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*The Remains of the Day* (1989), the novel written by Kazuo Ishiguro and *The Remains of the Day* (1993) the film produced and directed by Ismail Merchant and James Ivory in the final analysis are two different texts. The question that has been posed in the thesis is not merely of fidelity of the cinematic text to the written text, but to highlight how the additions and deletions in the cinematic text contribute to constitute new meanings. The attempt has been to trace the thematic shift in the cinematic text vis-a-vis the source text, and also to trace the intertexuality that operates in the cinematic text.

We have proposed an inevitable multiple text scenario in the context of cinematic adaptation of literary texts. The visual representation of a verbal text does not only translate, transcreate and transforms the verbal text but also produces several gap texts and subtexts. These gap texts and subtexts arise out of the reader's, viewer's and the film director's interpretation based on their intertextuality and their *Narrativity*. The 'reader-viewer' text in such a situation will be an enriched text. This text will not only have the elements of both the 'source text' and the 'film text' but will also carry within itself the contradictions, the dissension, resulting out of the gaps and additions. In the light of the above argument, Kazuo Ishiguro's novel *The Remains Of the Day* will be henceforth inseparable from its film version and exist in a multiple text
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scenario. The novel will no more remain a solitary piece of creativity, it will always have its visual representation intruding its space. The novel so to say has traveled into the realm of open endedness where there is no closure. The cinematic adaptations will ensure that the novel grows beyond its covers. Stevens' visual rendition portrayed by Anthony Hopkins will remain incomplete without its verbal representation and vice versa. Stevens has metamorphosed whether in a reductive way or an expansive way is debatable but the cinematic adaptation has added to the existing discourse on Stevens. This discourse however will remain open ended with other reader-viewers, viewer-readers or other film directors adding to the discourse.

Kazuo Ishiguro however had a set of ideas, which he tried to convey through his novel. He says at one place:

I wished to set this book in a mythical landscape, which to a certain extent resembled that mythical version of England that is peddled in the nostalgia industry at the moment. This idea of England, this green, pleasant place of leafy lanes and grand country houses and butlers and tea on the lawn, cricket-this vision of England that actually does play a large role in the political imaginations of the people...I felt it was a perfectly reasonable mission on my part to set out to slightly redefine that mythical cozy England, to say that there is a shadowy side to it. In a way, I wanted to rewrite P.G.Wodehouse with a serious political dimension.1 (p.73)

Whether Merchant-Ivory-Jhabvala thought that this book could cater to the 'nostalgia industry' or it just fitted their genre of films which depicted 'cozy England' perfectly is anyone's guess. Kazuo Ishiguro created
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Stevens as a metaphorical vehicle with a dual function. Stevens metaphorically portrayed the struggle to deny the emotional side in an individual and also "the relationship ordinary people have to power". The film adaptation steers clear of the second metaphorical function of Stevens and foregrounds the first. The mythical and the metaphorical designs of the author are subsumed under the genre of Merchant-Ivory films and shall remain forever married to this genre till another filmmaker rewrites it.

Prof. Kapil Kapoor in his book *Canonical Texts Of Literary Criticism* says:

...at different times in the cultural history of a community, different modes may become the preferred modes-for example, the metaphor with the Elizabethans and the symbol with the Romantics.³

Prof. Kapoor also mentions the fluid text, multiple and polyvalent where a reader in the written tradition and auditor in an oral tradition-rebuilds, builds-in and reconstructs literary meanings. To further the same argument one may say that in the context of cinematic adaptation of literary texts, (which is the preferred mode in the present age) just as in the oral tradition there is a popular retelling or rather showing of narration and performance. The viewer who is both a reader and an auditor adds meanings to the enacted text, which generates multiple texts with scope for further meanings.
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Let us now in summation examine the meanings that emanate from the film text. Meticulous visual details in the cinematic text sketch a perfect butler portrait of Stevens. He measures the placement of goblets with a ruler, irons the newspaper page by page, takes a moment to attend to his dying father, touches him briefly and returns immediately to work, all such details successfully capture the essence of a perfect butler. But then Stevens in the film only mourns the loss of Miss Kenton and forgets to admit the mistakes he made in his life. In the novel he says:

You see I trusted. I trusted in his lordship's wisdom. All those years I served him, I trusted I was doing something worthwhile. I can't even say I made my own mistakes. Really one has to ask oneself — what dignity is there in that? (p.43)

Stevens rejects self-criticism and hence escapes atonement in the film and is shown trapped forever in Darlington Hall. Stevens' odyssey in the novel is both personal and political but in the film it is strictly personal. The novel operates at two levels, at one level it is the story of a butler trying to find answers for himself caught in the transition of two eras, both equally confusing i.e. before and after the World War II. The political comments or diatribes against Colonialism by a character called Mr. Harry Smith are missing in the film. As if to echo Stevens' sentiments in the novel, "It is not my place to be curious about such matters," Stevens steers clear of the political debate in the film, which forms the central conflict of the novel.
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The film is a joint account of Miss Kenton and Stevens, contrary to Stevens’ lone voice in the novel. Stevens’ new employer in the film is one Mr. Lewis, an American Senator who was present at the 1936 conference and had called Lord Darlington an ‘amateur’ not fit to be meddling in political affairs of Europe. In the novel Stevens’ new employer is one Mr. Farraday who had no role in the conference and had never met Lord Darlington. A deliberate change or collapsing of identities in the film version inevitably hints at an American bias. In the film Stevens’ acquaintance Mr. Benn becomes Miss Kenton’s suitor and eventually the husband but in the novel Miss Kenton’s husband has no such identity. By making such a change the film is no doubt being crafted more as a love story than as a loss of the British heritage or political hegemony of Britain over Europe.

The subtle assaults on Colonialism so prevalent in the novel do not get foregrounded in the film version. Stevens’ tragedy unfolds in the novel against the backdrop of Lord Darlington’s tragic fall, the demise of the glory of Darlington Hall and the passing of an era, but the film is only about Stevens. Stevens atones for his mistakes by making a confession at the end of the novel but in the film the mood remains dark, somber and unrelenting without a Catharsis. Stevens at the end of the film remains trapped in his veneer of emotional dearth, tortured by his unexpressed love and loss of Miss Kenton. Stevens clings to his role of a loyal butler whose dignity requires him to have no emotions. Stevens saw
his father in that role and emulated him. His lone aspiration to be a dignified butler in life however claustrophobic is now synonymous with his identity. Darlington Hall is a major part of his identity but leaving it will be the end of his existence. The film like the novel however manages to convey the pathos of Stevens' predicament. Stevens is enmeshed in his past, however abhorrent and the 'remains of his days' will be spent in the light of the knowledge that his past was a failure and his present and future which emanates from that past will push him towards an inevitable denouement. His life offers him no choices and escape is impossible. His journey of self-revelation dies with a flicker. Stevens continues in a time warp continuum without any hope of redemption.

The actors who eventually essay out the role scripted for them in the screenplay constitute further layers of meaning with their acting prowess. Stevens played by Anthony Hopkins is a picture of repression if not regret. Miss Kenton played by Emma Thompson is more vibrant and vivacious than the Miss Kenton of the novel and hence heightens the contrast displayed by Hopkins' formality and stiffness. Their acting also brings out the latent sexual tension of the novel in vivid colours. Christopher Reeves who plays the new American employer is righteous, a man of the future, a saviour of the glorified past, all rolled into one. He is a new stereotype of an American in Europe who means well. James Fox in the role of Lord Darlington appears a benign misled appeaser but is a far cry from his portrait in the novel. Lord Darlington appears
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apologetic and the force of his convictions does not get conveyed. He looks ineffectual and the viewer is convinced that he is wrong even before he himself realises it. Both Lord Darlington and Stevens in the film seem to have an awareness of the falsity of their beliefs. This is brought out in their hesitant interaction in Scene-32 of the film. This is in sharp contrast to the novel where both Stevens and Lord Darlington are oblivious of their false consciousness and suffer no major dilemma.

The novel presupposes a certain knowledge of British history surrounding the Second World War, about Winston Churchill being a staunch defender of Colonialism and the British Prime Minister Chamberlain being the supporter of appeasement in Europe and belief in Hitler's Christianity. All these facts are perhaps essential for the understanding of the novel since they are directly or indirectly mentioned, but in order to circumvent this the film merely deals with shadowy characters as politicians and they seem to have no bearing with the real historical context of the film.

Just as the elaborated geographical details of the novel are casually ignored similarly the politics of the day, its repercussions, its significance is used for functional purposes and not for complexities of meaning. In the novel Stevens' evaluation of his own personal history is inseparable from the evaluation of his master's role in the events of global history and at the same time the events of global history is
submerged within Stevens’ self-discovery. There are many thematic and non-thematic levels where the transference of the novel to the film creates a gap. Let us try and analyse these areas:

**Characterisation**

This operates mainly at two levels, one at the level of conceptualisation of the characters in the screenplay and two at the level of the actors’ enactment. For example in the film Stevens comes through as a reserved and repressed butler and we do not get a glimpse of his self-deprecatory style of speaking. His amusing thoughts on bantering get deleted and thus dialogues remain cold and barren. In the novel the reader forever filters Stevens’ musings about himself, for example:

> But life being what it is, how can ordinary people truly be expected to have ‘strong opinions’ on all manner of things------. There is, after all, a real limit to how much ordinary people can learn and know, and to demand that each and every one them contribute ‘strong opinion’s to the great debates of the nation cannot, surely, be wise. It is, in any case, absurd that anyone should presume to define person’s ‘dignity’ in these terms. (p.194)

Stevens keeps fooling himself thus and in the film we fail to capture this continuous deception that Stevens’ is engaged in. Anthony Hopkins who was nominated for an Oscar for his role of Stevens quite effectively filled in the gaps. He uses voice inflexions, composure, a set of the jaw etc to convey the conflict and struggle of the character. Hopkins otherwise is known for his reserved, psychotic performances but in this film he beautifully conveys the longing and the loneliness in the last few scenes.
Miss Kenton whom we never meet in the novel has a vibrant role in the film. Her face behind a round window of the kitchen door etched in Stevens' consciousness haunts us throughout. Her brisk walk down the corridor shot in a series of dissolves heightens Stevens' loneliness. By fore-grounding the love affair in the film an affirmation of a woman character is made which is not present in the novel. Miss Kenton in the film is no more a shadow figure of the novel and not merely a part of Stevens' memory. She is a full-bodied flesh and blood character. Emma Thompson who played the role of Miss Kenton has a limited scope but swings with ease from being teasing, hurtful, insulting to being absolutely broken and hopeless. She displays a range of emotions not visualised in the novel. Emma Thompson also received an Oscar nomination for her performance. The screenplay and acting together constitute new meanings for the source text. Stevens has no vocabulary to express his need for Miss Kenton and of his feelings towards her upset him and he flees confused. Miss Kenton tries to draw him out with invectives, insinuations (most of which have been added) but has to withdraw in the end. Their nuanced acting conveys a greater intimacy between them than in the novel.

Lord Darlington undergoes a total metamorphosis in the film. He always has a dilemma but also the force of his convictions in the novel, however in the film while his convictions lack vigour his mistakes are justified. He comes through as naive and ineffective rather than being a victim of good
intentions going awry. He never has much to do and just floats in and out of the frame.

Mr. Lewis is an entirely new character in the film and has hardly any similarity with Mr. Farraday of the novel. He becomes in a way the spokesman for the 'auteur' (author of the film) in his avatar of a futuristic, righteous, politically smart American, a character not visualised entirely by Kazuo Ishiguro.

Peter Vaughan who enacts the role of Stevens' father makes it brilliantly touching. His ailing and failing attempts to maintain dignity after being demoted to an under-butler successfully conveys the inherent pathos.

The main protagonists also transform a scene causally mentioned in the novel into an emotionally charged scene. In the episode where Miss Kenton tries to pry a book from Stevens' hand, Anthony Hopkins flattens his hand giving an unexpected gesture of surrender and Emma Thompson with her nervous and yet aggressive gaze lends the scene with a sexual tension not envisioned in the novel.

Besides characterisation, attention to detail in the film is worth commenting upon, the way servants run the mansion, the protocol observed during dinners, under-butlers serving drinks to the mounted riders during the fox hunt or how characters occasionally moving about using secret doors and passages, all these together effectively evoke the ambience of the setting vividly.
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Narrative Style:

The novel is inhabited by a single narrator Stevens, the film has two or in some places even three. The novel is entirely made up of Stevens' reminiscences but in the film the narration alternates between Stevens and Miss Kenton. In the novel, every incident and every character inhabits Stevens' memory but in the film, Miss Kenton's memory gets equal footage. Both the narrators in the film remember each other in their letters written to each other, after thirty years. These letters very effectively act as entry points to respective flashbacks.

When they finally meet, it is the all seeing camera, the omniscient narrator substitutes for the narrator and narrates the present. In the novel, the past hurtles towards the present as Stevens's recounts his experiences in a diary like fashion. The sequence of his narration differs from the sequence of events as they take place. Events in the present prompts him to remember events in the distant past but he immediately reverts back to the recent past and then to the present. The reader of novel however has to be careful in piecing together the sequence.

In the film however the travelling back and forth in time is strictly between distant past and the present. The movement of the story is linear inspite of the two narrators. Stevens takes off from where Miss Kenton leaves and the omniscient narrator takes off from there. In the film many events are collapsed into one so as the achieve precision and
The two narrators along with the omniscient narrator provide multidimensional point of-view to the story contrary to the unidimensional view of Stevens in the novel. This strategy in story telling helps us to view Stevens from the outside and adds a delightful dimension to his characterisation from Miss Kenton’s eyes. At one place she mocks his mannerisms, “the way you pinch your nose when you put pepper on your food.” (TROTD-The Film)

The omniscient narrator technique employed in the end helps us to view the two protagonists in interaction with each other, from a distance. Moreover, this is where the auteur’s signature is felt palpably for the first time. It may be also termed as the directorial intervention or intrusion but this is where the film finally shifts from being a Transposition to a Commentary to use Geoffrey Wagner’s categories of cinematic adaptation. For Wagner a Commentary would be like a cinematic footnote to the source text, which shifts emphasis of the source text.

The omniscient narration chooses to capture the sadness, the loneliness and the entrapment of Stevens. Unlike the novel, Stevens is not
burdened with the revelation of his failure. He is acutely aware of his loss but doomed to live under the shadow of his mistakes. Perhaps this was meant to be the directorial interpretation of his atonement. A man who spends his whole life prizing his dignity and honour over everything else is saved the ignominy of encountering the truth, the truth that he has led a life of self-deception. This kind of an ending makes it possible for him to slid back into his old routine with an ease even if it is under a new employer with a new sensibility. The technical ending of the film conveys a genteel sadness when we see Stevens framed in the closed window looking out and the camera slowly zooming out till Darlington Hall becomes a dot in the lush green English countryside.

**Location/Sets.**

Stevens places great importance on the English landscape. His journey takes him through Salisbury, Mortimer's Pond, Dorset, Taunton, Somerset, Moscombe near Tavistok, Devon, Cornwall and ends at Weymouth seaside. He meticulously plans his route and every town he visits gets intricately associated with his memories. If Moscombe stands out in the memory of the readers being the place where Stevens' real identity that of a butler is exposed, Weymouth becomes synonymous with Stevens' self-realisation. However the film completely ignores these geographical details and we are merely told that Stevens is visiting Clevedon a town near the sea where Miss Kenton lives. The lush
landscapes of England mentioned in the novel get only seen briefly in the beginning and in the end of the film.

Stevens' analogies of the English landscape are indeed revealing but perhaps not transferable on film. He says:

I would say that it is the very lack of obvious drama or spectacle that sets the beauty of our land apart. What is pertinent is the calmness of that beauty, the sense of restraint. It is as though the land knows of its own beauty, of its own greatness, and feels no need to shout it. In comparison, the sort and sights offered in such places as Africa and America, though undoubtedly very exciting, would, I am sure, strike the objective viewer as inferior on account of their unseemly demonstrativeness (p.28).

These sentiments are an eloquent insight into Stevens' thoughts and opinions, which somehow get restricted on-screen and can be conveyed only through the character's acting skills and prowess. It is however pertinent to point out how Stevens moves closer towards self-realisation the further he goes away from the imposing structure of the Darlington Hall. His final place of resting and resolution seems to be that bench on the pier "where the light's have come on" (p.240).

Darlington Hall is almost a living entity in the novel, a unifying metaphor, a living witness to the past and present and future social values in an ever-changing but seemingly unbreakable continuum. In the novel Stevens views Darlington Hall as a place where great decisions about the nation were taken. He says:

To us then, the world was a wheel, revolving with these great houses at the hub, their mighty decisions emanating out to all else, rich and poor, who revolved around them (p.115).
Stevens by being associated with Darlington Hall presumes to be as important as the manor and the aura surrounding it. His public denial of knowing its previous owner is symptomatic of the change or the realisation he goes through during his journey.

This association in the novel is conveyed in the film through careful location hunting for Darlington Hall. The Darlington Hall we see in the film is an amalgamation of three or four different country houses. The recreation or visualisation of Darlington Hall in the film becomes as important as the visualisation of the main protagonist. The exteriors of the manor are shot at Dyrham Park, an 18th century architecture with sprawling lush greens and a winding road. Most of the interior shots are taken at PowderHam castle near Exeter which was the seat of the Courteneys, Earls of Devon for over 600 years. The library, the music room, the staircase the dining Hall were filmed at the same location. However it seems it was much more difficult to find locations for kitchen, and the servant's Hall, butler's pantry, scullery etc. These were filmed at Badminton House in Gloucestershire. It is significant that in order to capture the 1920's–30's Britain the amount of physical details that gets incorporated in the screenplay is entirely the filmmaker's contribution. It would be pertinent to point out how the segmented reality (filmed at various locations) acquires homogeneity through film editing. The film also adds to the novel by providing a stark contrast between the living quarters of the Lord and his servants.
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The film with its choice of location conveys the world of upstairs and backstairs. There is a convincing footage of the 'below stair' society of the Darlington Hall staff, with its own social hierarchy as important and as rigid as that of their masters above. We get a glimpse of the changed living conditions in the servants quarter in Stevens Senior's room. It has a tiny window, sloping ceilings which functions as a visual metaphor for the restricted personal and emotional life of Stevens, and his father.

There are many other visually captivating scenes, which captures the location to convey new meanings. An opening tracking shot that moves up a twisting driveway incorporates the viewer into Stevens' journey. The fox hunt, the cafeteria with music and dance at Clevedon, the Spartan look of Taylor's public house all contribute to the period look of the film. The elderly make-up of the two protagonists, which conveys the passage of years, is plausible and convincing. The fact that Stevens has spent most of his life as an observer is brought out by couple of scenes where he is shown watching his father or Miss Kenton in the grounds below.

Sound track

The soundtrack in the movie comprises of the background score, the voice over, the dialogues, and three songs. A short stretch of music composed by Richard Robbins (nominated for Oscar) plays repeatedly in the film conveying the repetitiveness of Stevens' life and the emotional
drama. The two songs in the film one German, sung by a German lady during the conference and the second one on the gramophone in the cafeteria contextualise, the emotions and the events in the novel. The third song plays briefly again on the gramophone. Stevens' is shown listening to a song on the gramophone, which not only reveals the hidden sentimental side in Stevens' character and his weakness for Miss Kenton but also evokes the bygone era. The two English songs in the film are slow sentimental songs, which heighten the romantic mood of the moment. Though there is no specific hint in the novel about Stevens' love for music, in the film however it adds to the character of Stevens who is otherwise stiff, cold and dreary. In the film this song is played on the gramophone while Stevens is shown entertaining Mr. Benn, Miss Kenton's future husband. He holds a cigar in his hand and is lost in the lyrics of the song. It is during this scene that he for the first time displayes his admiration for Miss Kenton. He lets down his guards and almost dreamily mentions how he could not do without her. Music in fact has been used cleverly as a prop to unmask Stevens' feelings for Miss Kenton.

The song, which plays in the cafeteria during the meeting of Stevens, and Miss Kenton, however extends the pathos of the event. The viewer who has been expecting and waiting for this moment almost wishes a romantic reunion in the backdrop of couples dancing. The song used as a background score in this scene, almost forces the viewer's to imagine a
romantic ending, the verbal exchange between the protagonists has the contrary effect. The viewers are almost as disappointed as Stevens with the outcome of the meeting. The music manages to achieve this contrast very effectively.

The German song in the film however performs yet another function. It buys time for Stevens to recover from the news of his father's death. Stevens’ shock and restraint is played almost in the silent mode without the aid of dialogues. The German song and its placement also indicates the two great events in Stevens’ life, the loss of his father and Lord Darlington's pact with Germany which is in a way the beginning of the end of Darlington Hall. The German song besides performing the symbolic function also is a cinematic punctuation, which provides momentum to the screenplay and without mulling too much over Stevens Senior's death it gets going with other events in the film.

Richard Robin's background score details are as follows.

1. Opening Titles, Darlington Hall
2. The Keyhole and the Chinaman
3. Tradition and order
4. The Conference Begins
5. Sei Mir Geigrusst- Franz Schubert
6. The Cooks in the Kitchen
7. Sir Geoffrey Wren and Stevens, Sr.
8. Loss and Separation
Background music adds emotion and rhythm to a film and usually not meant to be noticeable, it often provides a tone or an emotional attitude towards the story. It can be also used to foreshadow a change in mood or as a footnote to the scene on the screen. Richard Robbins uses a particular stretch of music repeatedly in this film both as a linking device and as a reminder to the viewer of the motifs and mood of the film. Robbins’ music for example perfectly matches the momentum of Stevens’ car as it transport him to Miss Kenton, adding a sense of urgency and conveying a feeling of time running inexorably onwards. In silent films the need for music was felt so acutely that a live orchestra always played during the screening of the film. The orchestra in sync with the scenes on the screen provided a musical punctuation and guided the viewer’s response. The soundscape of the film thus adds substantially to the constitution of meaning. Besides narration, sound is used extensively to hold the visuals together. Soundtrack in a film, usually comprises of the narration or dialogue, the music and the sound effects. Sound effects can be used both off-screen, (nature sounds, rain, birdcalls etc)
known as ambience sound or on-screen sounds, such as the sound of footsteps, click of a door, cutlery falling etc.

The background musical score sometimes defines the mood of the film to such an extent that its background score alone identifies the film. The theme music for the ‘James Bond’ films is so famous that playing that music in any other context prepares the viewers for a similar experience. The recent Hollywood film *Gladiator* which recreates the Roman civilization at its peak, has a background score which uses ambient sounds –like the sounds of swords clanging, chariots and horses racing, crowds cheering and applauding, so effectively that it unleashes an immediate emotion among the viewers. This soundtrack coupled with speed editing makes the viewer a participant in the spectacle. The soundtrack can be equally unobtrusive or be equally unobtrusive and sometimes uses ‘silence’ as an effective means to convey meaning. The background score, can have a subliminal effect on a viewer’s psyche.

Certain musical instruments can be designed to play musical notes, which can have a desired effect on the viewer – ranging from horror, anger, disgust to sorrow and happiness.

**Lighting, Camera, Editing etc.**

Technical aspects like lighting, camera movement, editing etc. can convey meaning on its own. Lighting not only creates mood but also very effectively portrays passage of time or simply the time frame. In *Gladiator*
(2001) for instance a brownish, golden coloured filter is used to evoke the golden hued ancient Roman civilization. All the films discussed in this theses *The Portrait of a Lady, Ghare-Baire, The Bostonians, and The Remains of the day* are period films which use lighting techniques to convey a 'period' feel and a sense of nostalgia. Along with lighting the quality of the film print or the raw stock used heightens the effect. The resultant film is either sepia tinted (the raw stock is chemically treated to achieve the desired look) or is bathed in blue or, golden light. A recent film *Traffic* (2001) experiments with three simultaneous narratives each with a different coloured look. The coloured effect used are blue, golden and white so as to portray three different moodscapes and three separate stories.

All possible shots that a camera can achieve right from tracking, close-ups, long shots, aerial and circular shots along with their sharp, soft or blurred focus constitutes meaning at different levels. In *The Remains of the Day* for instance, in the beginning and at the end of the film the camera uses a tracking and a aerial shot thus using the viewer as an omniscient narrator. The camera can thus provide multiple points-of-view and make the narrative interesting.

Editing holds the narrative together by providing it with a sequence. The placement of shots can transform meaning dramatically. Editing also controls the face of the narrative. For instance in *The Remains of the*
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_Day_, a collage of quick shots of servants preparing for the conference conveys hectic activity and a sense of urgency creeps into the narrative. The order in which shots are picked can induce feelings of mystery, intrigue and tension. The recurrence of a shot can increase tension and the nature of shots combined dictates the rhythm in a film. The cinematic medium with its technical vocabulary thus can add, subtract or constitute new meaning to a text. The way a director along with his team of editors, cameramen, costume and set designers, musicians, actors screenplay writers use the cinematic medium to transfer a written text is ultimately dependent on how the text has been interpreted. Two close cinematic renditions of the same text will inevitably differ. This difference will emanate one because it would be interpreted differently and two because film is a mode of representation which has the potential of a varied vocabulary, and varied tropes of visualisation.

The Merchant–Ivory team who made the cinematic version of the novel _The Remains of the Day_ are known for their cinematic adaptations of literary texts. They have almost perfected these adaptations as a genre in filmmaking. Ruth Prawer Jhabvala became a regular screenplay writer for these adaptations. They began their association on cinematic adaptation of literary texts with _The Europeans_ (1979) based on a novel by Henry James. It received no major critical acclaim and ruffled no literary feathers. _Heat and Dust_ (1981) was the next such venture and this time it was based on Jhabvala's novel. Merchant–Ivory–Jhabvala
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now became synonymous with such adaptations. *The Bostonians* another Henry James adaptation followed in 1984. It underplayed the Jamesian satire on the Boston Brahmins and avant-garde radicals, and recreated a love story in the backdrop of the early stages of the Suffragette movement. Jhabvala came up with a strong script and a minutely detailed period authenticity. This film was moderately successful and was followed by *A Room with a View* (1985) and the reputation of Merchant Ivory–Jhabvala was sealed. This film set during the Edwardian period, was a lush witty affair and won enormous acclaim and Academy Awards. It was praised for its beauty and fidelity to the text of Forster’s novel The Merchant-Ivory Jhabvala team went on to make two more films based on Forester novels *Maurice* (1987) and *Howards End* (1992). Both the films were praised and were noticed for their fidelity to the source text. The team however suddenly changed course here and adapted a Booker prize winning novel by Kazuo Ishiguro *The Remains of the Day* (1993).

Ivory subsequently turned away from literary adaptations. However he has made a comeback to a Jamesian adaptation of *Golden Bowl* (2001). In the interregnum they went on to make two films which were not based on novels, *Jefferson in Paris* (1995) and *Surviving Picasso* (1996), both the films failed to get critical favour. The team is now known for their feather dusted English drawing rooms and meticulously clipped English lawns.
Ruth Prawer Jhabvala the screenplay writer for all literary adaptation feels that “no film adaptation can be literal; it would be a travesty if it were so”. (Website- merchantivory.com). She feels every adaptation is attempted diagonally which is an attempt to transcribe the characters their relationships and the ambience of the verbal text. She maintains that the source book and the film adaptation could be two different entities, and fidelity is not a priority. In the light of the above statement, it is indeed evident that a film version of a literary text is just another version of the written text. It may be similar in texture, tenor and ambience but the nature of the mode of representation will always transform the written text during transference.

So a film adaptation can never really be a transposition (Geoffrey Wagner) but could be a commentary or an analogy or all put together since it borrows, intersects and transforms in Dudley Andrew’s terms. Cinematic Adaptations of literary texts have come to stay. It is gradually acquiring the status of a genre from an ancillary status. Novels are being written in a manner that they can be converted into screenplays for films. Michael Crichton a celebrity author has to his credit many successful film adaptations based on his novels, in the Hollywood film industry. The screenplay writers are now becoming the auteurs of the literary text and dictating the directorial interpretation in a film. Many novelists like Ruth Prawer Jhabvala and dramatists like Harold Pinter are switching their vocation to write screenplays of classics and prize-winning novels. These
screenplays are thus published as books and sometimes gain more popularity than the source text.

We have thus stepped into an era of texts generating more texts and increasingly the credibility of the ‘original’ text is eroding. The multiple text situation and different modes of representation in turn is forever challenging the concept of ‘reality and its representation’. Robert. B. Ray quotes Derrida in this context and says that the hierarchy or opposition of original and copy does not exist anymore and the film adaptation is not simply a faded imitation of a superior authentic original; in Derridean terms it is a citation grafted into a new context. Robert. B. Ray is of the view that far from destroying the literary source’s meaning ‘adaptation’ “disseminates” in a democratic manner. He quotes Walter Benjamin to support his contention:

One might generalise by saying: the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder or listener in his own particular situation, it reactivates the object reproduced.

Along with films, television and computers have steadily supplanted the book, and the tools of the modern age are not only reproducing books rapidly but also meeting the ‘beholder’ in ever changing new ‘situation’. The transaction between the word and image is constantly pushing the boundaries of a verbal text and the studies based on it. In this changed scenario a novel would be soon recognised for its film adaptation and television serials the discussion on fidelity will rest once for all.
In the study of film adaptations based on novels, we shall have to remember that fidelity to the source text is merely an area of compare and contrast. What needs evaluation is the process of transfer which involves the coding of a text in a new medium of representation (i.e. film) and its decoding by the reader-viewer. This kind of study is not merely aimed to establish the novel's supremacy over the film version or the impressionistic evaluation of the two texts. The two modes of representation discussed here, the novel and the film are two different signifying systems and hence the attempt has to be to identify how the novelistic elements are transferred or enunciated in the film text. Enunciated here means, the process that creates, releases and shapes the utterance, or (images in the film). The question of how novelistic elements find a corresponding equivalence in the cinematic medium has been debated since George Bluestone's work on adaptation. The focus now should be on how a cinematic adaptation of a literary text is received by the viewer. The present study on adaptation not only focuses on how the narrative elements of the novel have been retained or deleted in the cinematic medium but also how the directorial interpretation gets inscribed in the film.

A study of cinematic adaptation of literary texts also raises the issue of the effect of cinema's institutional mode of representation, its gradual evolution as a cinematic genre and finally the sociological motivations that are in operation. This kind of a study not only highlights the market
forces engaged in production of a dominant discourse but also charts the
trends and patterns of contemporary thought in the visual media as a
whole. Why a particular literary text gets adapted at a particular time is
also significant and demands a close study. The cinematic adaptation of
a literary text is also increasingly gaining importance as a pedagogical
tool to teach aural texts. The aural and visual modes of representation
have almost acquired a complimentary status in respect to each other.
Every popular text naturally is as if seeking a corollary in its film version
and hence providing a new impetus to the study of cinematic adaptation
of literary texts.
Notes


2 Ibid., p.74.


5 Ibid., p.45.

6 The word ‘Enunciated’ is borrowed from the linguistic term ‘enonce’ which means utterance.