Abstract

Introduction

The history of motion pictures shows that literature and cinema are tied in a strong, or what seems to be, an unbreakable bond. Both have been regarded essentially as modes of expression. This great capacity of story-telling or narration by both these arts – literature and film – has, in fact, kept them inseparable. Since the advent of motion pictures (otherwise termed as ‘cinema’ or ‘films’ or ‘movies’) more than a century ago, filmmakers have borrowed extensively from literary sources such as novels, plays, histories, and biographies, translating words on a page to pictures on a screen (in the era of Silent Films) and eventually to pictures and sound in movie houses (in the form of Talkie Films). Cinema has always been involved, then, in what came to be called ‘Adaptation’, the transformation of printed works to another medium. That is, many great works of novels have been turned into great films which have won International awards like Oscar. In India also, particularly in Bollywood, quite a number of Indian novels have been made into great films. The present study is an attempt to study the art of adaptation through the techniques of condensations and expansions of four Indian novels into Hollywood and Bollywood films.

The Present Research

The research has been planned to study the application of the theory of adaptation such as ‘expansion’ and ‘condensation’. It is planned to take four Indo-Anglian novels which are made into Hollywood and Bollywood films. The novels and their corresponding films are:


**Data Collection**

Both the print and electronic media comprise the Primary data -- the printed novels as the print medium and their corresponding adapted films which are available in the form of DVDs as the electronic medium. The relevant data for analyses are chosen from these novels and films.

The secondary data are collected from the books on Film Theories and Film Adaptation. The relevant articles necessary for the analysis are also collected from the Journals, Periodicals, Magazines and other sources which are directly related to the issues concerned. The primary source (Library) for collecting data is the National Film Archive of India, Pune.

Another useful source for collecting data is the Internet. Different websites are also used for collecting relevant information.

**Aims of the Study**

i. To find out the points of departure between each of the four novels under study and the corresponding adapted film.

ii. To investigate the reasons for such departures made by the film makers while adapting the novels.

iii. To show the impact of such departures on the box office success or failure of the adapted films.

**Objectives of the Study**

The Objectives of the Study are:

i. To extend the horizon of Literature studies to Film studies.

ii. To drive home the point that Film Studies is as valuable as Literature Studies.

iii. To persuade the Curriculum Designers to include in the University curriculum Film Studies as Films can be treated as visual literature.

iv. To prove that the film maker needs to make certain departures in the forms of condensation and expansion in the adapted film as his goal is different from that of the novelist’s.
v. To establish two different sets of parameters for judging a novel and the adapted film as they are two different forms of art.

**Hypotheses**
The present research is based on the following hypotheses:

i. Film is Visual Literature, more so when it is an adaptation of a novel or any other genre of literature.

ii. The film-maker is somewhat bound to make certain departures from the novel (source material) because his goals are different from those of the novelist’s.

iii. Since the novelist works in the linguistic medium whereas the film-maker works in the audio-visual medium, the transfer of materials from one medium to another necessitates certain changes.

iv. ‘Adaptation Studies’ as a part of curriculum will promote our students’ active critical engagement taking them to another level of textuality.

v. ‘Adaptation Studies’ as a part of curriculum can also be fruitfully used by Second Language teachers to teach the Second Language learners the correct use of English in its proper context along with its correct paralinguistic features.

**Methodology and Techniques Used**
The methodology adopted in the study is based mainly on the theories and techniques presented by Morris Beja (1973) and Linda Seger (1992). Taking cue from these authors a micro-level analysis of each one of the four novels and its corresponding adapted film is made. Each novel is broken episode by episode and then the corresponding visual presentation is juxtaposed against such episodes. This show exactly where the film maker has resorted to either the technique of ‘Condensation’ or that of ‘Expansion’ in the visual presentation of the novel as a whole. A macro-level analysis is also made by comparing the overall rating of the book and the relative success of the adapted film at the box office.
The insights of other film theorists and analysts like Bluestone (1957), Brown (1947), Chatman (1980), Cohen (1979), Morrissette (1985), and others are also fruitfully used for such micro- and macro-level analyses.

Such analyses are made to point out whether the film-maker has resorted to the technique of ‘Condensation’ or that of ‘Expansion’ in the process of adaptation. Thus, the points of departure made by the film-maker have not only been marked but critical analyses of the constraints of such departures have also been made. This has also helped the researcher to assess the filmmaker’s usual claim of resorting to departures in order to achieve a greater commercial success at the Box Office. A critical comparison of the success or failure of the novel with the readers and that of the film at the Box Office forms the critical analysis of both the film and the adapted novel at the macro level.

**Organisation of the Thesis:** The present thesis has been divided into five chapters.

**The First Chapter** INTRODUCTION begins by talking about the relationship between literature and cinema in general, and novels and their adapted films in particular, and then points out the similarities and differences between these two distinct genres, and the typical problems faced by adaptors in the adaptation of literary works, especially novels, into films. This Chapter also gives a brief History of Film Adaptation after defining ‘Adaptation’ and talking about different types of adaptation. After that this Chapter talks about the present research mentioning the Rationale and Significance, Need, Aims, Objectives, Hypotheses, Methodology and Techniques, Data, Scope and Limitation of the present study.

**The Second Chapter** THEORETICAL FRAMEWORK presents the theoretical basis on which the present research is taken up. The chapter begins by making a brief survey of the adaptation theories from 1951 till date pointing out some radical departures from such traditional theories because of the influence of Post-Structural, Semio-Pragmatic, Inter-Semiotic theories in the field. The chapter closes after presenting the theories directly relevant for the present study.
The Third Chapter  HOLLYWOOD AND BOLLYWOOD talks about the conventions followed in Hollywood and Bollywood as far as adaptation is concerned. This chapter also points out the special features which go into making an adaptation which is typically Bollywood.

The Fourth Chapter  ANALYSES forms the crux of the present study. The detailed comparative analysis of each of the novels and its adapted film is made in five steps. The chapter also records the Findings of such analyses.

The Fifth Chapter  FINDINGS AND PEDAGOGICAL IMPLICATIONS is the concluding chapter of the present study. The chapter enumerates major findings of the present research. Then it states the pedagogical implications of the present study relevant to the Second Language situation of India. The chapter also suggests some new lines for further research and comes to an end after making some concluding remarks.

Major Findings: The analysis shows that in both the adapted Bollywood films the film-makers have made extensive use of expansion to make their respective films blockbusters. But our analysis says that only one film i.e. 3 Idiots got success and the other film i.e. 7 Khoon Maaf got less success. The reason may be that 3 Idiots managed to reach a larger mass than 7 Khoon Maaf. The audience preferred a laugh riot and a film full of life messages to a serious and murderous one.

From the analysis Hollywood films it is found that in the Slumdog Millionaire the film-makers have made extensive use of expansion to make the film do well at the box office. The screen-play writer has altered the story to make it commercially successful. The filmmakers and the novelist have agreed that the changes in the film made the film a box office hit than a mere straight adaptation would have been. On the other hand, The Namesake is a straight adaptation. The filmmakers are true to their source novel and used less expansion. Rather they have used condensation to fit the novel into a 120-minute film. The Namesake turned out to be a critically acclaimed film but it didn’t even come near the height of success that Slumdog Millionaire has reached.
The reason is that Slumdog Millionaire is made keeping the audience’s expectations and the commercial aspects film in mind. But The Namesake is made keeping the soul of the novel.

**Conclusion:**
The present study proves that:

**(i) Film as Visual Literature**
Based on the analyses and findings of the present study it can be said that adapted films based on literary works are visual literature. Both are forms of narrative. Films have tools and techniques peculiar to their forms of expression – the audio-visual form. Literature is a highly specialised linguistic exercise where the writer uses his literary tools like metaphor, imagery, etc. In the same manner, a filmmaker uses all his cinematic tools like camera, colour, light and shade, etc. for his narrative presentation. Nonetheless, it is also kind of literature – visual literature.

**(ii) Filmmakers’ Departures from the Novels**
The present study shows that the filmmakers are bound to make departures from the original literary works as their goals are different from that of the writers. The book is meant for highly literate people whereas films are meant for everyone – from highly literate to totally illiterate people.

**(iii) Changes Become Inevitable**
The present study also shows that changes from the original literary medium become necessary when transferring the literary material to the audio-visual medium.

**(iv) Adaptation Studies as a Part of Curriculum**
The present study proves that a lot of intellectual exercise go into making such a study. That is to say, it will help not only in developing the critical faculty of our students but it will also train them to interpret literature in different modes – print as well as visual.

**(v) Adaptation Studies for Second Language Learning**
The present study also proves that films not only show what to say but also how to say with its accurate paralinguistic features. This knowledge will definitely
help our students to master the use of the second language accurately and appropriately.

**Concluding Remarks**

As far as the academic value of ‘Adaptation Studies’ is concerned, it lies in the fact that it can teach the students not only ‘what’ elements can make hit films but ‘how’ to manipulate those elements to make hit films. It can also be used in the classroom as a source of second language teaching and learning if it is an English movie adapted from a work in English either by an Indian or by a foreigner. Thus, keeping in view the great advantage the Indian students are likely to have, it can be concluded here that ‘Adaptation Studies’ should form an integral part of Literature and Language Study curriculum in Indian Universities as soon as possible.