prem Kumar and he tells him the question in a break because he wants that Ram goes into the ‘Play or Pay’ round. But he frames Ram and asks another question because he thinks Ram does not know the right answer and will lose all the money. In the show Prem Kumar asks in which year Neelima Kumari won the national award and Ram answers correctly as ‘1985’ and wins ten million rupees.

Film

This chapter is not present in the film.
Comments

It seems the film makers thought that the incidents in this chapter are not relevant for the dramatic progress of the film.

Chapter XI - 100,000,000 X Gkrz Opknu (or, A Love Story)

After killing a dacoit who robs him of 50,000 rupees in Paschim Express, Ram lands in Agra. He eats leftover food from McDonald’s dustbin and explores the city and finds the Taj Mahal. He gets astonished with its beauty. He enters the gate and joins a group of foreigners who are led by a guide. The guide is briefing about history of Taj Mahal and under what circumstances it was built. Suddenly, a group of Japanese tourists mistake Ram to be a guide and ask him about history of the Taj Mahal. Ram doesn’t miss the opportunity and tells them whatever he has just heard from the genuine guide. He mixes fact and fiction. Innocent Japanese tourists believe whatever he says and tip him well. Ram in search of a room to live meets Shankar, an autistic child, who takes Ram to Swapna Devi, also called Madam or Rani Sahiba. Ram introduces himself as Raju Sharma and tells her that he is new to the city. The maid Lajwanti informs Ram that she is a queen. In his first week in Agra Ram stays in Shankar’s room. Ram gathers enough knowledge on history of Taj Mahal and becomes an unauthorized Raju Guide. Time flies and Raju becomes famous Raju guide. Time to time, he starts lending money to other tenants. The police arrest a poet, one of the tenants, who has robbed a bank in Agra. After few months Lajwanti gets arrested by police for stealing a necklace from Swapna Devi’s safe. Ram along with a few college students visits a brothel where he meets Nita. Ram falls in love with Nita and meets her regularly even outside the brothel. Ram wants Nita to take with him but Shyam, Nita’s brother, tells him that he will have to pay him four lakh rupees if Nita stops working as a prostitute. Ram stops lending money to others to save money. Meanwhile, Ram and Shankar become friends and often take care of each other. But Shankar gets bitten by a mad dog and gets Rabies and the medicines cost 4 lakh rupees. Ram takes care of Shankar and gets to know that Swapna Devi is Shankar’s real mother who has discarded him.
when he was six years old as she had an illicit affair. He urges Swapna Devi to buy four lakhs rupees medicine to save Shankar’s life but she denies that he is her son. Shankar passes way. Ram takes the corpse to Swapna Devi’s home and curses her. Ram is informed that Nita is in hospital and is serious. Nita tells Ram that a client from Mumbai has tortured her and damaged her body. Shyam tells Ram to bring four lakhs if he wants to take Nita. Ram steals the money from Swapna Devi’s safe and comes to the hospital to pay Shyam when a man who is an English teacher urges Ram to give him his four lakhs rupees to buy Rabies medicine for his dying son. Ram doesn’t listen to him and goes to Shyam. But Shyam demanded two lakhs more for Nita’s treatment. Ram realizes whatever amount he pays to Shyam will not satisfy him. Hence, he gives the money to the English teacher to save his son’s life. The father thanks him and gives his card. Ram heads to Mumbai to participate in W3B-Who Will Win A Billion? But the police stops him and Swapna Devi’s gardener on the charge of stealing the money. But the police don’t get anything from him. Ram speaks like Shankar in incomprehensible sentences. The police and gardener think Ram has become lunatic after his friend Shankar’s death and leave him. Back in studio, Prem Kumar asks question number eleven which is on Shakespeare’s play. Ram uses a life boat and calls Utpal Chatterjee, the English teacher. He tells Ram the correct answer and Ram wins hundred million rupees.

**Film**

This chapter is condensed in the film. Only the beginning part of this chapter - Jamal as a tourist guide in Taj Mahal – is in the film. But his meeting with Shankar, Lajwanti, Swapna Devi and Nita is not there in the film. Like in the novel Jamal does use the ‘Phone a Friend’ life line to ask the final question on the name of the third character of Alexander Dumas’ book *The Three Musketeers*. Latika, who has managed to escape from Javed’s safehouse with the help of Salim, answers the phone and tells him that she doesn’t know the answer. Jamal randomly picks ‘Aramis’, the right answer, and wins the grand prize.
Comments

Again by way of condensation only a small portion which the film makers thought relevant has been retained in the film.

Chapter XII - 1,000,000,000 The Thirteenth Question

Ram Mohammed Thomas is on the last question to create history. Prem Kumar asks the twelfth question - Name of Mumtaz Mahal’s father. In the break, Ram tells Prem he knows the answer as he has worked as a tourist guide in Taj Mahal. Prem Kumar with Producer changes the question by telling the audience that the question is for Ad promotion. He asks the thirteenth question which Ram doesn’t know. In the break, Ram and Prem Kumar are at the lavatory. Ram pulls out a gun and tries to shoot Prem Kumar as he is the person who has tortured Neelima Kumari and Nita. But Ram feels that he cannot kill Prem Kumar for his own misfortunes, and spares his life. In return, Prem Kumar hints at the correct answer to Ram. Ram answers the last question by flipping the lucky coin and gives the correct answer and becomes a billionaire. Back to Smita Shah’s room, after listening to Ram’s story she reveals that she is his sister Gudiya and her father didn’t die that day. She promises Ram to help.

Film

This chapter also gets condensed in the film. Jamal gets stuck in one crore rupees question: “Which cricketer has scored the most first class centuries in history?” In the lavatory, the Show’s host, Prem Kumar gives Jamal the incorrect answer to the penultimate question and, when Jamal chooses the correct answer instead, Prem Kumar hands him over to the police on suspicion of cheating.

Epilogue

Smita Shah fights for Ram and gives a clean chit from police record. She helps Ram to get his billion rupees. Prem Kumar dies in an accident. Ram with the
help of the police rescues the crippled children from Late Maman’s house. He brings Lajwanti to Mumbai who has just come from her sister’s wedding. He finances a film in which Salim is a hero. Ram has married Nita and they are living together. Ram and Smita are taking a stroll at Marine Drive when Ram asks why she didn’t tell him at the beginning that she was Gudiya. Smita replies that she wanted to hear the truth from him. Ram shows his lucky coin which has Heads on both sides and then throws it away. When Smita asks Ram, “Why did you throw away your lucky coin?” he tells her, “I don’t need it anymore. Because luck comes from within” (p. 361).

Film

This chapter is not there in the film. In the film, after listening to Jamal’s story, the Inspector comes to believe that this ‘Slumdog’ is telling the truth. Finally convinced, the Inspector releases him to go back to the Show, to face the final question. Jamal wins 2 crore rupees. Javed hears Latika’s voice in the game show and realizes that Salim has betrayed him. He and his men break down the bathroom door, and Salim kills Javed before being gunned down by his men. With his dying breath, Salim exclaims, "God is great". Later that night, Jamal and Latika meet at the railway station and kiss. The movie ends with a dance scene on the platform to the song "Jai Ho".

Comments

The film makers have their vision of what incidents they are going adapt so that the film becomes a memorable one and a box office success. They, therefore, do not hesitate to alter the ‘beginning’ or the ‘ending’ of the film.
4.3.5 Comparative Analysis of Episodes (Chapter-wise) and Page-wise and their Corresponding Film Time

<table>
<thead>
<tr>
<th>Episode</th>
<th>Pages</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prologue (pp. 11-30) = 20 pages</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Ram Mohammad Thomas has been arrested for winning a quiz show from his hut in Dharavi at Mumbai.</td>
<td>2 pages</td>
<td>00min. 55sec.</td>
</tr>
<tr>
<td>2. He has been accused of cheating in the quiz show ‘Who Will Win A Billion’ by the producers of the show Billy Nanda and Neil Johnson.</td>
<td>2 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>3. They offer bribe to Commissioner to make Ram confess of cheating.</td>
<td>7 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>4. Godbole uses third degree torture to make him confess that he has cheated in the Quiz.</td>
<td>3 pages</td>
<td>5min. 20sec.</td>
</tr>
<tr>
<td>5. Smita Shah, a lawyer, rescues Ram Mohammad Thomas from Police Station as they didn’t have Arrest Warrant.</td>
<td>3 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>6. Smita Shah convinces Ram to speak the truth and play the Quiz Show footage.</td>
<td>3 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>20 pages</td>
<td>6min.15sec</td>
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<table>
<thead>
<tr>
<th>Episode</th>
<th>Pages</th>
<th>Film time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1,000 The Death of a Hero (pp. 31-47) = 17 pages</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Ram’s narration of Salim’s obsession with actor Armaan Ali in a Talkies.</td>
<td>3 Pages</td>
<td>3min. 54sec</td>
</tr>
<tr>
<td>8. Salim’s eye contact with Armaan Ali and his wish to see him reunite with Urvashi.</td>
<td>5 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>9. Salim’s hatred for the magazine which says Armaan Ali is a gay.</td>
<td>3 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>10. Salim is being molested by an old man, who resembles Armaan Ali, in the Talkies sitting next to him.</td>
<td>3 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>11. Ram Mohammad Thomas wins Rs. 1000 by answering question related to Armaan Ali’s film in the Quiz Show hosted by Prem Kumar,</td>
<td>3 Pages</td>
<td>2min. 30sec.</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>17 pages</td>
<td>6min.24 sec</td>
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<tr>
<th>Episode</th>
<th>Pages</th>
<th>Film time</th>
</tr>
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<tbody>
<tr>
<td><strong>2,000 The Burden of a Priest (p. 48-67) = 20</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Ram Mohammad Thomas narrates how he was left in a bin outside the Church of St. Mary in Delhi on Christmas Day, eighteen years ago.</td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>13. Ram Mohammad Thomas discarded from adoption and the way he got his name as Ram Mohammad Thomas.</td>
<td>3 Pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>
14. Father Timothy raises him and taught him about all religions and their importance. 4 Pages Not in the film

15. Strange behavior of Father John Little and being caught by Ram Mohammad Thomas and death of Father Timothy and John. 9 Pages Not in the film

16. Ian and Ram Mohammad Thomas lost their Father Timothy and winning 2,000 rupees by answering second question. 2 Pages Not in the film

20 pages 0min.00 sec.

5,000 A Brother’s Promise (p. 68-89) = 22 Pages Film time

17. Description of life in the chawl with Salim. 4 Pages Not in the film

18. Coming of Mr. Shantaram and his family to the chawl 2 Pages Not in the film

19. Mr. Shataram teaching his daughter about Solar System and Ram listening to them. 2 pages Not in the film

20. Gudiya hurt by his drunk father Shantaram and Ram becomes her brother as he takes her to hospital. 3 Pages Not in the film

21. Gudiya being molested by his father. Ram kills his demon father Shantaram and flees to Delhi 8 Pages Not in the film

22. Ram answers the third question of the quiz show with his experiences with Shantaram’s family 3 Pages Not in the film

22 pages 0min.0 sec.

10,000 A Thought for the Crippled (90-122) = 33 Pages Film time

23. Ram Mohamad Thomas is sent to the Delhi Juvenile Home, and life there. 4 Pages Not in the film

24. Salim Ilyasi, 7 years old, comes to live in Juvenile Home, and narrates his tragic story. Gupta, Deputy of Juvenile Home, tries to molest Salim. 3 Pages Not in the film

25. A day trip by an NGO where Ram and Salim consult a Palmist about their future. 4 Pages Not in the film

26. A man from Mumbai called Sethji takes Salim and Ram to Mumbai by lying that they will be sent to a better school. 6 Pages 2min. 05sec.

27. Ram and Salim learn Dohas and Bhajans of Kabir and Surdas at Maman’s school for handicapped children. 10 Pages 3min. 52 sec.
28. Ram and Salim escape from school when they learn Maman cripples them to beg in the local trains and streets.

29. Back in Quiz Show Ram wins Rs. 10,000/- by answering question on Surdas.

50,000 How to Speak Australian (123-152) = 30 Pages Film Time

| 30. Ram works as a domestic help in an Australian Diplomat’s family | 3 Pages | Not in the film |
| 31. Ram becomes part of the family and loves and dreams to go to Australia. He tries to speak like Australians. | 7 Pages | Not in the film |
| 32. Colonel Taylor catches servants, his wife and his children cheating on him. | 10 Pages | Not in the film |
| 33. Ram finds the secret of Colonel Taylor being a spy when the cook Jai breaks into Colonel’s den. | 3 Pages | Not in the film |
| 34. Colonel Taylor caught by Indian Police and declared persona non grata means diplomat is not acceptable. | 4 Pages | Not in the film |
| 35. Ram wins Rs. 50,000/- in the Quiz show by giving correct meaning of ‘persona non grata’. | 2 Pages | Not in the film |

100,000 Hold On To Your Buttons (153-172) = 20 pages

| 36. Ram Mohammad Thomas works as a bar tender at Jimmy’s Bar and Restaurant and his experience there with drunkards. | 7 Pages | Not in the film |
| 37. Ram meets Prakash Rao and listens to his betrayal to his brother Arvind Rao. | 6 Pages | Not in the film |
| 38. Prakash kills his brother Arvind through Voodoo conducted by Julie and dies at Jimmy’s bar before Ram. | 5 Pages | Not in the film |
| 39. Ram answers question number six and wins 1 lakh rupees from recollecting Prakash Rao’s story. | 2 Pages | Not in the film |

200,000 Murder on the Western Express (173-193) Pages Film Time

<p>| 40. Ram is travelling from Delhi to Mumbai in a train to meet Salim. | 3 Pages | Not in the film |
| 41. Ram interacts with the fellow passenger and shows his Rs. 50000 to Akshay to make him realize that he is not a liar. Ram is attracted to Meenakshi. | 6 Pages | Not in the film |</p>
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<tbody>
<tr>
<td>42. A dacoit robs the Marwari family and takes Ram’s fifty thousand rupees.</td>
<td></td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>43. The dacoit after robbing other passengers comes back to molest Meenakshi and in total confusion Ram fights and shoots the dacoit with the revolver where Colt is written on the revolver.</td>
<td></td>
<td>6 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>44. Ram answers who invented revolver with his memory of shooting a dacoit with a revolver invented by Samuel Colt.</td>
<td></td>
<td>2 Pages</td>
<td>00min. 52sec</td>
</tr>
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**500,000 A Soldier’s Tale (194-222) = 29 Pages**

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<tbody>
<tr>
<td>45. There is a war situation in the country. All the chawl people are watching War news.</td>
<td></td>
<td>3 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>46. Chawl children are playing war games and they wish the war to continue as their schools have been closed down.</td>
<td></td>
<td>2 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>47. Balwant Singh an ex-army solider tells whatever they are showing in the TV news are fake and narrates his experience as a war solider in 1972 war against Pakistan.</td>
<td></td>
<td>8 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>48. He narrates how he has lost one leg because of an enemy attack, while India tried to regain the bridge of Mandalia.</td>
<td></td>
<td>9 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>49. Ram with the knowledge of Balwant Singh’s story was able to answer what the highest award for gallantry given to the Indian armed forces is.</td>
<td></td>
<td>3 Pages</td>
<td>Not in the film</td>
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**1,000,000 License to Kill (223-243) =21 Pages**

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<tbody>
<tr>
<td>50. Ram meets Salim in Mumbai after 5 years. Salim tells he has got an offer as film hero in a movie.</td>
<td></td>
<td>4 Pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>51. Salim narrates how he manages to get his photos clicked and how he manages to escape from clutches of Maman.</td>
<td></td>
<td>1 Pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>
52. Salim narrates how he was saved from mob by Ahmed Khan who took him to his home as a domestic help. 4 pages Not in the film

53. Salim found that Ahmed Khan bets in cricket matches and has earned lots of money from betting. But he lost money by betting on Malvankar’s century. Salim also found that Ahmed Khan was a contract killer. 8 pages Not in the film

54. One day he got a contract to kill Abbas Rizvi. Salim informed Abbas and put Maman’s photo and address in the envelope. 2 pages Not in the film

56. Maman got murdered and Ahmed Khan got killed by police. In the Quiz show, Ram with Salim’s story was able to answer how many Test centuries Malvankar has made. 2 pages Not in the film

21 pages 0min.00sec.

10,000,000 Tragedy Queen (244-272) = 29

57. Ram gets a job as a servant in actress Neelima Kumari’s home. 5 pages Not in the film

58. Neelima teaches Ram about film making process and about the persons working behind the camera. She shows her awards and her movies at home. 6 pages Not in the film

59. A thief impresses Neelima who comes to steal her VCR to see her films only. 4 pages Not in the film

61. She has a secret lover who used to give her physical torture. 4 pages Not in the film

60. Neelima becomes obsessed with her beauty and wants people to remember her young face. 3 pages Not in the film

62. Neelima commits suicide and her rotten body is found after a month holding the best actress award trophy. 3 pages Not in the film

63. Ram earns 10 million rupees by answering question on Neelima Kumari. 4 pages Not in the film

29 pages 0min.00sec.

100,000,000 X Gkrz Opknu (or, A Love Story) (273-342)=70

64. Ram lands in Agra and becomes a tourist guide in Taj Mahal. 10 pages 2min. 40sec.

65. Ram becomes friends with Shankar and Lajwanti who give him a shelter in Swapna Devi’s haveli. 8 pages Not in the film
<p>| | | |</p>
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<tr>
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<tbody>
<tr>
<td><strong>66.</strong> Ram falls in love with a prostitute called Nita. She tells her background story.</td>
<td>13 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>67.</strong> Ram lendsmoney to others. The poet gets arrested for robbing a bank.</td>
<td>4 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>68.</strong> Lajwanti wants her sister to get married and steals necklace from Swapna Devi’s safe and gets arrested.</td>
<td>10 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>69.</strong> Ram takes care of Shankar when he gets Rabies and confronts Swapna Devi to take care of his dying son.</td>
<td>10 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>70.</strong> Ram steals money from Swapna Devi’s safe to give to Shyam for Nita but gives it to a needy English teacher.</td>
<td>8 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>71.</strong> Ram wins 100 million rupees by the help of the English teacher who answers a question related to Shakespeare.</td>
<td>7 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>72.</strong> Ram is at the last question of the quiz show.</td>
<td>2 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>73.</strong> Prem Kumar asks name of Mumtaz Mahal’s father but changes the question in the break as Ram knew the answer.</td>
<td>2 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>74.</strong> Prem Kumar asks Thirteenth Question and takes a break. Ram and Prem go to lavatory.</td>
<td>1 page</td>
<td>2min. 55sec.</td>
</tr>
<tr>
<td><strong>75.</strong> Ram tries to shoot Prem Kumar as he is the one who had tortured Neelima Kumari and Nita, but spares his life.</td>
<td>5 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>76.</strong> Prem Kumar hints at the correct answer and Ram becomes a Billionaire.</td>
<td>3 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>77.</strong> Smita Shah after listening to Ram’s story reveals that she is his sister Gudiya.</td>
<td>2 pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

**15 pages 0min.00sec.**

Epilogue (358-361) = 4 pages

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<tr>
<td><strong>78.</strong> Smita helps Ram to get his billion rupees.</td>
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<td>Not in the film</td>
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<tr>
<td><strong>79.</strong> Ram helps crippled children, Lajwanti, Salim and Nita.</td>
<td>2 pages</td>
<td>Not in the film</td>
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<tr>
<td><strong>80.</strong> Ram and Smita have a conversation where Ram tells that “Luck comes from within”.</td>
<td>1 page</td>
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**4 pages 0min.00sec.**
Total Pages in the novel 361 pages.
Total materials taken from novel to film - 30 min. 22 sec.
Total run time of the film is 115 minutes.
Total 85 minutes of materials has been expanded
Percentage of material used from the novel is 26%.
Percentage of material expanded is 74%.

4.3.6.0 Theory of Condensation and/or Expansion Applied While Adapting the Novel Q & A into Slumdog Millionaire

4.3.6.1 Condensing and/or Expanding the ‘Beginning’ and ‘End’

The novel Q & A opens where Ram Mohammad Thomas is being arrested by police for winning a quiz show ‘Who Will Win A Billion?’ from his hut in Dharavi at midnight. The producer of the show bribes the Commissioner of police to make him confess that Ram Mohammad Thomas has cheated in the quiz show. The police tortures Ram Mohammad Thomas when the lawyer Smita Shah comes to rescue of Ram and takes him to her. Their Ram narrates how fortunately all the questions they asked in the quiz show happened to connected with his life story. The film opens in a similar way but presented in different manner. We see Jamal Malik (Ram Mohammad Thomas) is being tortured by sergeant Godbole and in inter-cut we see Jamal is introduced as a contestant in the quiz show Who Wants to be a Millionaire. The Commissioner of police asks him to tell the truth. Jamal Malik begins narrating his life story and how each question is linked to his experiences in life which enables him to answers the question in the quiz show. Here, the beginning of film gets condensed as a process of adaptation.

The novel ends where Ram Mohammad Thomas finishes narrating his life story and Smita Shah who turned out to be his lost sister helps in getting prize money. In the quiz show, the host, Prem Kumar hints Ram the answer of the last question. Ram reunites with his love Sita and secures Lajwanti from jail. It should be noted that in the novel Ram is arrested after winning the quiz show.
completely. But in the film Jamal is arrested on suspicion of cheating on the penultimate question. After listening to Jamal story the Commissioner of police convinced that Jamal is not lying and releases him to play the last question. Jamal guesses the last answer and wins the million rupees. We see Salim helps Latika to escape from Javed’s safe house to join Jamal. Jamal reunites with Latika at VT station. The end of the film gets expanded as a process of expansion. Vikas Swarup in an interview with Kim Voynar accepts that changing of the ending was a successful idea.

**4.3.6.2 Condensation in the Form of Elimination of Sub-plots**

i. Rescue of Ram from police station by Lawyer Smita Shah.

ii. Life with Father Timothy in Delhi orphanage.

iii. Working as a live-in servant in actress Neelima Kumari’s home.

iv. The story of Balwant Singh as a soldier in 1972 war against Pakistan.


vi. Saving Gudiya from his monster father by Ram.

vii. Ram working as a servant in an Australian family.

viii. Ram being robbed by a dacoit and subsequently murdering him.

ix. Life in Agra with Shankar, Lajwanti, Swapna Devi and beloved Nita.

x. Ram working as a bartender and listening to Prakash Rao’s story.

xi. Listening to Salim’s story - life with contract killer Ahmed Khan.

xii. Prem Kumar as a convict, who has tortured Neelima Kumari and Nita.

xiii. Smita Shah turning out to be Ram’s lost sister Gudiya and his bringing back Lajwanti, Salim and Nita to his own life.

**4.3.6.3 Expansion of Sub-plots**

i. Jamal’s and Salim’s life in Dharavi Slums in Mumbai.

ii. Jamal obtaining the autograph of Bollywood star Amitabh Bachchan.

iii. Jamal, Salim and Latika escaping from riot.

iv. Jamal requesting Salim to keep Latika as their third Musketeer and Salim leaving Latika while fleeing from Maman.
v. In Agra Jamal and Salim stealing things and selling them to earn money.
vi. Searching for Latika in Mumbai and rescuing her from Maman.

viii. Salim working as a gangster with Javed.

ix. Jamal working as Chai-walla at a call centre and gathering knowledge.
x. Jamal meeting Salim after many years and his meeting with Latika.
xi. Salim catches Latika eloping with Jamal.

xii. Jamal participating in the game show to find Latika.

xiii. Salim helps Latika to escape from Javed’s safe house to join Jamal.

xiv. Salim being shot by Javed and vice versa.

xv. Prem Kumar hinting at the wrong answer to Jamal, still Jamal gives the right answer. Thinking that Jamal is cheating Prem Kumar, the host of the show, gets him arrested by the police.

xvi. The Police officer leaves Jamal after listening to his story to play the last question.

xvii. Jamal and Latika meeting at VT station and dancing to the song ‘Jai Ho’.

**4.3.6.3.1 Songs and Dances as a Technique of Expansion Used in the Film Slumdog Millionaire**

There are two songs in the movie *Slumdog Millionaire*. One is “O…Saya” of 2 minutes length. This song is shown through a chasing scene between slum children including Jamal & Salim and a constables. The song beautifully captures the slum areas of Mumbai.

Second song is “Jai Ho” of 3 minutes 10 seconds which comes at the end of the movie and has nothing to add to the plot. Jamal and Latika reunite at the end of the movie and they dance to the tune of “Jai Ho”.

In Hollywood movies practically there is no song and dance like in Bollywood it is common to find at least 4 to 5 song and dance numbers.
4.3.6.4.1 Condensation of characters

As the theory of condensation applied to the novel for adapting it to a movie the following characters get deleted automatically when the sub-plots get deleted in the movie. Practically, it is not possible put so many characters giving importance to each character in the movie as done in the novel Q & A.

Prologue

Billy Nanda – The Producer of show ‘Who Will Win A Billion’

Neil Johson -The representative of New Age Telemedia.

Smita Shah – Ram Mohammad Thomas’s Lawyer

1,000 The Death of a Hero

Armaan Ali – Actor to whom Salim admires

Priya Kappor – Actress of Armaan Ali film Betrayal

Urvashi Randhawa- Amraan Ali’s ex friend and an actress

2,000 The Burden of a Priest

Father Timothy Francis – The person who raises and teaches about region to Ram Mohamad Thomas.

Mrs. Philomena Thomas and her husband Dominic Thomas- Adopted Ram Mohamad Thomas for few days

Mr. Jagdish Sharma and Mr. Inayat Hidayatullah- They are from the ‘All Faith Committee’ manservant because of them Ram gets his name as Ram Mohamad Thomas.

Joseph and Mrs. Gonzalves – Maids in St. Mary Church where Father Timothy works.

Father John Little- A Gay, who kills Father Timothy

Ian – Father Timothy’s Son who is abused by Father John Little.
5,000 A Brother’s Promise

Mr. Ramakrishna- the administrator of the chawl at Ghatkopar.

Mr Shantaram,- Ram and Salim’s neighbour, an astronomer

Mrs. Shantaram- Wife of Mr. Shantaram

Gudiya- Daughter of Mr. and Mrs. Shantaram.

10,000 A Thought for the Crippled

Mr. Gupta- In charge Delhi juvenile

Mustafa and Punnoose- Henchman of Maman who brings Ram and Salim from Delhi juvenile house to Maman’s crippled school.

Radhey- One legged child who tells there is job of a servant in Neelma Kumari’s home.

50,000 How to Speak Australian

Colonel Charles Taylor- An Australian Diplomat and a spy.

Mrs. Rebecca- Colonel Charles Taylor’s wife Colonel Taylor

Maggie and Roy- Taylor’s children

Maid- Shanti and Cook Ramu- Taylor’s servant

Jai- Taylor’s new cook who tries to break into Colonel Taylor’s private room.

Jeevan Kumar- A cleck in the Ministry of Defence who leaks information to Colonel Taylor.

100,000 Hold On To Your Buttons

Alfred D’Souza- Jimmy Bar’s owner

Rosie- Daughter of Alfred

Mr. Prakash Rao- Managing Director of Surya Industries.

Arvind Rao- Prakash Rao’s elder brother to who he has betrayed
Julie- Prakash Rao’s wife and a Black Magician

**200,000 Murder on the Western Express**

Meenakshi, and Akshay, their Father and Mother – A Marwari family co-traveller of Ram on the Paschim Express.

Dacoit- A dacoit who robs the Marwari family and Ram’s 50,000 rupees and gets shot by Ram.

**500,000 A Soldier’s Tale**

Soldier Mr. Balwant Singh- A war deserter who makes story about his bravery in 1972 war with Pakistan

Karnail Singh- Balwant Singh’s co-soldier

Mr. Wagle- A chawl resident

The Colonel- The person who unveil Balwant Singh truth as a war deserter.

**1,000,000 License to Kill**

Abbas Rizvi- A film producer whose life is saved by salim from contract killer Ahmed Khan.

Pappu Master- Junior Artist supplier

Ahmed Khan- He saved Salim life from a communal riot and gives Salim a servant job in his home. He is also a better and a contract killer.

Sachin Malvankar- A batsman who is just shot of 1 run from his 37th century.

**10,000,000 Tragedy Queen**

Neelima Kumari- An aging National Award winning actress who gives job and shelter to Ram in her home.

Ranjeet Mistry- A thief who claims to be greatest fan of Neelima Kumari.

The Man- (Prem Kumar) The man is secret lover of Neelima Kumari who gives physical tortures to Neelima Kumari and Nita.
100,000,000 X Gkrz Opknu (or, A Love Story)

Shankar- An autistic child, who brings Ram to Swapna Devi’s palace and becomes Ram’s close friend.

Lajwanti- A maid in Swapna Devi’s palace who is caught by police for stealing Swapna Devi’s Necklace.

Najmi- A Bollywood song writer and one of the tenants in Swapna Devi’s Palace. Nita- A prostitute with whom Ram falls in love and wants to marry.

Shyam- Nita’s brother and a pimp.

English teacher- Utpal Chatterjee to whom Ram gives 4 lakhs rupees to save his son’s life.

4.3.6.4.2 Expansion of Characters

**Ram Mohammad Thomas**- His character is Jamal Malik in the movie. Both are protagonist of the story. As the chapters and plots of the novel Q & A got deleted or condensed Jamal Malik role also got condensed. Unlike Ram Mohammad Thomas who is orphan, Jamal Malik has his mother who got killed in the riot and an elder brother called Salim. Jamal likes Lakita a fellow slum resident. Jamal participate in quiz show ‘Who Wants to Be a Millionaire?’ to find Latika. Unlike in novel Ram participate in quiz show to take revenge from the host Prem Kumar. Jamal Malik works and gains knowledge in a call center. Jamal working as a tea server at call center in Mumbai manages to find Salim phone number and cracks into the game show. Jamal attacks Salim, who pleads for forgiveness, and lets him stay in his luxurious apartment. Jamal then bluffs his way into Javed's residence and reunites with Latika. While Jamal professes his love for her, Latika asks him to forget about her. Jamal promises to wait for her every day at 5 o'clock at the VT station. In quiz show Jamal guess the last question wins the grand prize and reunites with Latika at VT Station.

**Salim Ilyasi**- Salim Ilyasi, a riot victim from Bihar, is a friend of Ram Mohammad Thomas. He meets ram in Delhi orphanage. Both of them lived
together in chawl of Ghatkopar. It is Salim Ilyasi who wants to be an actor. Ram helps his dream to come true. In the movie, Salim is real brother of Jamal Malik. Together both manage to escape from jaws of death. Firstl from a communal riot. Second, from Maman’s crippled school. He saves Jamal from Maman. Together, they escape to Agra and steal things to sell them. Salim kills Maman to rescue Latika. Salim’s character in movie is bit negative. He joins Javed’s gang to become a gangster and points a revolver on Jamal to sleep with Latika. After many years when Salim meets with his brother Jamal refuses to tell about Latika. But at the end of the movie, he realizes his mistakes and helps Latika in escaping from Javed’s safe house. He finally shoots Javed and his gang men and also gets killed by them.

**Latika**- Latika’s character is not present in the novel. Latika is another child from the slum. Salim is unwilling to take her in after the riot, but Jamal suggests that she could be the third musketeer, The three are found by Maman. Three of them flee to a departing train. However, when Latika catches up to the train and takes Salim’s hand, he purposely lets go, and she is recaptured by the gangsters. Because of Latika Jamal insists Salim to come back Mumbai. She has been raised by Maman to become a prostitute and that as a virgin she is expected to fetch a high price. The brothers rescue her, and Salim draws a gun and kills Maman. Later Salim orders Jamal to leave him and Latika alone. When Jamal refuses, Salim draws a gun on him, and Latika persuades him to go away to protect him. At the end of the movie, Jamal goes to the Quiz show because it is the only show which Latika watches. Latika manages to escape from Javed’s safe house and reunites with Jamal Malik.

**Police Commissioner**- In the novel the commissioner comes to the police station where Ram Mohammad Thomas is being interrogated. He meets the producer Billy Nanda and Neil Johnson representer New Age Telemedia, the company. They bribe Commissioner to make Ram Mohammad Thomas confess that he has cheated in the game show. The Commissioner agrees to do that. But in the movie the Commissioner character is expanded. It is him to whom Jamal narrates his
life story and how each question they ask in game show was related to events in his life. In the novel, Ram narrates his life story to Smita Shah. At the end, the Commission convinced that Jamal Malik is not lying. He calls Jamal's explanation "bizarrely plausible" and allows him to return to the show.

**Inspector Godbole** - Inspector Godbole is Head Constable Srinivas in the movie. Like in novel, in the movie also he uses third degree torture for detaining Jamal or Ram Mohammad Thiomas. His character is exactly retained in the movie as in the book.

**Babu Pillai/ Maman** - Babu Pillai/ Maman is a gangster who cripples small street and orphan children to make them an effective beggars. He teaches ‘Dohas’ and ‘Bhajan’ to the children so that they can beg on local trains and at roads to give him the money. His character is retained in the movie. But Maman instead of getting killed by a contract killer in the novel, he gets killed by Salim while rescuing Latika.

**4.3.7 Theme**

Writer Vikas Swarup in an interview with *Indian Express*’s correspondent tells: "Q&A is the story of an 18-year-old waiter, Ram Mohammad Thomas, who lives in a Mumbai slum. His troubles start when he wins a jackpot on the television programme. But, the producers of the show suspect his ability and get him arrested for cheating. The story unfolds as Ram tells his life story to one Smita, his lawyer.

The idea of the novel is woven around the plight of ordinary people. What makes it attractive is its theme about the endless possibilities of life, a reminder that anything is possible. Moreover, exploration of universal themes like ‘love’ and ‘fate’ get it closer to the common man, not only in India but all over the world.” But Ram Mohammad Thomas believes ‘…luck comes from within.’ (Swarup 2005:361). He throws away his lucky coin which has ‘Head’ on both sides. He uses his lucky coin to take important decisions in life which in turn changes his life. He participates in the quiz show to take revenge on Prem Kumar. But how he gets selected as a contestant is a mystery in the novel. The theme of
Forgiveness is evident in the novel when Ram Mohammad Thomas forgives the host Prem Kumar, despite all he did to Neelima Kumari and Nita. Ram says “…I try to compress all these emotions into that split-second in which the bullet will be fired. Despite my effort, I find I cannot pin the blame for all my misfortunes on the man in front of me. I do not have enough anger in me to justify his death”. (Swarup 2005:352).

**Slumdog Millionaire** is about poverty and low class people in India who live in colonies called, "Slums". The movie shows how poverty affects certain groups of people and how a person came from complete poverty and prejudice to the top of his social class. The central theme of the movie is a mix of discrimination, racism, and poverty.

A second theme of being an underdog was shown thoroughly in the movie. When Jamal first entered the "Who wants to be a Millionaire" he was taken as a joke by the crowd and host. They thought he wasn't smart because he worked as a Tea Server in a call center. Jamal proved them all wrong when he answered every question correctly with events that occurred sometime in his life.

The theme of **Slumdog Millionaire** can be called ‘destiny of life’. This film is about two individuals that have been destined for each other. In the story line, Jamal was constantly in a search for Latika. Also in the beginning of the movie, a question is being asked- “Jamal Malik is one question away from winning 20 million rupees. How did he do it?”

A: He cheated B: He’s lucky C: He’s a genius D: It is written

We watch the whole movie to get the answer D: It is written. At the last question, Jamal just guesses the answer and it turn out to be the correct answer. Unlike, in the novel, where the host Prem Kumar hints the answer. So, he was destined to win the grand prize.  

16 Kumar, Ashok. Interview. ‘My book is about hope: Vikas Swarup.’ The Indian Express: Jaipur.

17 http://alfproject.doomby.com/pages/theme.html
4.3.8 Setting

The film is mainly set in slum areas of Mumbai. Only for a few scenes it moves to outside Mumbai to the city of Agra at Taj Mahal. The film is set in modern Mumbai where rich and poor dwell together but with a class discrimination of rich and poor. The novel is also set in modern India where the same discrimination of race, caste and class prevails.

The action in the novel changes in every chapter. First in Mumbai’s chawl and talkies, second at a Church at Delhi, third again back to chawl at Ghatkopar, fourth at a crippled school at Mumbai, fifth in a Australian family at Delhi, sixth at a Bar and Restaurant, seventh in an Express train, eighth again at the chawl of Ghatkopar and at border of India and Pakistan, ninth at Ahmed Khan’s home in Mumbai, tenth at Neelima Kumari’s home, eleventh in the city of Agra and at Swapna Devi’s palace, twelfth at quiz show studio. Other places where actions take place are at the police station and at Smita Shah’s home.

4.3.9 Style

Both Novel and Movie take double narratives embedded in one. The first is Jamal/ Ram, quiz show and Jamal’s/ Ram’s flash-back. The two were brought together without any conflict. Right on the show, there were flash-backs. The flash-back made

4.3.10 Reasons for Changes

Screenwriter Simon Beaufoy went beyond merely picking and choosing which scenes from the book would fit into his screenplay template; he looked at the source material, added new ideas gleaned from his time spent in India, created entirely new scenes and characters and, in essence, found a far more effective way to translate the source material to the screen than a more literal translation would have been.

In writing the screenplay, Beaufoy said he was keenly aware of being a Brit writing a screenplay about characters who live in the slums of India, and he felt
he had to be authentic for them. “It’s more important to be true to the place than
to be true to the book — and I don’t mean that as disrespectful to the author, but
as an outsider going in, you have to be true to that,” says Boyle. “The authenticity
is very important, especially if you’re making a film in a different culture, a
different place.”

The other thing Beaufoy felt certain about was that the theme of the movie had
to be bigger than just a poor slum kid who strikes it rich. So he looked at the
culture around him to find his answer. “I went to Bombay; it’s a very passionate
place, a very romantic place, and I suddenly understood those weird Bollywood
films — the singing and the dancing and the romance — and I thought, that’s it,
it’s got to be a love story. That’s what will override this money thing. I just didn’t
want to write a story about a guy getting rich, and I knew that was it.”

And so Beaufoy set out to give his hero a heroine to love and to pine for, which
gave him the means to build a scaffolding of classical-hero narrative structure
over the foundation of the game show story. Once he determined that the love
story would become the central thread, he had to go back to the source and decide
what from the original story would fit in with the romance angle, and what had
to go. And he knew that the tone of the film was crucial: this would be a
melodramatic film, with moments of comedy and mirth interwoven with brutal
violence, scenes of crushing poverty and torture. “Indian cinema isn’t concerned
with being authentic as a rule. That’s a broad generalization, but it’s largely true,”
Beaufoy says. “In England, you couldn’t get away with torture and comedy in
the same movie, but here you could.”

When Beaufoy decided to incorporate the Hindu-Muslim tensions into the film
by having a conflict between the groups result in the death of the main character’s
mother, he had to change the hero’s entire personal background. In the book, the
boy is called Ram Mohammed Thomas; in the film he is Jamal Malik. The book
character was named by the priest who took him in as an infant and raised him
after he was abandoned by his mother; the priest christened the boy with both
Hindu and Muslim names to appease the villagers who were irked by the idea of
an Indian boy being raised by a white man, and since there was no way to know whether the boy’s mother was Muslim or Hindu, the priest gave him names with both origins. In the film, Jamal is not an orphan at the start of the story; he becomes an orphan when his mother is killed. This crucial decision also allowed the far earlier introduction of the love story thread that ties the film together: Jamal meets his love interest, Latika, when they are both young orphans living on the streets of Mumbai.

Now our hero had a name — Jamal — and a heroine, but she needed to be put in danger, and Beaufoy needed some bad guys to keep the star-crossed lovers apart. He moulded one bad guy out of the main character’s best friend in the book, Salim, turning the friend into our hero’s brother — a brother with street smarts and survival skills, but lacking the moral compass that guides Jamal. For another he took a character from the book who preys upon street children, taking them to his “orphanage” where he has them blinded or crippled so they will earn more money begging in the streets.

Other characters he omitted entirely or shaded differently; in particular, the game show host, Prem Kumar (Anil Kapoor) had a much darker side in the book that tied in more with the hero’s determination to get on the game show. In the book, Ram is motivated to get on the show not just for the money, but by his desire to get revenge on Prem Kumar for acts of violence he committed on two female characters; in the film, the revenge thread was eliminated. In its place we have a sweeping melodrama about love and destiny, about these two characters who surpass overwhelming odds in order to be together; the money is just a side benefit. 18

4.3.11 Box Office Reception

The budget of the film is $15 million. The film topped the worldwide box office (barring North America), grossing $16 million from 34 markets in the week following the Academy Awards. Worldwide, the film has currently grossed over $377.9 million, becoming Fox Searchlight Pictures's highest-grossing film ever.19

4.3.12 Concluding Remarks

Thus to conclude, the film *Slumdog Millionaire* works on every level, from the casting, to the performances by the nine actors playing Jamal, Salim and Latika at various ages, to the way in which director Danny Boyle captures the wildly frenetic energy of the streets of Mumbai, to the fantastic use of music.

Visually, Slumdog is a stunning film; it’s gorgeously shot, with a palette of bright colours overlaying the grimness, the shit and dirt and filth of the slums. This film is about as far removed from poverty porn as one could hope to get; it examines the lives of its poor characters without exploiting or sensationalizing them, and finds the humanity and hope amid the poverty and desperation.

Strong as the film is in its execution, it was built around the script penned by Beaufoy, a masterful piece of work. The script remains true to its source material in certain key ways, overall, the script is composed largely of original material that’s the brainchild of the writer; the result is a film that is far better than a more straight adaptation would have been, and in this case, the screenwriter deserves as much credit as the director for what we see on screen — an entirely unique blending of melodrama, classic hero story arc, romance, adventure and Bollywood, that feels true to the culture of its setting. 20

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4.4.0 The Novel *The Namesake* and the Film *The Namesake*

4.4.1.0 Novelist Jhumpa Lahiri and the Novel *The Namesake*

4.4.1.1 Novelist: Jhumpa Lahiri


Lahiri's writing is characterized by her "plain" language and her characters, often Indian immigrants to America who must navigate between the cultural values of their homeland and their adopted home. Lahiri's fiction is autobiographical and frequently draws upon her own experiences as well as those of her parents, friends, acquaintances, and others in the Bengali communities with which she is familiar. Lahiri examines her characters' struggles, anxieties, and biases to chronicle the nuances and details of immigrant psychology and behavior.

4.4.1.2 Novel: *The Namesake*

*The Namesake* (2004) is the first novel by Jhumpa Lahiri. It was originally a novella published in The New Yorker and was later expanded to a full length novel. It explores many of the same emotional and cultural themes as her Pulitzer Prize-winning short story collection *Interpreter of Maladies*. Moving between events in Calcutta, Boston, and New York City, the novel examines the nuances involved with being caught between two conflicting cultures with highly distinct religious, social, and ideological differences. The novel describes the struggles and hardships of a Bengali couple who immigrate to the United States to form a life outside of everything they are accustomed to.  

21 (Adopted from Wikipedia.org/ Jhumpa Lahiri and The Namesake)
4.4.1.2.1 Book Review:

The book was among 2004 Los Angeles Times Book Prize Finalists. The book receives a positive review from critics. Michiko Kakutani of The New York Times gives the review:

[Q]uietly dazzling... [A] wonderfully intimate and knowing family portrait...a debut novel that is as assured and eloquent as the work of a longtime master of the craft.

Harper's Bazaar, an American women's fashion magazine, comments:

This quietly beautiful family portrait deftly expands on Lahiri's signature themes of love, solitude, and cultural disorientation the very themes that made her collection of stories an international bestseller.

In *The Namesake*, Lahiri enriches the themes that made her collection an international bestseller: the immigrant experience, the clash of cultures, the conflicts of assimilation, and, most poignantly, the tangled ties between generations. Here again Lahiri displays her deft touch for the perfect detail — the fleeting moment, the turn of phrase — that opens whole worlds of emotion.22

4.4.2.0 The Filmmakers and the Film *The Namesake*

4.4.2.1 The Filmmakers

Mira Nair is an Indian film maker and actress based in New York. Her production company, Mirabai Films, specializes in films for international audiences that act as "native informers" on Indian society, whether in the economic, social or cultural spheres. Among her best known films are *Mississippi Masala, Monsoon Wedding*, and *The Namesake*. 23


Sooni Taraporevala (born 1957) is an Indian screenwriter and photographer who is best known as the screenwriter of Mississippi Masala, The Namesake and Oscar-nominated Salaam Bombay (1988), all directed by Mira Nair. She directed her first feature film, based on a screenplay of her own, an ensemble piece set in Bombay, in Spring, 2007, entitled "Little Zizou.". She was awarded the Padma Shri by Government of India in 2014. 24

4.4.2.2 Film: The Namesake

The Namesake is a 2006 film which was released in the United States on March 9, 2007, following screenings at film festivals in Toronto and New York City. It was directed by Mira Nair and is based upon the novel of the same name by Jhumpa Lahiri. Sooni Taraporevala adapted the novel to a screenplay.

4.4.2.2.2 Film Review

The film received positive reviews from American critics. The film received favorable reviews from critics. As of February 23, 2009, the review aggregator Rotten Tomatoes reported that 86% of critics gave the film positive reviews, based on 126 reviews.

The film also appeared on several critics' top ten lists of the best films of 2007. It was ranked 6th by Peter Rainer of ‘The Christian Science Monitor’ or ‘CSM’. The ‘CSM’, started in 1908, is a newspaper that covers international and United States current events.

Carrie Rickey, film critic and writer of ‘The Philadelphia Inquirer’, founded in 1829, a morning daily newspaper that serves the Philadelphia, Pennsylvania, metropolitan area of the United States, ranks the movie 8th. Claudia Puig, movie critic of ‘USA Today’ also ranks the movie 8th.

The Namesake won "Golden Aphrodite" award in Love is Folly International Film Festival (Bulgaria). It also got nominated for "Best Feature Film Casting" by Casting Society of America. It also got nominated in Gotham Awards 2007 for "Best Film". Irrfan Khan got nominated for "Best Supporting Male" at Independent Spirit Award. 24

4.4.3 Background Story

Mira Nair in an interview with CNN speaks that she read the The Namesake novel on a plane in early 2004, when she travelled from New York to Johannesburg to finish the filming of “Vainty Fair.” She tells:

I read “Namesake” while in huge grief with the death of a beloved person to me (Mira’s mother-in-law). It was at the state of mourning that I picked up this novel, and in it Jhumpa writes really acutely of a loss of a parent in a foreign country, and I thought I had been understood by someone. It was also a story that linked the two cities in which I had grown up—Calcutta and New York City—and it was almost certainly the road that I had traveled. It just spoke to me and I felt compelled to do this film. A months later we were shooting it. 25


25 Interview: Film Director Mira Nair- CNN.com
4.4.4 Comparative Analysis of Episodes in the Novel (Chapter-wise) and their Corresponding Film Versions, with comments

Chapter 1

*The Namesake*, novel, opens in 1968. Ashima Ganguli is seen trying to make a spicy Indian snack from American ingredients --- Rice Krispies and Planters peanuts --- but "as usual, there's something missing”. She, a Bengali housewife who has recently moved with her husband to Cambridge, Massachusetts, starts having labour pain. Her husband, Ashoke, accompanies her to the hospital. Ashoke leaves Ashima in the bed surrounded by the nurses and waits outside. Ashima uses a watch gifted to her by one of her family members to keep track of the length of her contractions.

A nurse, brings Ashima lunch and then leads her on a walk around the hospital to try to ease the delivery along. As she walks, Ashima remembers how she was introduced to Ashoke in Calcutta by their parents. Before she entered the room where he was waiting, she slid her feet into his shoes that had been left by the door. That moment felt especially intimate to her. After they were engaged, she learned his name. They were married in a traditional Indian ceremony, and now that they live in Cambridge, they have finally started to know each other and to become fond of each other.

In the waiting room of the hospital, Ashoke is pacing up and down like the other husbands and reading the Boston Globe. He remembers how he loved to read while he was growing up, and how his grandfather instructed him to read all the works of the famous Russian authors. In 1961, as he was taking the train from Calcutta to Jamshedpur to visit his grandfather and collect the books he was to inherit from him, there was an accident and he had nearly died.

On the train, he had been reading a collection of short stories by Nikolai Gogol, a Russian author. He made conversation with another man in his cabin, a middle-aged businessman named Ghosh. Ghosh advised him to travel the world and see as much as he could before settling down with a family. When it is time for bed,
Ashoke stayed up reading Gogol. He was reading when the locomotive engine and seven bogies derailed, causing Ashoke's car to be flung into a nearby field. Rescue workers found Ashoke because of the flutter of the pages of the book he clutched in his hand. After his slow recovery, Ashoke decided to apply for engineering school in the United States. When he got in, his family was appalled, but he went with a fellowship.

**Film**

The movie begins with Ashoke’s train accident scene. Ashoke, Calcutta born, Bengali-speaking, while traveling by train meets with fellow-passenger Ghosh, who impresses upon him to travel abroad. Ashoke was reading the story *The Overcoat* by Nikolai Gogol. The train meets with an accident. Almost dying Ashoke’s body gets noticed by the rescuer because of the fluttering book pages that he clutched in his hand. This incident of the train accident is revealed at a much later part in the movie. After recovering, Ashoke moves to New York for two years for his Ph.D. in Fiber Optics. He lands in Calcutta in 1977 to get married to Ashima.

Ashoke and Ashima get married and move to Queens, New York. Ashoke leaves for work. Lonely Ashima is shown trying to make a spicy Indian snack from American ingredients --- Rice Krispies and Planters peanuts.

**Comments**

These scenes are almost directly lifted from the book except for some minor changes. In the book, all the past incidents in the lives of Ashima and Ashoke are seen through flashbacks. When Ashima is in the hospital waiting for her delivery she remembers how she spies on Ashoke from another room, and decides she likes him because she likes his American-made shoes. When she goes in to meet him, his parents notify her that Ashoke lives in America now, doing his Ph.D. (It seems he has taken the old man’s advice about seeing the world quite seriously.), and that Ashima might get lonely. Ashima says she won’t get lonely if Ashoke is there, and the two of them decide to get married.
Ashoke remembers his train accident and is thinking about his stay in America when he is in the waiting room of the hospital.

Instead of contractions event in the book the movie shows how Ashoke and Ashima come closer to each other and their love making scene. Ashima tries to do Ashoke’s laundry, but she doesn’t understand American washing machines and she shrinks all of his sweaters. He gets angry, but then immediately apologizes, and they start to build up a loving relationship. Ashima gets pregnant and has a baby boy.

The film does not open exactly as the book does. It is done so as to make the opening more dramatic in the film.

**Chapter 2**

Their baby boy is born in the morning. Ashima and Ashoke want to wait to name him until a letter arrives from Ashima's grandmother with two name options: one for a boy and one for a girl. It is the Bengali tradition to have a respected elder choose the name of a child. However, it is time to leave the hospital and the letter has not yet arrived. So they decide on a pet name that will be used until they can officially name their baby based on his grandmother's wishes. Ashoke chooses Gogol, the name of the author whose stories he was reading when the train crashed years before.

They bring Gogol home from the hospital and are welcomed by their landlords who live upstairs, Alan and Judy Montgomery and their daughters Amber and Clover.

Just days later, Ashoke returns to work at MIT and Ashima is alone during the days with Gogol. She keeps in touch with her family in Calcutta by writing letters.

In November, her father writes to her to tell her that her grandmother has had a passed away.
Ashima and Ashoke hold a rice ceremony for Gogol when he is six months old. All their Bengali friends come over and they host a little party in which Gogol is fed his first solid food. He is also offered some dirt, a dollar bill, and a ballpoint pen; whichever item he reaches for is meant to indicate his profession. He'll either be a landowner, a businessman, or a scholar. However, he does not reach for any of the items.

Six months later, the Gangulis are planning a visit to India. Ashima knits her father a cardigan and sweater-vests for the other men in her family. She buys gifts for her whole family and accidentally leaves them on the train; she panics, but is reassured when Ashoke calls the station and her goods are all returned.

However, not long after, her brother Rana calls with the bad news that her father has suffered a heart attack and died. Ashima is extremely upset and they decide to go to Calcutta six weeks earlier than they had planned for the funeral. They board on the plane for India.

**Film**

The birth of Ashima and Ashoke’s son, their decision to name the baby as Gogol, after Ashoke’s favourite author, just until grandma’s letter arrives suggesting the good name for the baby, till then Gogol will be known by this pet name – all these incidents are exactly the same in the film as they ae in the book.

There is no scene of landlords in the film.

Ashima writes letters and sent Gogol photo to her parents in Calcutta. Ashima tells Ashoke that alone she cannot raise Gogol in this strange world. But Ashoke convinces her by telling that Gogol will get ample of opportunity here. There is transition of time in the movie. In the next scene we see Ashima holding another child. That indicates that she stayed on in New York.

The family moves from Queens to suburban New Jersey. Instead of Gogol’s rice ceremony we see the rice ceremony of Sonia, Gogol’s sister’s. Rest of the incidents are as they are in the book. Ashima tells one of the guests that they have changed Gogol’s name to Nikhil.
The incident relating to Ashima’s accidentally leaving the gifts packet and its recovery later is not shown in the film. But we see Ashima shopping alone and escorting Gogol from school. Gogol prefers to be called as Gogol in the school. This incident of their planning to visit India is there in the movie. Ashoke receives the phone call and informs Ashima about her grandmother’s death. We see them in the airport leaving for India.

Comments

Episodes not quite important have to be sacrificed to save the all-important film time.

Chapter 3

It is 19771. After two years in the university-funded housing, Ashima and Ashoke decide to buy a home. In the year 1971, Ashoke and his family move from Harvard Square to a university town outside Boston. The new house is on Pemberton Road. Ashoke works as an Assistant Professor of Electrical Engineering at the university. Ashoke is happy, but Ashima feels even more alienated since they have moved away from their Bengali friends.

When Gogol is five years old, Ashima becomes pregnant again. It is a difficult pregnancy, and Ashima spends most of her time in her bedroom. Ashima teaches Gogol to memorize a four-line children’s poem by Tagore, and names of Indian deities. Together they look at pictures of family members in Calcutta.

In September 1973, Gogol starts school. His parents tell the Principal, Mrs. Lapidus, that she should call Gogol by his formal name, "Nikhil." However, she overhears them referring to him as "Gogol" and asks him what he would like to be called. When he answers "Gogol," it sticks. Gogol is sent home with a letter to his parents from Mrs. Lapidus, folded and stapled to a string around his neck, explaining that due to their son’s preference he will be known as Gogol at school. Ashima and Ashoke have no choice but to give in.
Ashima gives birth to Gogol's little sister, Sonia, in May 1974. By now, the Gangulis have made many Bengali friends in the other suburbs of Boston, and on Saturdays, they drive to one of their homes for parties. While the parents eat, and speak in Bengali, the children gather in a bedroom and watch a movie. When Sonia is seven months old, she has her rice ceremony and refuses all the food offered to her.

The next year, (1975) Ashoke learns about the deaths of both his parents and Ashima about the death of her mother. They learn about these deaths by phone calls from India.

They are cut off from their families in India, celebrating American holidays and decorating the outside of their home in American style for the seasons. As their lives in New England swell with fellow Bengali friends, the members of that other, former life, those who know Ashima and Ashoke not by their good names but as Monu and Mithu, slowly dwindle. Ashoke begins to dress like his American colleagues, but Ashima continues to wear a sari.

Ashoke takes Gogol to the library and shows him the section of books by the Russian author after whom he is named. Gogol doesn't mind his name as a child, but when he is eleven, his class takes a trip to a cemetery. The students are instructed to make rubbings of the gravestones' surfaces, and it is during this exercise that Gogol realizes he will never see another "Gogol." He proceeds to make rubbings of the unusual names he finds, since he relates to those people.

The theme of name and identity is important in Chapter 3, when Gogol starts kindergarten. His parents intend for him to go by "Nikhil" at school and "Gogol" at home, but Gogol is confused and doesn't want a new name: "He is afraid to be Nikhil, someone he doesn't know. Who doesn't know him." As a child, he associates a new name with a new identity. Gogol is not bothered by the unusual nature of his name until he is eleven and realizes, on a class trip to a cemetery, that his name is unique. He makes rubbings of the other gravestones with names he has never heard before because he relates to them. We can see the cultural difference when Ashima says “…only in America are children taken to
cemeteries in the name of art. In Calcutta the burning ghats are the most forbidden of places…”(p. 70). By his fourteenth birthday, Gogol has come to hate his name and resents being asked about it.

**Film**

These scenes are not in the film. May be Director Mira Nair and screenplay writer Sooni Taraporevala thought these irrelevant while capturing the wider theme of the novel. After Sonia’s rice ceremony scene we see Ashima and Ashoke coming to the conclusion let Gogol make his choice as to what he wants to be called in the school. This scene is followed by the news of the death of Ashima’s father and their consequent visit to India. The film the dissolves to a class room scene where college going Gogol is being teased by his class mates. They are making fun of his name. Gogol’s conversation with the Principal, Mrs. Lapidus, his visit to the library with his father, and the cemetery episodes are not in the film.

**Comments**

The whole of Chapter 2 and 3 is shown in 10 minutes 51 seconds, deleting episodes which the filmmakers think irrelevant.

**Chapter 4**

This chapter begins in 1982, on Gogol's fourteenth birthday. To celebrate the occasion, his parents throw a huge party for all their Bengali friends. In the party, there is a girl called Moushumi, whose family recently moved to Massachusetts from England. Moushumi is a reserved kind of girl. She keeps herself way from American Television and those who are watching it.

On the same night, before Gogol goes to bed, his father comes into his room and gives him his birthday present: *The Short Stories of Nikolai Gogol*. Gogol is more interested in listening to the Beatles than looking at the book, and he is unable to appreciate it. Ashoke begins to tell Gogol about the train accident that made him appreciate the author Gogol so much, but stops because he realizes that it is his son’s birthday, a day to honour life, not to talk about brushes with death. Gogol wedges the book among other books when his father leaves. Gogol realizes that
someone’s last name has become his first name and no one in the world shares his name.

The next year, 1983, the Gangulis decide to go to Calcutta for eight months while Ashoke is up for sabbatical at the university. There is not much for Gogol and Sonia to do to occupy themselves in Calcutta, so they spend most of their time indoors. While in India, they take a family trip to Delhi and the Taj Mahal. After eight months, the family returns to the house on Pemberton road and life goes back to normal.

Gogol begins his junior year of high school in the Fall, taking English with Mr. Lawson. Mr. Lawson knows about the Russian author Gogol and assigns the class to read one of his short stories, ‘The Overcoat’. Gogol learns that the author with his name had a miserable life and it embarrasses him to hear Mr. Lawson talk about it in front of the class.

One night, Ashima and Ashoke leave for the weekend and while they are gone, Gogol drives to a college party with his friends, Colin, Jason, and Marc. He meets a girl named Kim and introduces himself as Nikhil to her; she is the first girl he kisses.

Film

The two episodes – one, relating to Moushumi, and the other relating to Ashoke’s gift to Gogol - are in the film. First, Moushumi and her family’s visit to their home where she exactly behaves in a similar manner as mentioned in the book. She says exactly the same words in the film as they are in the book: “I detest American television”.

Second, in the film, Ashoke gifts Gogol the book when he gets graduated from school. Ashoke tells him that Nikolai Gogol is his favourite author as like him the writer Nikolai Gogol had also spent his adulthood outside his own country. He stops himself from telling another important reason as he realizes Gogol is not mature enough to understand the importance of Nikolai Gogol in his
(Ashoke’s) life. He leaves the room quoting Dostoyevsky’s line: “We all came out of Gogol’s overcoat.”

The family’s trip to India is well captured in the film. The contrast between Indian lifestyle and American lifestyle is well established. They distribute the gifts brought from America. As in the novel, here in the film also Gogol goes for a jogging in the busy streets of Calcutta. A servant is sent behind to show him the way back to home.

There is a scene in the film which is not in the novel: Ashima tells Ashoke why she chose him as her husband and asks him if he wants her to say ‘I Love You’ like the Americans to him.

Ashoke is shown getting nervous to embark the train (his near death experience in a train accident is at the back of his mind) but his family members manage to take him inside the train. Their visit to Agra to see the Taj Mahal, the wonder of Mughal architecture are brilliantly captured in the film. Inspired Gogol Ganguli decides to become an architect.

This event of Gogol’s learning about the novelist comes much earlier in the film. Just after the scene where the kid Gogol is enjoying at the sea shore with his father the film dissolves to teenage Gogol in the class where he is ashamed of his name as his friends tease him. It is followed by a scene where he tells his parents that he is ashamed of being called Gogol. As regards the Kim episode, the girl Kim doesn’t exist in the film. He tells his friends how a girl didn’t kiss him because of his unusual name. The selected incidents of Chapter 4 are captured in 17 minutes and 40 seconds in the film.

Comments

Again, it is the Director who decides what to take and what to delete according to his/her vision of the film.
Chapters 5

The summer before he leaves for college at Yale in 1986, Gogol goes to probate court and legally changes his name to Nikhil. When he brought up the idea to his parents, they react negatively but not aggressively, saying that Gogol has become his good name and that it will be too complicated to change it now. His father finally gives in, saying, "In America anything is possible. Do as you wish." At the probate court, the process of changing his name is much less ceremonious than he expected. Nevertheless, he feels much different living as Nikhil than he did as Gogol.

Gogol goes to Yale and introduces himself as Nikhil. In the college, he develops a love of architecture in his drawing class, which reminds us of his experience at the Taj Mahal. In the Fall of his sophomore year, Gogol boards the train in New Haven to head home. On the train he meets Ruth, a fellow Yale student, who is sitting next to him. They fall in love and begin to date. In the spring of sophomore year, Ruth goes to study abroad at Oxford in England. Gogol goes to a panel at Yale about Indian novels written in English. It makes him think about the fact that he cannot read or write his parents' native language. He learns that the name for what he is, an "American-born confused deshi" is "ABCD." However, he doesn't want to join the Indian Association at Yale because he doesn't feel like he would fit in with the type of people who are in it. Ruth decides to stay at Oxford for a summer course as well, and when she gets back at the end of summer, they break up.

The next Thanksgiving, Gogol's train home is delayed because someone committed suicide on the tracks. When it finally arrives at the station, his father is waiting for him, clearly worried that there had been an accident similar to the one he himself had suffered as a young man. When they arrive home, Ashoke tells Gogol about the origin of his name, about the train accident in which he was almost killed. Gogol asks him if he reminds him of that night that he almost died, and his father says, “Not at all…You remind me of everything that followed” (p.124).
Regarding the changing of Gogol’ name, we see Gogol in the film seeking permission from his parents indirectly to change his name to Nikhil. The conversation between them is similar in the film.

The whole episodes of college at Yale, falling in love with Ruth and their separation and the train delayed incidents are not in the film. Almost all the parts of chapter 5 has been condensed to only one scene where Gogol tells his parents that he is thinking of changing his name. Ashoke's revelations about the origin of Gogol’s name and about his train accident in 1964 in which he was almost killed comes much later in the movie.

The whole of Chapter 5 is condensed to 1 minute 15 seconds.

Comments

The technique of condensation is at play here to delete unwanted episodes of the book.

Chapter 6

It begins in 1994. Gogol is living in a tiny apartment in New York working as an architect. One night he goes to a party with his co-worker Evan, and he meets a woman named Maxine Ratliff. They flirt all night, and the next day she invites him to dinner at her parents' house. Her parents, Lydia and Gerald Ratliff, are very wealthy, and they interact in a casual but intelligent way that is totally opposite to the behaviour of Gogol's own parents. He begins spending most of his time at their home rather than at his own apartment. Eventually, he moves into their home and remains with them.

Gerald and Lydia go to their lake house in New Hampshire for the summer, leaving Gogol and Maxine to have the mansion to themselves. He spends all his time there when he is not at work, losing touch with his parents and never visiting them. His mother calls to ask him to visit them to see his father off before he leaves to spend nine months at a university outside Cleveland, but the most Gogol
does is to stop in for lunch with Maxine on their way to her parents' lake house in New Hampshire. At lunch, his parents are reserved but polite.

At the Ratliff’s lake house, Gogol and Maxine spend the days relaxing on the beach with Lydia, Gerald, and Maxine's grandparents, Edith and Hank, who have a summer house on the same lake. Gogol celebrates his 27th birthday there, with all Ratliff's friends who don't know him well. He feels isolated from his parents and from his old life, and he likes the feeling.

**Film**

In the film, we see Gogol is in New York City, working as an architect. He puts a signature as Nikhil Ganguli on a cheque to purchase a gift for girlfriend Maxine. He spends most of the time with Maxine’s parents. Gogol with Maxine visits his parents on his mother’s insistence. Ashoke is going to Ohio for six months on a research fellowship. Maxine greets the parents with a kiss on their cheeks in the American way. Ashoke, the father, feels awkward getting kissed from his son’s girlfriend. After the lunch, Ashoke takes Gogol with him to buy ice-creams. In the car, Ashoke tells Gogol about the importance of writer Nikolai Gogol in his life. Ashoke narrates how he met a fellow Bengali passenger in a train who had encouraged him to go aboard and how he narrowly escaped from the deadly train accident. How the fluttering pages of Nikolai Gogol’s book caught the eyes of the rescuers and he was saved. Gogol asks him if he reminds him of that night that he almost died, and his father says “not at all”; he reminds him of "everything that followed." Almost every part of Chapter 6 of the novel is there in the film. Ashoke leaves for Ohio. Gogol celebrates his 27th birthday with Maxine’s family. Ashima feels upset when Gogol doesn’t answer to her phone calls on his birthday.

Chapter 6 is of 17 minutes 38 seconds in the film.

**Comments**

The incidents in this Chapter are crucial in taking the plot forward. Hence, the incidents get reflected in the film.
Chapter 7

Ashima has never lived alone by herself before in the house on Pemberton Road. She does a part-time job at the library just to keep herself engaged. Ashoke comes to visit from Ohio once a month, where he helps her with household responsibilities and pays the bills. One day she is alone at home making Christmas cards by herself when at 3:00 p.m. Ashoke calls to let her know that he is at the hospital because his stomach has been bothering him since morning. He tells her that he will call her back when he reaches home. By next morning, Ashoke still has not called. Worried Ashima calls to the hospital. The intern in the hospital informs that her husband Ashoke Ganguli had a massive heart attack and had passed away at 5:00 p.m. and asks her to send someone to the Cleveland area to identify and claim the body. Shocked Ashima tries to inform Gogol and Sonia. Gogol and Maxine have just returned from a party when Sonia calls to tell Gogol about their father’s death. Refusing Maxine’s offer to come with him Gogol heads to Ohio to claim the body. At the hospital, Gogol identifies his father’s body. Then he drives to his dad’s apartment, where he spends the next few days clearing things out.

On the plane ride to Massachusetts, Gogol remembers that when his paternal grandfather died, his father had shaved his head, as a ritual performed by Hindu’s sons when their parents die. At home, Ashima, Gogol and Sonia go through ten days of mourning, and they receive a lot of visitors and condolences. After ten days of eating a mourner's diet of no meat or fish, the Gangulis have a religious ceremony and a feast to mark the end of the mourning period. Maxine comes, too, and Gogol feels distanced from her. Maxine invites Gogol to New Hampshire, but he wants to stay on to help his family through the tough time. Gogol and Sonia get their mother Ashima’s life in order. By the beginning of January 1995, Gogol heads back to New York City, where Maxine is all set to meet him at the station. On the train, he remembers a time when he was a child and his family had driven to the beach on Cape Cod. They had driven as far out as they could, and then his father and he had continued walking, out onto the
rocks, as far as possible. Unfortunately, his father forgot to bring a camera, but he tells Gogol, "We will have to remember it, then." He tells Gogol, "Try to remember it always... Remember that you and I made this journey, that we went together to a place where there was nowhere left to go" (pp. 186-187). Now Gogol remembers it as he travels away from their family home, back to his life in New York.

**Film**

All these events of Chapter 7 is satisfactorily captured in the film. Ashima’s helplessness when she hears the news of Ashoke’s death is well captured by Director Mira Nair and can be easily felt in the film. An extra scene which is added in the film is that Gogol shaves his head when he remembers how his father shaved his head when Gogol’s grandfather had passed away. Maxine visits Gogol during the mourning period and shows her willingness to go with them to India to scatter the ashes into River Ganga. Gogol forbids her by telling that it is a family matter and he wants to stay with his mother for a while. Maxine understands what Gogol meant to say and leaves from there. Further, we do not see Maxine in the movie. The family visits India to scatter the ashes.

Chapter 7 covers 1:09:28 – 1:23:51 (14 min. 23 sec.).

**Comments**

The extra scene of Gogol’s shaving his head in the saloon and the barber playing rock music adds extra dimension to the film. It not only highlights the seriousness of the ritual but at the same time contrasts it with the American culture thinking all this as trivial and nonsensical.

**Chapter 8**

It is 1996. A year has passed since Ashoke’s death. Gogol is living alone in New York in the absence of his father and girlfriend Maxine. Maxine feels Gogol has changed a lot and gets engaged another man. Sonia is living with mother Ashima. Gogol visits them regularly. Gogol is studying for his registration exam that will allow him to be a licensed architect practicing in New York. One of Gogol’s old
friends Bridget, who is married, begins to have an affair with Gogol. Gogol ends the affair when he begins to feel guilty about Bridget's betrayal of her husband.

Ashima tells Gogol to patch up with Maxine. She tells Gogol to call Moushumi Mazoomdar, the daughter of family friends whom Gogol has met at family parties. He doesn't really remember much about her, but he calls her anyway and they meet at a bar. They reminisce about their childhood, which overlapped but not in a way that is significant to either of them. She tells him that she had been Paris to study French literature and could not attend his father’s funeral, and has now moved to New York for doing Ph.D. in French Literature, and also to follow her ex-fiancé, an American named Graham. They then go into a French restaurant for a bottle of wine and dessert and decide to see each other again.

A week later, Gogol goes out with Moushumi again, this time for lunch. After lunch, they go for a drink at a place Gogol frequents and the waiter mistakes Moushumi for Gogol's sister. They go into a hat shop so that Gogol can buy a hat, since he is not dressed for the cold weather. Moushumi tries on an expensive, fancy hat and Gogol decides to return to the shop to buy it for her later. The next weekend, she invites him over for dinner. They have sex and the dinner she was cooking burns. So they order Chinese food.

Moushumi confides in Gogol that she never liked any of the Indian men who courted her; because she is a woman, the encouragement to get married had been more intense for her. She felt lonely, as if she would never meet anyone to marry. After college, when she went to Paris, she began to have a newfound confidence that allowed her to carry out romantic affairs with many men at once. She fell in love with Graham, an American living in Paris for a year, and returned with him to New York to become a PhD candidate at NYU.

She and Graham had lived together in Manhattan, hiding their romance from her parents. When she finally introduced him to her parents, they had done their best to accept him as a potential son-in-law. Moushumi had proposed to Graham in a taxi in traffic, impulsively. He had agreed and they had gone to Calcutta to meet
her extended family. He had seemed at ease with them. They had begun to plan the wedding, which would be a Bengali one.

A few weeks before the wedding, Moushumi had overheard Graham talking about how unhappy he had been with her family in India. She confronted him about it on the walk home, and it had turned into an awful fight. She threw her engagement ring into oncoming traffic and he moved out soon after, cancelling their engagement. Moushumi had taken the rest of the semester off from NYU and mourned, finally returning to school in the fall. It was then that she had met Gogol.

Film

Gogol’s loneliness and absence of Maxine after their breakup are not shown in the film. The film flashes forward to some place where Ashima tells Gogol to get along with his life in New York and to meet Moushumi Mazumdar. Gogol meets Moushumi in a bar and introduces himself as Nikhil. They try to remember their past meeting in childhood. Moushumi tells him how she moved to New York after her disastrous marriage proposal with Graham. They decide to meet each other again. Their meeting is exactly the same in the film as in the novel. But Moushumi’s marriage with Graham and their reason for separation has been cut off from the film. The shopping event in the novel is also not there.

Their next meeting in a restaurant has also been skipped. Directly we see Nikhil is at Moushumi’s home, helping her to cook chicken, and sharing intimate moments with each other. There is one new scene in the movie where Ashima, sitting in the library where she works, realizes that Ashoke wanted to go to Cleveland alone because he wanted Ashima to learn to live alone in life.

Only 6 mintues and 26 seconds of scenes are shown from Chapter 8.

Comments

The extra scene may have been introduced to show the premonition of Ashoke about his approaching death.
Chapter 9

Gogol and Moushumi get married in New Jersey according to Hindu ceremony within a year. The wedding is huge and is organized by their respective families. During the ceremony, they dress traditionally. Gogol wears his father's Punjabi top; Moushumi wears a sari. For the reception, Gogol changes into a suit, and Moushumi into a red Banarasi gown. In the midst of the festivities, it occurs to Gogol that two years ago, he might have been watching Moushumi get married to Graham. The dress she is wearing, and many of the preparations, were for her wedding to Graham. Gogol and Moushumi head off to the honeymoon suite, where Gogol remembers how he asked her to marry him in the spring, on her birthday. He had given her a gift of the hat he bought months before, and included in the box with an engagement ring.

In the suite, they make love, and afterwards, they count up the cash gifts they received at their wedding, a big $7,035. Moushumi has decided to keep her own last name, since she has already begun to publish writings under her maiden name.

They move into an apartment together and get used to married life.

In March, Gogol accompanies Moushumi to a conference in Paris. She tells him a part of her wishes she never had left Paris; he reminds her that then she would have never met him.

Fast forward to a Saturday evening in May. They are at a party thrown by Moushumi's friends, Astrid and Donald, the couple with whom Moushumi stayed after breaking off her engagement with Graham. Gogol isn't having fun because it turns out Moushumi had met Graham through Astrid and Donald.

Astrid is pregnant, and the guests discuss baby names. But Gogol has issues with the whole name thing, so he wanders around their place instead of taking part in the conversation. Then Gogol helps Donald cook, and Donald makes a comment about Moushumi and Graham that makes Gogol uneasy. Gogol returns to the other guests, who are still debating baby names. Moushumi tells everyone how
Gogol changed his name, and Gogol gets irritated that she shared his secret. For some reason he feels betrayed by her sharing this intimate detail about his past. He tries to communicate this to her, but she is too drunk to notice his discomfort.

**Film**

As far as filming the marriage ceremony, in the film, Director Mira Nair has given importance to the Bengali wedding ceremony. She has added a new scene where during the marriage ceremony Ashima remembers her wedding with Ashoke. After the marriage Moushumi and Gogol spent the first night in a suite where they count the gift money. Moushumi tells Gogol that she wants to stick to her maiden name as she has begun to publish by that name.

The visit to Paris and meeting with Astrid and Donald all these episodes are not in the movie. We see, Nikhil and Moushumi in a party where a pregnant woman decides to give his family name to her unborn child. When someone tells if he doesn’t like the name he can change the name later on. Moushumi reveals Nikhil changed his name. Everybody laughs when Nikhil tells his previous name was Gogol. This made Nikhil upset and he showed his anger to Moushumi for sharing the secret. On returning home, Moushumi tells Nikhil that she has denied a teaching job at Sorbonne just to be with him and to be good Bengali wife.

Chapter 9 has been condensed to only seven and half minutes.

**Comments**

Incidents not directly linked to the main plot have been deleted using the technique of condensation.

**Chapter 10**

Year 1999, Nikhil and Moushumi are all set to celebrate their first anniversary, and Moushumi has just passed her oral exams for graduate school. She has planned dinner at a restaurant recommended to her by Astrid and Donald. She wears the dress she had worn on the first night they had slept together, when she had burned the dinner she was supposed to cook specially for him; but he doesn't
remember it and this disappoints her. She feels unhappy and tense throughout the whole dinner.

Moushumi also finds out that she has received a research grant to work on her dissertation in France, but she rejects it and throws it away since it would mean living away from Nikhil for a year.

Two days later, Moushumi begins teaching the Fall semester at NYU, and on her first day of class, she arrives at work to discover that the departmental assistant, Alice, dies suddenly of an aneurysm that morning. Moushumi decides to help sort out the mail and comes across a resume from a man named Dimitri Desjardins.

She flashes back to her high school days, when she and her friends had visited Princeton, pretending to be college students. They wound up going to Washington D.C. for a protest with the Princeton crowd. On the bus ride to DC, Moushumi sat next to a guy who introduced himself as Dimitri. Dimitri started to put the moves on her, and Moushumi was not complaining. But then he abruptly stopped. Dimitri and Moushumi went out on a date, but Moushumi made the mistake of asking him to her prom. He politely declined. Later, she saw him around town with another girl.

It is snap-back to the present. Moushumi decides to photocopy Dimitri’s resume so she can get in touch with him. At home, she finds an edition of *The Red and the Black* by Stendhal that Dimitri had sent to her during her time at Brown, while they were still in touch. She makes the decision to call Dimitri and they begin having an affair, after she teaches her class. He always makes her lunch and then they have sex. Gogol does not suspect anything about the affair, but Moushumi finds it difficult to sleep and often spends whole nights awake in bed next to her husband.

**Film**

95% percent of Chapter 10 has not been shot by the filmmakers. It means they have done away with minor characters like Dimitri Desjardins, Astrid and
Donald. Incidents related to Moushumi’s teaching, and extra-marital affair with Dimitri, are not shown in the film.

There is one new scene where Ashima tells her co-worker in the Library that she finds hard to decide what to do in life. She tells Ashima about Joseph Campbell’s way of following ‘one’s own bliss’. Ashima decides to leave America.

The events in Chapters 9 and 10 are condensed to 9 minutes in the film.

Comments

By this time much of the film has already been shot and it has already taken a particular shape. Hence, these two Chapters are condensed to only 9 minutes.

The new scene is introduced to propel Ashima’s life in a new and positive direction.

Chapter 11

It is narrated with Gogol as the protagonist. He knows nothing of his wife's affair with Dimitri. Moushumi is at a conference in Palm Beach and he has been alone for the weekend. Now it is Sunday and he is waiting for her to come home. It is freezing cold in their apartment because the building's boiler is broken. The previous weekend was Thanksgiving, and they had spent it in their New York apartment with Ashima, Sonia and Sonia's new boyfriend Ben, and Moushumi's parents and brother. Gogol has the vague feeling that something is not right in his marriage with Moushumi, but he can't put his finger on what. He feels overwhelmed by the approaching holiday season and spends the day wandering around thinking of a gift to buy for Moushumi. He decides to buy them tickets to go to Venice, Italy together.

Film

Some of these events are there in the film. Like in Thanksgiving weekend. Ashima tells Moushumi that both her children are settled and happy in life. She conveys her idea of selling the house on Pemberton road to her children and to relocate herself in India. Sonia is going to marry a non-Indian called Ben.
We see Gogol making a model of their home which he names as ‘Moushumi Mahal’. Ashima rings Gogol and informs him that she has got a buyer for her home and she will sell the house to them only after the Christmas. She reminds Gogol to attend the Christmas party with Moushumi at Pemberton Road. This takes 2 minutes 10 seconds in the film.

Comments

As the film is heading towards its end, and only scenes which fit without interfering with its harmonious progress are retained.

Chapter 12

This is the last Chapter of the novel. It begins over a year later, before Christmas of the year 2000. Ashima is preparing food for the party she will throw that evening. She is nostalgic for Christmas parties of the past, especially since this is the last Christmas she will spend in the house on Pemberton Road. It is the first Christmas party she has thrown since Ashoke's funeral, and she feels nostalgic. From now on, Ashima will spend six months in Calcutta with her family and six months in the United States with her children and friends.

Sonia and Ben are going to be married in Calcutta in a little over a year, and that Gogol and Moushumi have decided to get a divorce. Ashima feels guilty as she had encouraged Gogol to meet Moushumi.

Sonia and Ben have gone to pick up Gogol at the train station while Ashima continues to prepare the croquettes for the party. She takes a shower and is suddenly overcome with a feeling of deep loneliness, missing her husband and mourning her moving out of the house where they made a home together. She puts on the bathrobe her husband had given her as a gift years before, pulls herself together, and waits for her children to arrive back in the house.

Gogol arrives at the train station before Sonia and Ben are there to meet him. He considers how strange it will be to have his mother live in Calcutta for half the year. He remembers the year before, how on the train ride from New York to the house at Pemberton Road he had discovered Moushumi’s affair with Dimitri.
They had been discussing their travel plans for the next summer, and she had accidentally mentioned Dimitri's name, catching herself too late. Immediately, Gogol had asked her if she was having an affair, and the answer had been yes, of course. They had spent the holiday at the house on Pemberton Road as planned, and over the course of a night in bed together, she had confessed to him the whole story about how she met Dimitri and how she came to be having an affair. She left the day after Christmas to go back to New York, and when Gogol returned to the apartment days later, she had packed up and left for good. When she had served him divorce papers at his office, she had told him that she was moving back to Paris. He had taken the vacation they had planned to Venice by himself, getting lost in the streets and exploring.

Now, arriving at the train station a year later, he sees Sonia and Ben pulling up in his mother's car to take him to the house one last time. They all set up the fake tree together, and Gogol remembers how as a child, he had convinced his parents to start celebrating Christmas like the other families. At 7:30 p.m., the party begins. All his mother's friends are there and the atmosphere is hectic and joyous. Gogol goes upstairs to get the camera as his mother instructs, to take pictures of the party. He goes back to his old bedroom and discovers the book his father had given him so many years ago on his birthday: the collection of short stories by Nikolai Gogol. At that time, he had had no appreciation for it and hadn't even read a single story. Now, he sees the inscription his father has written inside: "The man who gave you his name, from the man who gave you your name." He takes his time, not going downstairs with the camera just yet; he sits down and begins to read ‘The Overcoat’.

Film

Overall the last chapter is the same in the film. The narration in Chapter 12 moves to and fro from present to past. It is through the novelist’s narration of past events we get the information of Gogols’s divorce with Moushumi. But films take a straight narration. All the events happen in present time and sequentially. While going to Pemberton Road on the station Moushumi slips out Pierre’s name.
Gogol questions who he is. Moushumi couldn’t answer. Gogol realises that Moushumi is having an affair with someone else. Devastated Gogol leaves alone for the Christmas party hosted by her mother. Gogol could say nothing when Ashima enquires about Moushumi.

Ashima becomes nostalgic while addressing to the Bengali guests in the Christmas Party. She says for last 25 years she has missed her life in India and now she will miss her life in America. Gogol finds the book ‘The collected tales of Nikolai Gogol’ and reads the line written by his father “For Gogol Ganguli. The man who gave you his name, from the man who gave you your name. June 7, 1995”(p. 288). Gogol becomes nostalgic. He remembers an incident where he and his father made a journey where there is no place to go. He also remembers how his father after giving his book told him to remember that “We all came out of Gogol’s Overcoat. One day you will understand.”

Gogol tells Ashima that Moushumi found another man named Pierre and he left her. Ashima blames herself for Gogol’s condition as it is she who has encouraged Gogol to see Moushumi. But Gogol tells her that he feels free now and convinces her to stick with her plans to go to India. He shows the book gifted by his father to her mother. Ashima tells there are no accident. His father made him find this book as he is with them.

The novels ends where Gogol starts reading the first chapter ‘The Overcoat’ of the book leaving the guests downstairs. But the movie ends beyond that room where we see Gogol is returning to his city and reading the book in the train when his father’s voice echoes in his mind “Pack a pillow and blanket. Go, see the world. You will never regret it, Gogol.” Back in Calcutta, India, Ashima is taking singing classes and she is happy. All these events are briefly captured in scenes lasting 11 minutes and 42 seconds.

**Comments** - The Director opts for a closing which goes beyond the closing of the novel. She knows fully well that the film must close in a way that is satisfying to the audience. All the main characters settle in their own places with their individual losses and gains.
4.4.5 Comparative Analysis of Episodes Chapter-wise and Page-wise and their Corresponding Film Time

<table>
<thead>
<tr>
<th>Chapters</th>
<th>(pp. )</th>
<th>Episodes</th>
<th>Pages in Book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 1- (pp. 1-21=21pgs.) - Episodes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Ashima is in labor and is being taken to hospital by her husband Ashoke</td>
<td>2 pages</td>
<td>Not in the film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. At the Hospital bed, a nurse helps Ashima during her contractions</td>
<td>2 pages</td>
<td>0 min. 54 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. During the period of her labor Ashima remembers her family who are in Calcutta</td>
<td>1 page</td>
<td>0 min. 30 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Ashima also recollects her first meeting and marriage with Ashoke</td>
<td>3 pages</td>
<td>1 min. 43 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Ashima and Ashoke’s Life in Cambridge</td>
<td>2 pages</td>
<td>10 min .34 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Ashoke remembers his past and the train accident</td>
<td>11 pages</td>
<td>3 min. 20 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>21 pages</td>
<td>17 min.01sec</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chapter 2 - (pp. 22-47=26 pgs.) - Episodes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Baby boy born</td>
<td>3 pages</td>
<td>0 min. 52 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Naming the boy, as Gogol Ganguli</td>
<td>5 pages</td>
<td>2 min. 42 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Bringing the baby home; visitors come to see the baby</td>
<td>7 pages</td>
<td>Not in the film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Bringing up the child, and Rice ceremony</td>
<td>5 pages</td>
<td>Not in the film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Ashima forgets the gifts stroller at station and finally gets it back</td>
<td>1 page</td>
<td>Not in the film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. News of death of Ashima’s father and their visit to India</td>
<td>5 pages</td>
<td>3 min. 21 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>26 pages</td>
<td>6 min.55 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chapter 3 – (pp. 48-71=24 pgs.) - Episodes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. Moving to University town outside Boston</td>
<td>3 pages</td>
<td>Not in the film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. Purchasing of house at 67, Perberton Road and living there</td>
<td>3 pages</td>
<td>0 min. 27 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. Ashima gets pregnant again and Ashoke taking care of Ashima and Gogol</td>
<td>2 pages</td>
<td>Not in the film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. Gogol starts schooling and not changing his name</td>
<td>5 pages</td>
<td>0 min. 39 sec.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. Ashima delivers a girl and bring her up with Gogol.</td>
<td>3 pages</td>
<td>Not in the film</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Chapter 4 – (pp.72-96=25 pgs.) - Episodes

<table>
<thead>
<tr>
<th>Episodes</th>
<th>Pages in Book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>21. Gogol’s 14th birthday celebration. Presence of Moushumi</td>
<td>3 pages</td>
<td>1 min. 50 sec.</td>
</tr>
<tr>
<td>22. Ashoke gifting ‘The Short Stories of Nikolai Gogol’ to Gogol and trying to explain the reason behind his name.</td>
<td>5 pages</td>
<td>3 min. 03 sec.</td>
</tr>
<tr>
<td>23. Family spending 8 months in India and visit to Taj Mahal</td>
<td>8 pages</td>
<td>10 min. 43 sec.</td>
</tr>
<tr>
<td>24. Back to Massachusetts, Gogol learning about pathetic life of Russian writer Nikolai Gogol at high school. Gogol is being teased by his friend because of unusual name.</td>
<td>5 pages</td>
<td>2 min. 33 sec.</td>
</tr>
<tr>
<td>25. Gogol kisses a girl, Kim, in a party</td>
<td>4 pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

25 pages 18min.09 sec.

### Chapter 5 – (pp. 97-124=28 pgs.) Episodes

<table>
<thead>
<tr>
<th>Episodes</th>
<th>Pages in Book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>26. Gogol wishes to change his name to Nikhil</td>
<td>4 pages</td>
<td>1 min. 05 sec.</td>
</tr>
<tr>
<td>27. In Probate court, he changes his name to Nikhil Ganguli</td>
<td>2 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>28. Gogol introduces himself as Nikhil to everyone at Yale University. He develops a love for architecture.</td>
<td>6 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>29. Meeting Ruth a fellow college mates in the train. He starts dating her and gets separated after a year.</td>
<td>11 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>30. Ashoke’s revelation of his train accident when Gogol’s train got delayed and importance of writer Nikolai Gogol in his life.</td>
<td>5 pages</td>
<td>3 min. 57 sec.</td>
</tr>
</tbody>
</table>

28 pages 5 min.02 sec.

### Chapter 6 – (pp. 125-158=34 pgs.) Episodes

<table>
<thead>
<tr>
<th>Episodes</th>
<th>Pages in Book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>31. In 1994, Gogol starts working as an architecture firm in New York.</td>
<td>2 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>Chapter 7 – (pp. 159-187=29pgs.) Episodes</td>
<td>Pages in Book</td>
<td>Film Time</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>--------------</td>
<td>-----------</td>
</tr>
<tr>
<td>35. Ashima living alone in Pemberton Road. Ashoke visits in every 3rd weekend. Gogol never calls her.</td>
<td>4 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>36. Ashima gets Ashoke’s death news and her helplessness.</td>
<td>6 pages</td>
<td>6 min. 06 sec.</td>
</tr>
<tr>
<td>37. Gogol goes to Cleveland to bring the dead body to Pemberton Road.</td>
<td>10 pages</td>
<td>4 min. 48 sec.</td>
</tr>
<tr>
<td>38. Death rituals and ceremony at home. Maxine’s visits for condolence.</td>
<td>4 pages</td>
<td>3 min. 48 sec.</td>
</tr>
<tr>
<td>39. Gogol stays back with his mother to help, discarding Maxine offer to come New Hampshire.</td>
<td>3 pages</td>
<td>1 min. 13 sec.</td>
</tr>
<tr>
<td>40. On the way to New York, Gogol remembers his family visit to the beach on Cape Cod and his father’s words</td>
<td>2 pages</td>
<td>1 min. 09 sec.</td>
</tr>
<tr>
<td><strong>34 pages</strong></td>
<td><strong>12 min.49sec.</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter 8 – (pp.188-218=31pgs.) Episodes</th>
<th>Pages in Book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>41. Gogol has broken up with Maxine &amp; missing her and his father terribly.</td>
<td>2 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>42. Gogol affairs with a married woman and stops meeting her after self-realization.</td>
<td>1 page</td>
<td>Not in the film</td>
</tr>
<tr>
<td>43. Mother suggests to meet Moushumi. Gogol’s meeting with Moushumi and recalling there childhood.</td>
<td>10 pages</td>
<td>3 min. 56 sec.</td>
</tr>
<tr>
<td>44. Second meeting &amp; shopping together.</td>
<td>6 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>45. Moushumi invites Gogol at her home and gets physical. They come close to each other.</td>
<td>6 pages</td>
<td>1 min. 49 sec.</td>
</tr>
<tr>
<td>46. Character sketch of Moushumi, her past life and break up with Graham.</td>
<td>6 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td><strong>31 pages</strong></td>
<td><strong>05 min.45sec.</strong></td>
<td></td>
</tr>
<tr>
<td>Chapter 9- (pp.219-245=26pgs.) Episodes</td>
<td>Pages in Book</td>
<td>Film Time</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>---------------</td>
<td>-----------</td>
</tr>
<tr>
<td>47. Moushumi’s marriage with Gogol. The ceremony &amp; party.</td>
<td>11 pages</td>
<td>4 min. 14 sec.</td>
</tr>
<tr>
<td>48. Their married life begins and visits to Paris for conference. Meeting with Astrid and Donald.</td>
<td>4 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>49. At a party Gogol gets upset because Moushumi disclosed the secret behind Gogol’s name</td>
<td>11 pages</td>
<td>2 min. 39 sec.</td>
</tr>
</tbody>
</table>

Total: 26 pages 06 min.53sec.

<table>
<thead>
<tr>
<th>Chapter 10- (pp.246-267=22pgs.) Episodes</th>
<th>Pages in Book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>50. In 1999, Gogol and Moushumi celebrate their first anniversary in a restaurant.</td>
<td>7 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>51. Moushumi begins to teach at NYU &amp; finds the address of Dimitri Desjardim, her ex-boyfriend.</td>
<td>4 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>52. Flash back of her meeting with Dimitri and having an affair.</td>
<td>4 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>53. She finds Dimitri’s book and calls him. They begin to have a physical relationship.</td>
<td>7 pages</td>
<td>0 min.44 sec</td>
</tr>
</tbody>
</table>

Total: 22 pages 0 min.44 sec.

<table>
<thead>
<tr>
<th>Chapter 11- (pp.268-273=06pgs.) Episodes</th>
<th>Pages in Book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>54. Moushumi has a conference. Gogol is alone his apartment. Both are not enjoying each other’s company.</td>
<td>2 pages</td>
<td>Not in the film</td>
</tr>
<tr>
<td>55. Family gets together where Sonia &amp; her non-Indian boy-friend Ben, Moushumi’s parents and Ashima are at New York at Gogol and Moushumi’s apartment.</td>
<td>2 pages</td>
<td>1 min. 33 sec.</td>
</tr>
<tr>
<td>56. Gogol has vague feeling that something is wrong in their marriage. He decides to go Italy in Christmas with Moushumi.</td>
<td>2 pages</td>
<td>Not in the film</td>
</tr>
</tbody>
</table>

Total: 6 pages 1 min. 33sec.

<table>
<thead>
<tr>
<th>Chapter 12- (pp.274-291=18 pages.) Episodes</th>
<th>Pages in Book</th>
<th>Film Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>57. Ashima is celebrating her last Christmas in Pemberton Road as she is selling the house and leaving for India.</td>
<td>6 pages</td>
<td>2min. 19sec.</td>
</tr>
<tr>
<td>58. Gogol finds out Moushumi’s betrayal and gets divorced.</td>
<td>4 pages</td>
<td>2 min. 25 sec.</td>
</tr>
<tr>
<td>59. Gogol and quests arrives at Christmas party. They celebrate.</td>
<td>4 pages</td>
<td>1 min. 23 sec.</td>
</tr>
<tr>
<td>60. Gogol goes to his room &amp; finds the book The Short Stories Book by Nikolai Gogol. He remembers his father’s words. He starts reading the book.</td>
<td>4 pages</td>
<td>3 min. 38 sec.</td>
</tr>
</tbody>
</table>

Total: 18 pages 9min.45sec.
Total Pages 291 pages
Total materials taken from novel to film – 104 minutes 11 seconds
Total run time of the film 112 minutes
Total expansion done 8 minutes 11 seconds
Percentage of adaptation 93% and Expansion done 7%.

A glance on the Table above shows that quite a number of episodes which are there in the novel *The Namesake* have not been included in the film. In fact, certain portions of the book have to be sacrificed in order to fit the novel into a two-hour film. As Linda Seger (1992:2) while talking about the importance of condensation has pointed out:

> Very few original sources will be equal to a two-hour film. The six-hundred-page novel will be too long, the short story or newspaper article will be too short. The first job of the adaptor will be to figure out how to fit the original material into different time parameters.

Mira Nair also talks about the same thing in an interview with ….. that the first thing she is concerned about is the fitting of a three-hundred-page (actually 291 pages) novel into a hundred-minute (actually 102 minutes) film.

In the process she had to cut many scenes, and also exclude minor characters like Dimitri Desjardins, Astrid and Donald. Seger (1992:2) also points out: “The nature of condensing involves losing material. Condensing often includes losing subplots, combining or cutting characters …”. She also talks about the changes normally made by the film-makers in the opening and closing of an adapted film. “Rarely does a film story begin and end where the book does” (Ibid.).
4.4.6.0 Theory of Condensation and/or Expansion Applied While Adapting the Novel The Namesake into Film The Namesake

4.4.6.1 Condensing and/or Expanding the ‘Beginning’ and ‘End’

The movie The Namesake also does not open or close exactly as the book does. The book The Namesake opens in 1968. We find Ashima Ganguli trying to make a spicy Indian snack from American ingredients --- “combining Rice Krispies and Planters peanuts and chopped red onion in a bowl” (p.1). But the movie opens with Ashoke’s train accident scene. Likewise, the novel ends where Gogol starts reading the first chapter of ‘The Overcoat’ in his upstairs room leaving the guests downstairs. But the movie ends beyond that point where we see Gogol returning to his city and reading the book in the train, and not in his room, when his dead father’s voice echoes in his mind: “Pack a pillow and blanket. Go, see the world. You will never regret it, Gogol”. Back in Calcutta, India, Ashima is taking singing classes and she is happy. It is also found, and as shown in the Table … that the scenes in the movie do not follow the order of events or episodes as they occur in the novel. One of the reasons could be that movies have certain techniques exclusively for the audio-visual medium. For example, in a song sequence a flashback can easily be used to show certain past events which play a crucial role in taking the plot of the movie forward. In fact, the flashback technique is more often used in films than in novels.

4.4.6.2 Condensation in the Form of Elimination of Sub-plots

i. Ashima is being taken to hospital by her husband Ashoke.
ii. Bringing the baby home; visitors come to see the baby.
iii. Bringing up the child, and Rice ceremony.
iv. Ashima forgets the gifts stroller at station and finally gets it back.
v. Moving to University town outside Boston.
vi. Purchasing of house at 67, Perberton Road and living there.
vii. Ashima gets pregnant again and Ashoke taking care of Ashima and Gogol.
viii. Ashima delivers a girl and brings her up with Gogol.
ix. Life in New England grows and death of their respective parents.

x. Gogol in school and his visit to the cemetery.

xi. Gogol’s 14th birthday celebration.

xii. Gogol kisses a girl, Kim, in a party.

xiii. In Probate Court, he changes his name to Nikhil Ganguli.

xiv. Gogol introduces himself as Nikhil to everyone at Yale University. He develops a love for architecture.

xv. Meeting Ruth, a fellow college mate, in the train. He starts dating her and gets separated after a year.

xvi. Ashoke’s revelation of his train accident to Gogol on his delayed arrival by train and the importance of writer Nikolai Gogol in his life.

xvii. Gogol’s affair with a married woman and stops meeting her after self-realization.

xviii. Second meeting with Moushumi and shopping together.

xix. Character sketch of Moushumi, her past life, and break up with Graham.

xx. Their married life begins and their visits to Paris for conference. Meeting with Astrid and Donald.

xxi. In 1999, Gogol and Moushumi celebrate their first anniversary in a restaurant.

xxii. Moushumi begins to teach at NYU and finds the address of Dimitri Desjardim, her ex-boyfriend.

xxiii. Flash-back of her meeting with Dimitri and their having an affair.

xxiv. Moushumi has a conference. Gogol is alone in his apartment. They do not enjoy each other’s company.

xxv. Gogol has vague feeling that something is wrong with their marriage. He decides to go to Italy in Christmas with Moushumi.

4.4.6. 3 Expansion of Sub-plots

i. Ashoke’s conversation with fellow Bengali passenger who advises him to go abroad and see life there.

ii. Plastered Ashoke in bed waiting to get well.

iii. Ashima as an aspiring singer.
iv. Ashima slips her foot into Ashoke’s American made shoes when he comes to see her.

v. Ashima gets married with Ashoke in Bengali tradition.

vi. Ashima along with Ashoke flies to America and they live there.

vii. Ashima washes clothes in the washing store in New York, shrinks Ashoke’s sweater.

viii. Ashoke dreams about his horrible train accident and Ashima consols him.

ix. Ashima is unwilling to raise the child in foreign country.

x. Ashoke and kid Gogol’s visit to sea shore where Ashoke tells him to remember their journey made together.

xi. Moushumi and her parents meet Ashoke, Ashima, Gogol and Sonia in the house.

xii. Family visits to India in holidays and Gogol decides to become an architect on seeing Taj Mahal.

xiii. Ashima and Ashoke’s conversation in a garden in India where Ashima asks if Ashoke wants her to say ‘I Love You’ like Americans.

xiv. Ashima learning to drive.

xv. Ashima working as a librarian.

xvi. Ashima sharing her feeling with a co-worker.

xvii. Ashoke reveals to Gogol in the car before leaving for Ohio the incident of his train accident and importance of Nikolai Gogol in his life.

xviii. Gogol shaves his head in a saloon after his father’s death as an important part of Hindu ritual.

xix. Gogol breaks up with Maxine on the condolence day.

xx. Gogol, Sonia and Ashima’s visit to India to scatter Ashoke’s ashes into the holy river Ganga.

xxi. Gogol gets angry with Moushumi as she shares his secret behind his name in a party.

xxii. Ashima tells her co-librarian that she wants to leave for India.

xxiii. Gogol discovers Moushumi’s infidelity when she slips Dimitri’s name from her lips and gets separated for ever.
xxiv. Gogol tells Ashima about his break-up with Moushumi. Ashima blames herself for putting Gogol in this condition.

xxv. Gogol starts reading the book in the train and remembers his journey with his father to the sea shore.

4.4.6.3.1 Songs and Dances as a Technique of Expansion

In the movie Namesake there is no song and dance. Only at wedding night Muoshumi dances to a Bollywood tune “Yeh mera diwana pan hai” for just a minutes.

4.4.6.4 Condensation and Expansion of Characters

Ashima Ganguli- The wife of Ashoke Ganguli and the mother of Gogol and Sonia. It is through her that we can really come to understand the feelings of alienation, culture shock, and homesickness that many immigrants feel. Ashima is raised in Calcutta and flies to America after her marriage with Ashoke. She stays at Pemberton Road in Boston to raise her family. She misses her life back in Calcutta terribly and has trouble settling in her new American life. She has even managed to make a few American friends, through her job at the library. She is the female protagonist in the novel and in the film as well. Her character is well-developed in the film also.

Ashoke Ganguli- The husband of Ashima and the father of Gogol and Sonia, Ashoke earns his Doctorate from MIT and works as a Professor in a College in Boston area where his children grow up. It seems he has seriously taken the advice of a co-passenger to go aboard and see the world. He had a train accident as a young man. At that time he was reading a work by the Russian author Nikolai Gogol. The fluttering pages of the book in his hand drew the attention of the rescue party and he was saved. He believes that it was no god but Gogol who saved his life. So he names his son as Gogol after that author. He is the male protagonist in the film.
Gogol/ Nikhil Ganguli -- Gogol is the son of Ashima and Ashoke, named after the Russian author Nikolai Gogol. He changes his name to Nikhil the summer before starting college. He is just shy, of six feet tall, his body slender, his thick brown-black hair slightly in need of a cut. His face is lean, intelligent, suddenly handsome, the bones more prominent, the pale gold skin clean-shaven and clear. He works as an architect in New York. He has better chance of marrying a rich American girl but breaks up when he realizes his duty towards his family. He marries Moushumi and gets divorced in a couple of years.

Sonia Ganguli -- The little sister of Gogol and the daughter of Ashima and Ashoke. As a teenager, she fights with her parents about her hair style, parties, and pierced ears. She manages to remain close to her family, even as they struggle with their Bengali identity.

Maxine Ratliff-- Gogol's serious girlfriend. He meets her at a party and ends up moving into her parents' home in New York. Her forehead is high and smooth, her jawbones sloping and unusually long. Her eyes are greenish, the irises encased by thin rings of black. She dumped Gogol because she felt jealous of Gogol’s mother and sister as he was giving more to attention them after his father’s death. She is an important character in the novel and in the film as well.

Moushumi Mazoomdar—Gogol’s wife and the daughter of a Bengali friend. Moushumi is a restless, unsatisfied wife, and as the narrator tells us, "Sometimes she wondered if it was her horror of being married to someone she didn't love that had caused her, subconsciously, to shut herself off." (Ch.8:p.169). She had a boyfriend before marriage and after marriage also. She divorced Gogol when he finds she is cheating on him.

Maxine Ratliff-- Gogol's serious girlfriend. He meets her at a party and ends up moving into her parents' home in New York. "Her forehead is high and smooth, her jawbones sloping and unusually long. Her eyes are greenish, the irises encased by thin rings of black." She dumped Gogol because she felt jealous of Gogol’s mother and sister as he was giving more to attention them after his father’s death. She is major character in the novel and in the film as well.
Patty -- One of the nurses at the hospital when Gogol is born, who is quite friendly to Ashima. She does appear in the film.

Ashima’s mother -- She has a very small part to play in the novel and in the film as well. She is a minor character.

Ashima’s father -- He is an artist. He has a small part in the novel and in the film also. He passes away in the early part of the novel and that of the film also.

Ashima’s grandmother -- Practically, she doesn’t appear in the novel but in the film she has a few lines to speak. She blesses Ashima on her wedding and tells her not to forget them.

Rana- Ashima’s brother -- He has a small part to play in the novel and the film also. He informs them all about the news of death to Ashoke and Ashima in America.

Ghosh-- A fellow passenger in the train who inspires Ashoke to travel abroad and to see the world. He dies in the train accident while Ashoke survives.

Ben— Sonia’s boyfriend and eventual husband. He is half-Jewish and half-Chinese and an editor at the Boston Globe.

Maya and Dilip Nandi- A young married couple in Cambridge. They are Bengali friends. There is no particular scene relating to them in the film.

Dr. Ashley-- Ashima Ganguli's obstetrician who delivers the baby boy Gogol. He doesn’t exist in the film.

Dr. Gupta- A Mathematics postdoc from Dehradun, a bachelor in his fifties. Doesn’t appear in the film.

Mr. Wilcox – The compiler of hospital birth certificates. He appears in the the film for a scene.

Alan Montgomery- Landlord of Ashoke and a Harvard Sociology Professor. He doesn’t appear in the film.
**Judy Montgomery** – Wife of Alan Montgomery who lives above the Gangulis in Cambridge. She works for a women's health collective in Somerville a few days a week and dresses like a hippie. She doesn’t appear in the film.

**Amber and Clover**– Children of Alan and Judy Montgomery. Ashima once looked after Clover when Alan and Judy were out of home. They don’t appear in the film.

**Mr. Lawson** -- Gogol's junior-year English teacher, who appreciates Gogol, the Russian author. He assigns the class to read one of Gogol's short stories, ‘The Overcoat’. He is described as "a slight, wiry, shamelessly preppy man with a surprisingly deep voice, reddish blond hair, smallish but penetrating green eyes, horn-rimmed glasses"(Ch.4:p.88). He appears in the film.

**Colin**-- One of Gogol's high school friends, whose brother invites them to a college party at the university where Gogol's father teaches. Does not appear in the film.

**Jason and Marc** -- Gogol's high school friends. Two high schools are shown in the movie but it is not certain they are Jason and Marc.

**Kim**-- A girl with short, dark brown hair, curving in toward her cheeks and cut in a high fringe over her brows. Gogol meets her at a college party while he is a junior in high school and she is his first kiss. She doesn’t exist in the movie. But Gogol talked about a girl where he failed to kiss her.

**Brandon and Jonathan** – Gogol’s (Nikhil’s) room partner at Yale. They don’t appear in the movie.

**Ruth** – Gogol meets her in a train journey and starts dating her. She goes to study abroad at Oxford in England. Gogol gets separated when she returns from England. She is not in the film.

**Evan**—One of the draftsmen at work in Architect firm, with whom Gogol is friendly. He takes Gogol to a party where he meets Maxine. He is not in the film.
Gerald Ratliff-- The father of Maxine and the husband of Lydia. He is a "tall, good-looking man with luxuriant white hair, Maxine's pale green-grey eyes, thin rectangular glasses perched halfway down his nose." He appears in the film but barely has any dialogue. He is a minor character.

Lydia Ratliff--The mother of Maxine and the wife of Gerald. She is "tall and slender like her daughter, with straight iron-coloured hair cut Youthfully to frame her face." She appears in the film and has very small part in the film. She is a minor character.

Pamela- Lydia’s friend Pamela is a very minor character in the novel and film also. She appears in the novel and film for once where she tells Gogol that “she had a girl friend who went to India and came back thin as a rail…”.

Hank Ratliff -- Maxine's grandfather, whom Gogol meets at the Ratliff’s lake house in New Hampshire. He is a retired Professor of Classical Archaeology. He doesn’t appear in the film.

Edith Ratliff --Maxine's grandmother, whom Gogol meets at the Ratliff’s lake house in New Hampshire. She doesn’t appear in the film.

Mr. Davenport--The mortician who shows Gogol his father's body to identify. He is a "short, pleasant-looking man with a salt-and-pepper beard." Insead of Mr. Davenport in the film we see a lady doctor who shows Ashoke’s dead body to Gogol.

Shubir Mazoomdar--Father of Moushumi and father-in-law of Gogol. He has a very small part to play in the film. He doesn’t have any dialogue in the film.

Rina Mazoomdar—Mother of Moushumi and mother-in-law of Gogol. She has a very small part to play in the film as well. She utters a few words here and there in the film.

Astrid and Donald--Astrid is one of Moushumi's best friends from Brown, and is married to Donald, an artist. They're the sophisticated, artsy, cultured couple that introduces Moushumi to Graham. Moushumi envies Astrid and Donald's lifestyle which is full of art and culture, and her own marriage to Gogol compares
unfavourably to theirs. They are shown in the film in one scene only where they ask the reason why Gogol changed his name. They are minor characters.

**Graham** -- Graham is Moushumi's ex-fiancé whom she meets while both of them are working in Paris. Graham is about to marry Moushumi but things go sour when he complains about her relatives in India and they break up. He doesn’t exist in the film.

**Dimitri Desjardins** -- Moushumi meets Dimitri when she's a teenager and he's already at the ripe old age of twenty-seven. On their first date, Moushumi makes the mistake of inviting Dimitri to her prom. Later Moushumi finds him with another woman. After marriage, she comes across his phone number and calls him up. They begin an affair. But Gogol finds up her affair.

### 4.4.7 Themes in ‘The Namesake’- Novel and Film

**(a) Name and Identity**

i. The theme of name and identity is introduced at almost the beginning of Chapter 1, on page 2 immediately after introducing the protagonists, Ashima and Ashoke, when she calls out for her husband from the bathroom. She doesn't use his name when she calls for him, since "it's not the type of thing Bengali wives do." Their husbands' names are considered too intimate to be used. In the film, Ashima never uses Ashoke’s name to call him. Ashima has never uttered Ashoke's name in his presence. The reader is reminded of this fact as she signs his name on their Christmas cards. It creates a rift between Ashoke's name and his identity, at least his identity to his wife. Even after Ashoke dies, as Ashima explains to their friends what happened to him, she refuses to utter his name, "even in death, to utter her husband's name." She does not understand his identity as linked to his name. This theme of identity is retained by the film maker.

ii. In Chapter 2, the Bengali tradition of pet names, or daknam and "good" names, or **Bhalonam**, is explained to the birth certificate compiler. Only close family uses the pet name at home, while the "good" name is used in formal situations like school and work place. Ashima and Ashoke have to give their son a pet name as they wait for the "good" name supposed to be arriving from Ashima's
grandmother, but the letter from Calcutta never comes. This particular thing is well-shown in the film.

iii. The theme of name and identity is important in Chapter 3 also, when Gogol starts kindergarten. His parents intend for him to go by "Nikhil" at school and "Gogol" at home, but Gogol is confused and doesn't want a new name: As a child, he associates a new name with a new identity. This episode in the film is condensed to a where Gogol with a note from Mrs. Lapidus says “Due to your son’s preference, he will be known as Gogol in School”. Ashima tells Ashoke that they cannot do anything about this because in America children decide.

Comment: The difference in American culture and Indian culture is shown here. India the parents or the elder person in the family decides. But in America it is the children decide as in the case of Gogol who changes his name to Nikhil later on. By his fourteenth birthday, Gogol has come to hate his name and resents being asked about it. At the college party, Gogol is reluctant to introduce himself to Kim as "Gogol," so he says his name is Nikhil. It gives him the confidence to kiss her: In the film Gogol tells that a girl refused to kiss him because of his unusual name.

iv. The theme of name and identity emerges in Chapter 9 once again while Astrid, Donald, and the guests at the dinner party discuss what to name Astrid’s baby. Moushumi reveals to the guests casually that Nikhil was not always named Nikhil. This offends him because it feels like a betrayal of an intimate detail only she knew to people he doesn't like.

Comment: The theme of Name and Identity is exactly the same as in the film. It has been well captured by Mira Nair. The actor Kal Penn has brought the theme of name and identity crisis well in the film.

(b) Alienation

The theme of alienation, of being a stranger in a foreign land, is prominent throughout the novel. Throughout her pregnancy, Ashima was afraid about raising a child in "a country where she is related to no one, where she knows so
little, where life seems so tentative and spare." When Gogol is born, Ashima mourns the fact that her close family does not surround him. It means that his birth, "like most everything else in America, feels somehow haphazard, only half true." When she arrives home from the hospital, Ashima says to Ashoke in a moment of angst, "I don't want to raise Gogol alone in this country. It's not right. I want to go back."

**Comment**: This is exactly the same in the film.

Ashima feels alienated in the suburbs also. This alienation of being a foreigner is compared to "a sort of lifelong pregnancy," because it is "a perpetual wait, a constant burden, a continuous feeling out of sorts... something that elicits the same curiosity from strangers, the same combination of pity and respect"(Ch.3: pp. 49-50). Ashima’s sense of Alienation is shown through a scene where alone in a strange world she goes to wash their clothes to a washing machine store. It is very unusual for Indians to go to a shop meant for washing dirty clothes.

Gogol also feels alienated, especially when he realizes that "no one he knows in the world, in Russia or India or America or anywhere, shares his name. Not even the source of his namesake."

In Chapter 7, the theme of alienation is tied to Ashima’s loneliness. She is living alone in the house on Pemberton Road and she does not like it at all. She "feels too old to learn such a skill. She hates returning in the evenings to a dark, empty house, going to sleep on one side of the bed and waking up on another." Ashima feels alienated and alone after showering before the party. She "feels lonely suddenly, horribly, permanently alone, and briefly, turned away from the mirror, she sobs for her husband." She feels "both impatience and indifference for all the days she still must live." She does not feel motivated to be in Calcutta with the family she left over thirty years before, nor does she feel excited about being in the United States with her children and potential grandchildren. She just feels exhausted and overwhelmed without her husband.
Comment: In the Film, Ashima tells her co-worker librarian that “she understood why he left her alone. Because he was teaching her to live alone.” This theme of being alienated in a foreign land is released throughout the film.

(c) Relationships between Parents and Children

The theme of relationship between parents and children becomes prominent, as Gogol grows old enough to interact with his parents as a child. While Ashima is pregnant with Sonia, Gogol and Ashoke eat dinner alone together and Ashoke scolds Gogol for playing with his food. He says, "At your age I ate tin," to draw attention to how grateful Gogol should be for having the food to eat. The relationship between Ashima and Ashoke and their own parents is also mentioned when they find out that their parents have died. They learn about these deaths by phone calls.

As Ashima addresses Christmas cards in Chapter 7, she is sad that Sonia and Gogol did not come home to celebrate ‘Thanksgiving’ with her. Their need for independence is contrary to the need she felt at their age to be near her family. Gogol begins to feel tender toward his father after his death, when his attitude toward him while he was alive was generally impatient. As Gogol drives Ashoke's rental car to the rental office of his apartment building, he wonders if a man outside the building mistakes him for his father. The thought is comforting to him. He now understands the guilt and uselessness his parents had felt when their own parents had passed away across the world, in Calcutta.

Comment: The relationship between parents and children is prominent as a theme in the novel as well as in the film.

(d) United States vs. India

The tension between the way things are in the United States and the way things are in India is apparent. As the Ganguli children grow up as Americans, their parents give in to certain American traditions. For his fourteenth birthday, Gogol has two celebrations: one that is typically American and one that is typically Bengali.
The theme of the United States vs. India is apparent during the wedding between Moushumi and Gogol. Their parents plan the entire thing, inviting people neither of them has met and engaging in rituals neither of them understands. They don't have the type of intimate, personal wedding their American friends would have planned.

The difference between Bengali and American approaches to marriage is clear in Ashima's evaluation of Gogol's divorce from Moushumi. She thinks, "Fortunately they have not considered it their duty to stay married, as the Bengalis of Ashoke and Ashima's generation do." In her view, the pressure to settle for less than "their ideal of happiness" has given way to "American common sense." Surprisingly, Ashima is pleased with this outcome, as opposed to an unhappy but dutiful marriage for her son.

(e) Tension between Life and Death

Ashoke decides not to tell Gogol about his near-death experience because he realizes that Gogol is not able to understand it yet. This decision points to the tension between life and death: "Today, his son's birthday, is a day to honour life, not brushes with death. And so, for now, Ashoke decides to keep the explanation of his son's name to himself."

The tension between life and death is prominent in this chapter, especially as Gogol deals with the death of Ashoke, his father. He thinks about how "they were already drunk from the book party, lazily sipping their beers, their cold cups of jasmine tea. All that time, his father was in the hospital, already dead." As Gogol takes the train from Boston back to his life in New York, he thinks of the train accident his father had been a victim in so long ago.

Comment: This tension between life and death is realised in the film also. Gogol shaves his head in a saloon after his father’s death as an important part of Hindu ritual. Guilty ridden Gogol breaks up with Maxine on the condolence day.
4.4.8 Setting

Both the novel and film is set in modern India and Advanced America. The story of the novel begins in 1960’s and ends at the millennium. The movie begins at 1970’s ten years later from the book. So, that Gogol’s scenes could be present in contemporary America i.e. 2010’s. Most of The Namesake takes place in parts of New England. As the story opens, Ashoke Ganguli is a graduate student at the Massachusetts Institute of Technology (MIT) in Cambridge, Massachusetts. Ashoke and his wife Ashima live in a collegiate setting. Some action in the novel at later part takes place in Paris where Moushumi and Gogol spent some time with their friends.

44.9 Style

The book doesn't have a clear-cut narrative arc, it has surprisingly few conversations. Mostly, an omniscient narrator tells us about the thoughts and feelings of the characters, and the reader is gently swept along by Lahiri's lucid writing. And though this is a valid enough approach, it's a bit problematic that we rarely get to hear the protagonists speaking in their own voices - at some level they remain distanced from us. Gogol in particular: intellectually, we understand his confusion, the shifts in his feelings over time, and especially the effect his father's sudden death has on him, but we never completely get into his head. On the other hand, the novel is eloquent, subtle, slow, extensively detailed, slight humorous and emotions varying from moderate happiness to extreme grief but never more than happy. On the whole this is a gentle feel-good film, full of well-meaning characters, and one that could be accused of "playing safe" (there's almost nothing here that might make a viewer uncomfortable – it's hard to imagine anyone disliking this film). But it’s honest and uncontrived in a way that many feel good movies aren’t. One believes in these characters, their feelings for one another and their personal struggles, and this gives the film conviction where it might otherwise have turned into a compendium of NRI clichés. 26

All in all the movie is enthralling because of powerful performances from the lead cast and being brilliantly shot by Mira Nair. It’s fast and never tends to stop at any place for too long thereby taking care of the audience’s interest levels too. That said the book is a classic with its slow, narration and detail.

The book is for softer audiences who have the patience to go through each and every page and want detail. The viewer of the movie wants the complete story in under 100 minutes along with the dialogues, music, screenplay etc. coupled with a little silence.

The artistic craft & detail with which each scene is made resonates the essential spirit of the movie. There are so many occasions where the movie has added a little more than the book, like the garlands in the airport back in Calcutta, the shabbiness at the wedding, Ashoke’s hairstyle, the language, the accent of Ashima, the silent & sometimes silly romance between Ashoke & Ashima, the way Gogol plays with his mother’s sari when he’s young, Meera Maashi, and so on…… they add life to make the viewer stand up and feel the reality. 

4.4.10 Box Office Reception

The budget of the film is $9.5 million and its worldwide grossing is $20,138,836.

4.4.11 Reasons for Changes

The emphasis put by the film maker on one of the several themes quite different from one done by the author. In this connection while talking about her book in an interview by Anhoni Patel, Jhumpa Lahiri emphasises the fact that “names are important. They are what make us who we are in both a literal and profound way. They are how the world sees you and how you see yourself in the world. I was named by one of my aunts and I am grateful that she gave me a powerful, unique, appellative; my name means ‘something which is not possible’ in Hindi.

27 Vempati, Kalyan Ram. The Namesake vs The Namesake. 20 April 2010
However, it was a difficult name to have growing up in this country around non-Indians who neither knew its meaning nor knew how to properly pronounce it”.28 Though this problem of identity has also been addressed to by Mira Nair, it seems that she puts equal, if not more, emphasis on the theme of movement and crossings. In an interview with Pervaiz Alam, Mira Nair reveals, "It's a film about movement and crossings of suitcases, of bridges, of rivers, of trams in one country and of subways in another. It's about all these movements that either connect us or separate us…“ 29

Earlier in this interview she explains, “I see The Namesake as a universal tale of millions of us who've left one home for another. It's also a very personal film for me, because it was inspired by grief after losing a parent in another country that was not our home, and that is what the centre of this dramatic story of The Namesake is…”(Ibid.).

There are also certain aspects of Bengali – rather Indian – culture and customs on which the Director wants to highlight before an international audience. For example, the important function of Rice ceremony has been described by the author in just seven lines (p.63). But Mira Nair devotes precious one minute and twenty-five seconds to capture this elaborate ceremony.

Another example which overtly shows her intention of taking across Indian culture and customs is the scene showing Gogol completely shaving his head as a mark of reverence to his dead father. It is important to note here that this particular incident is not there in the book and the Director had to invent it for the movie. When she is asked by Paul Fischer about the problem of binging across “cinematically and make it create a sense that the audience knows what this culture is about yet have to do so very quickly. I mean, for example, the scene where he shaves his head is not necessarily an easy scene for Westerners to appreciate but in the book it’s much more specifically detailed….“ she replies

28 Nair, Mira. Interview by Anhoni Patel. ‘The Namesake – what makes us who we are.’

29 http://www.iefilm.eu/204.html
that “… he doesn’t shave his head in the book” … and continues, “He remembers himself as a young boy laughing at his bald father who shaves his head in his bathroom after his father died. We invented that for the story. Because sometimes the book is very interior in its expression of emotion and despair and whatever. It’s very internal. And a movie is about taking the audience on a journey as well and I thought, and Sooni came up with this idea, my writer, to have him shave his head and I came up with the idea, which often happens when you are living in two or three worlds, like him going to a barber shop to get his head shaved where the barber has rap music and for him it’s a statement of the bald head and for Gogol it’s atonement for his father’s death. But neither knows. Obviously the barber will not know what that means, what he’s doing except from rocking to a song while he’s doing it. And I love that kind of world, that see-saw of Jacinda Barrett’s character leaving the house weeping and the family hugging her and assuming that she’s weeping because they all miss Ashoke. These kinds of misunderstandings that make our lives work, you know, is a realm I was also interested in showing and exploring but I thought Gogol would be spurred to actually take that stand and shave his head. Because it shows me in shorthand his regret and his, you know, what can I say, his atonement.”

There are also certain other aspects of typical Bengali culture which could be called an authentic representation as well as an integral part of the vast variety of Indian culture which, though not in the book, are added to the film, and can be termed as a part of the technique of ‘Expansion’ usually resorted to by film makers while adapting novels or short stories for making movies. Thus, Mira Nair makes strategic and effective use of Bengali folk music, Rabindra Sangeet, Nazrul Geeti, Baul and Baitali, and traditional Bengali lullabies.

Regarding the necessity of changes she had to make in the movie version Mira Nair admits, “Yes, we looked at the balancing act between the parents and their children, not just Gogol’s coming of age which is what the book is more about.”

Answering a question about the biggest challenge she had to face she says, “For me it was the ending of the film, to create a kind of buoyancy in the ending and not to have a film that ended many times. And to also end on a buoyancy that would make the audience feel like they should also pack a pillow and a blanket and go and see the world. Other than that this film wasn’t so much about struggle because I knew it so well from within. So really it was about exercising the purity of the adventure. (Ibid.)

Based on the data above it can be easily concluded that Mira Nair’s film The Namesake is a highly successful adaptation of Jhumpa Lahiri’s Pulitzer Prize winning novel The Namesake.

In an interview with Pervaiz Alam, when asked about the secret of her success Mira Nair is magnanimous enough to share her secrets with other filmmakers on what ticks at international level. I ask her; is it the 'white factor' as described by some filmmakers, meaning that films having white protagonists do well in the west. Richard Attenborough did it with Gandhi and Cry Freedom. Recently, Gurinder Chadda did it so unashamedly in her Bride and Prejudice.

"I completely disagree with that, and the success of The Namesake has proved this. It's a stunning commercial success. It made more money per screen than any American film out there at its opening. It has not been seen as a desi (Indian) film, although in the soul it's completely desi. But, there are no goras (white actors) in this film really to speak of. We are defeating that whole notion every day with every show of The Namesake," says Mira Nair.  

31 Nair, Mira. Interview by Rob Carnevale.“The Namesake-Mira Nair interview.” indielondon.co.uk.

32 Nair, Mira. Interview by Pervaiz Alam “Mira Nair Interview.” India-Eu Film Initiative
She believes audiences must be able to relate to cinema irrespective of its country of origin. "I think people come to the cinema to be transported to see themselves and to recognise themselves in characters and to feel things. It defeats the whole idea that you need a white character to take you through to the Dark Continent. I really don't subscribe to that notion, not at all," adds the director of The Namesake (Ibid.).

According to Mira Nair, most stories, if well told, have greater appeal. She is quick to plug her new film. "I see The Namesake as a universal tale of millions of us who've left one home for another. It's also a very personal film for me, because it was inspired by grief after losing a parent in another country that was not our home, and that is what the centre of this dramatic story of The Namesake is. But, uncannily, the roads that the Ganguly family travelled in The Namesake are almost exactly the roads I have travelled."(Ibid.).

Mira Nair argues that an immigrant in a foreign land is an immigrant irrespective of his or her background. I immediately calculate and realise there are hundreds of millions of immigrants in this world. That's a good formula to make films about immigrants. In her opinion, The Namesake is a perfect example of a good crossover film that transcends boundaries.

"Of course, I have a screenplay in front of me when I make a film. But, when it comes to shooting I try to do scenes with bare minimum dialogues. As we all know, cinema is a universal medium with a universal language.

I believe cinematic language does not need verbal language, sometimes. In fact, I feel we do not need to be verbal all the time. The way you walk, look into the eyes, make gestures, express through acting- these are the things that convey volumes of emotions. You'll notice that I have very few dialogues in my films. Actually, they (my films) are more visual than verbal. They are more emotional than lectures. People from various geographical backgrounds and cultures can relate to my films. Because, they can feel the emotions. They can follow the story without making an effort. I think that's the key."(Ibid.).
4.4.12 Concluding Remarks

To conclude, we can say that Jhumpa Lahiri’s *The Namesake* is well adapted by Mira Nair. It remained true to its source novel, in terms of plot, characters, themes and setting to a larger extent. In an interview with CNN.com Mira Nair says, “..I think films have to reach people and really grab them. That’s I hope to do when I make a film – to get under your skin and really make you think about something, and have a transporting time that takes you somewhere.” 33

The great thing about Mira Nair's work is that she has been able to portray a balance between art and populism through her cinema. She guarantees good box office results as well as great reviews.

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33 Nair, Mira. Interview: Film director Mira Nair” CNN.com. 10 July 2007