Introduction

Narrative means anything that tells a story. This ‘anything’ includes novel, short story, drama, ballet, film, painting, history book, comic strip, gossip, newspaper et al. Thus, narrative can be found everywhere and its presence everywhere can be easily attributed to its being the oldest form of communication. Even in our own life span, a child is introduced into the “order of language” through narrative. Be it grandma’s tales or fairy tales, they are but a form of narrative. Every religion has also relied upon narrative mode of communication to spread the message of God and to teach ignorant masses how to live their lives in a way that is liked by God. Parables, fables and fairy tales are, perhaps, the earliest forms of narrative that every human being, who lives in a society, encounters. Since languages grew as the civilization grew, we can say that narratives also grew with the growth of civilization. If we look at the history of literature, early Greek narrative works such as Homer’s Iliad and Odyssey are the works about the exploits of great heroes. Since early days of English literature, narrative has been extensively used by the poets. Chaucer’s The Canterbury Tales and Spencer’s The Fairie Queen are famous examples.

Though the novel as a literary form emerged in the eighteenth century, the same cannot be said about narrative. English literature is replete with famous ballads. Thus, narrative is old and yet, at the same time, new because it has always been adjusted, reformed and restructured according to the needs of various creative minds. The latest use of narrative can be seen in film which is a product of technological advancement. John Manfred defines film as “a multimedial narrative form based on a physical record of sounds and moving pictures.” Film as a form of performing arts stands very near to drama, but a film is more than drama. Drama is a live performance of the artistes whereas film is recording of men and women in action which is shown in a cinema hall. A film can be shown for infinite times without any alteration- a claim that cannot be made be about drama. Moreover, the use of latest technology, especially towards the last decades of the twentieth century, has altogether changed the appearance and atmosphere of the films. The use of voice-over narration, titles about the setting and time of the story and narration
through camera and characters differentiate film from drama and establish it as a narrative form of creative art.

Before I start talking about the scope of film studies, I think it would be better to first establish film as a work of art. Over the years, it has been defined, redefined and its meanings have also changed. Raymond Williams opines that art is that “keyword” that helps in understanding the relation between culture and society. The way a civilization defines the word “art” speaks a lot about the culture and structure of that civilization. The meanings and scope of this term ‘art’ have always been changing in different times. In ancient times, it has been recognized as: History, Poetry, Comedy, Tragedy, Music, Dance and Astronomy. Each form of art was governed by its own rules and conventions, even each had its own muse. They were not merely certain acts of skill, rather “they were methods of approach to an understanding of the mysteries of existence” (Bell 3). By the thirteenth century, the term was redefined and History, Poetry, Comedy, and Tragedy constituted literature and philosophy. Dance was replaced by Geometry. Out of seven forms of art of ancient times, only Music and Astronomy remained untouched.

By the sixteenth century, the term ‘art’ was taken as a synonymous with ‘skill.’ Any work that demanded skill was considered to be a work of art. In the seventeenth century, the term was again redefined and it included such items as painting, sculpture, drawing, architecture which nowadays are placed under the category of Fine Arts. Owing to the development of natural sciences, which was previously a part of natural philosophy, Geometry and Astronomy were no longer considered as forms of art. In the later half of the eighteenth century and the first half of the nineteenth century emerged the Romantic concept of art which attributed some divine or god like status to the artists. They were given elevated status of ‘creators.’ Thus, a distinction between ‘artist’ and ‘artisan’ was made. The concept of ‘art’ that was cherished in the sixteenth century was badly refuted. The work of skill was attributed to artisans and the creative work of ‘imagination,’ in Coleridgian terms, was attributed to ‘artists.’ In the same century, another distinction between ‘artists’ and ‘artistes’ was also made. All performing arts were attributed to ‘artistes’ whereas arts like poetry, creative writing were given to ‘artists.’
With the development of science, the function of art was also redefined. In the later half of the nineteenth century, there emerged a movement named ‘art for art’s sake.’ Under its influence, art was no longer a medium to understand the mysteries of life and world, but became an end in itself. As art for art’s sake had already given importance to the expression of the artist’s/artiste’s inner emotions, feelings or self, in the twentieth century art per se accelerated the process of abstraction. The movement of Dada in 1920s also imitated this tendency of abstraction. But with the rapid growth of science and technology, this tendency started losing its hold over the minds of creative people. A new form of art emerged on the scene – the technological art. Music, photography and film became the latest obsessions of the creative minds.

The development of recording media was a significant invention. Photography, film and sound recording taken together have shifted completely our historical perspective. Thus, in the twentieth century, recording studios and latest technology also added new chapters to the ancient form of art – music, film and photography emerged as new forms of art. Despite this, some conservative people have always looked down upon film as merely a manifestation of popular art devoid of aesthetic grace generally associated with any art form. They think that film and photography do nothing but reproduce reality mechanically. Such a criticism is made perhaps because in painting an idea, conceived by an artist, is translated on a canvas with the help of brushes, colours and organic hands. This process is not as mechanical as it seems to be in the case of photography or filmmaking. It is interesting that the nature of film and photography as an art form can be understood while refuting such charges. Rudolf Arnheim believes that the way human eyes perceive an image is largely different from the way the eye of camera perceives an image and projects it on the screen. Human eyes always perceive three-dimensional figures and the stimulus is sent to the brain which also understands the image as a three-dimensional entity, whereas in a film three-dimensional objects are projected on a two-dimensional screen. Since cinema, unlike photography, is an art form of moving images, it adopts various techniques to create an illusion of reality. If in cinema any object is to be shown moving away from audience, its size would be shown gradually decreasing; and if any object is to be shown moving towards
audience, its size would be shown gradually increasing. If two trains are to be shown moving in opposite directions, one train shall be moving from bottom to top of the screen and the other train would be moving from top to bottom of the screen. It is from the motion of objects on the two-dimensional screen that a viewer would infer the movement of objects in the three-dimensional world. Gerald Mast uses the same concept of projection in his defence of film as an art form but little differently. According to him, the projections on screen do not seem to be flat the way a painting on the canvas is. First, paint in itself is a “hard, physical material that refracts the light” (Mast 331) but screen seems to absorb the light and colour and does not refract it. Second, painting shows still images on the canvas whereas cinema shows successive images in motions where movement of the images is perceived as explained earlier. “The projection of successive images does not convert three-dimensional nature into a two-dimensional pattern, but changes three-dimensional nature into a different three-dimensional system using two-dimensional symbols”(Mast 332). Thus, defamiliarizing the reality, projections reiterate the fact that film is a different form of art. In defence of film as an independent art Rudolf Arnheim says, “in order that the film artist may create a work of art it is important that he consciously stresses the peculiarities of his medium” (Arnheim 316). Painting should never be compared with sculpture; drama should never be compared with novel. It is distinctive nature of every medium that makes it unique. So is the case of films. Though, film resembles novel, drama, music and painting in many ways, its peculiar features differentiate it from other forms of art. As a performing art, drama largely relies on the craft of language, film belongs to the realm of animated images; if painting using forms and colours operates in space and poetry operates in time, film is a form of art that operates in both time and space. If images and movements of actors make a film operate in space, music and songs make it run in time; if novel or short story narrates a story, so does a film.

The close and direct relation of film with the reality also establishes it as an art form. Film not only represents reality, rather reproduces it on screen. Whatever is shown on screen is not merely an illusion of reality but a real photographic reproduction of it which is pregnant with some peculiar connotations that are given by either camera or the director. The maker of the film controls the material to be
shown on the screen. He so controls the intensity and quality of light, action within
the shot, the setting, the colours, the objects, the details of décor that the whole
world presented in a film ceases to be merely a mechanical reproduction of the real
world but gains the status of a world created by the filmmaker’s imagination. It not
only captures but also reproduces reality and viewers are made to move in a virtual
world. One should never forget that whatever is shot with camera is given
connotations either through montage or mise-en-scène. Editing helps in constructing
montage and long shots help in creating mise-en-scène. Thus, by defamiliarizing the
familiar (and recorded) reality of the outside world on the screen, film becomes a
work of art. Richard maintains a position “for formal and aesthetic discourse, film
matters for its artistic merits” (Dyer 2). Auteur theory also made the case for taking
films as an object of art with its own artistic and aesthetic values. Though auteur
theory intended to assign authorship to films, it allowed speaking volumes on artistic
worth of films as well. “This made the case for taking film seriously by seeking to
show that a film could be just as profound, beautiful, or important as any other kind
of art” (Dyer 3). It was a movement that concentrated on “assuming that one
individual … producer, director, writer … ought to control almost all aspects of
filming so that that individual’s personal vision can be created” (Bordwell 335-36).
Auteurism took its form in 1960 but film critics had been studying films as a work
of art of an individual. Film critics and reviewers have used the principles of
authorship to argue for the artistic respectability of cinema.

Studying film can be easily justified in the post-modernist world. Thanks
to semiotics and cultural studies, every thing that exists can be studied. Where
semiotics has widened the scope of ‘text’, cultural studies not merely studies or
‘interprets’ the text of film but also studies its relation with the audience “from there
to mapping discursive, economic, and regulatory context within which the two come
together” (Turner 193).

The study of films has always fascinated qualified trained academicians,
film critics and amateur cinema lovers, but film studies became formalized after the
emergence of cultural studies in 1950s and 1960s in the West. Though, both, cultural
studies and film studies study popular forms of culture, film studies tend to largely
study one individual text, dwells on how meaning is produced, how reality is
presented and other theoretical issues or paradigms that are employed to study literature. Though the study of film techniques is also a part of the study, it always remains a part and never constitutes the whole of the business. Film studies as a discipline heavily banked upon other areas such as Semiotics, Structuralism, Psychoanalysis, Marxism, Feminism, Post-Structuralism, Deconstruction, Queer Theory and most recently on Cultural Studies; whereas cultural studies “despite its galloping institutionalization” (Turner 193) persistently refuses to label it as a discipline.

Under the influence of Structuralism, the study of narrative got new boom; otherwise the study of narrative was not a new phenomenon for the students of literature. In the present thesis, my endeavour shall be to study how narrative changes when a novel is adapted into a film. Since both the forms of art are governed by their respective creative conventions and are distinctly different in nature, during the process of adaptation, certain changes at the level of temporal and spatial arrangement of events, levels and modes of narration are inevitable. In order to endorse this hypothesis, I have decided to work on two films entitled *The Householder* and *Heat And Dust* made by Merchant Ivory Productions. Both the films are based on novels, with the same titles, written by Ruth Prawer Jhabvala. The common link between novels and film versions is Jhabvala herself as she has written screenplays for both the films. Since the creative mind behind the novels and the films happens to be the same, this gives me a convincing reason to concentrate on these two works of Jhabvala. Moreover, while working on these two novels and films, I shall be working on four texts- two novels and two films. As Jhabvala is the screenplay writer for both the films, it shall allow me to touch upon certain fundamental issues of adaptation as well. Though Jhabvala has written screenplays for other films based on literary works of some other writers, but it shall be more interesting to observe how Jhabvala adapts her own narratives in a different medium.

Ruth Prawer Jhabvala was born on May 7, 1927 in the German city of Cologne to a Polish-Jewish lawyer Marcus Prawer and Leonora Cohn Prawer. She wrote her first stories in German. In 1939, Ruth Prawer Jhabvala and her family left for England to escape Nazi Germany. It is only when the family migrated to
England in 1939, the 12-year-old girl weaned off to a new language. Ruth Prawer stayed in England from 1939-1951 until she got married to a young Parsi architect. During her stay in England, she attained a degree of an M.A. and wrote an M.A. thesis on ‘The Short Story in England, 1700-1750.’ In retrospect she sees this period, during which time she studied many of the great European classics and acquired the tools of her trade as an author. In 1951, 24-year-old Ruth Prawer left for India to marry Cyrus Jhabvala. To quote Gooneratne, “the first stage of Ruth Jhabvala’s experience of India” is described by her in terms of ‘excitement’, ‘rapture’ and ‘love’.” She gave birth to three daughters and published four novels *To Whom She Will* (1955), *The Nature of Passion* (1956), *Esmond in India* (1957) and *The Householder* (1960). The theme of loneliness and isolation that runs through ‘A Birthday Party,’ published in her first collection of short stories, *Like birds Like Fishes* remained untouched until six years after her departure from England, when she wrote her first novel of expatriation, *Esmond in India*.

From the position of an outsider, Jhabvala has critically examined Indian society, especially middle-class people, their customs, their behaviour, their morality as they tend to make profit from increasing urbanization and industrialization. At the same time, Jhabvala also explores European expatriates in India. Haydn Moore Williams opines that the novels written by Ruth P. Jhabvala are the novels of social behaviour which specifically explore such institutions as marriage, romantic love, love for money and power, snobbery etc. though she never steps outside to explore the ideology, yet the ideological conflict behind the confrontation of father and child, men and women, husbands and wives, mothers and sons in Indian society can be felt. If in *The Nature of Passion* and *Get Ready for Battle* the tradition of undivided family constitutes the cultural matrix, Sarla Devi in *Get Ready for Battle* and Sudhir in *A Backward Place* represent the *sanyasi* stage in Hindu way of life. Jhabvala never pronounces her judgement for and against Indian ideologies or ways of life, she leaves it to her readers to decide. Though she is fond of using quotations from Hindu scriptures yet the difference between the East and the West is never concealed. She does not draw parallels between her work and Indian epics and *Puranas*. Both *The Nature of Passion* and *Get Ready for Battle* are taken from the Gita and *The Householder* refers to four stages of Hindu life and the title of *To
Whom She Will comes from *Panchtantra*. But the titles are intended to be ironical. Jhabvala gives her signature ironic touch while portraying Lala Narayan Dass Verma or Lala Ji in *The Nature of Passion*. He is a corrupt, powerful and an “oddly attractive” (Moore 167) villain. He has come from Punjab and is determined to do anything for his family, whatever the cost may be. Because he loves his family, he has allowed his son, Viddi and daughter, Nimmi to rebel against him. He owes his success in business to his links with politicians and corruption that he has been indulging in. When the evidence of how he has bribed certain officials to obtain government contract is being scrutinised, it is only his son, Chandra, educated in England and a civil servant, who can possibly save him. The comic novel ends in the fashion a comedy should end. Lala Ji manages to go scot-free as his son destroys the evidences. Jhabvala makes her ironic statement that crime and corruption prevail and thrive in India. Even the scrupulous son, Chandra also succumbed to emotional pressure his father exerts on him. His Western education and values of dedication and honesty that he was supposed to have imbibed from there finally betray him in the testing time.

Jhabvala maintains this ironic twist while portraying Prem in *The Householder*. In this novel, she does not discuss Indian business family and politicians, but social institution of marriage through an ordinary householder, Prem. Since this novel is included in my thesis, I shall discuss it later in detail. An interesting feature of *The Householder* and *Heat and Dust* is Indian spirituality which generally fascinates most of the Europeans. Jhabvala is quite critical of Indian spirituality and looks at it with cynicism. The conflict between materialism and spirituality constitutes the hub of another novel, *Get Ready for Battle*. The title of the novel alludes to the battle of Mahabharata and teachings of the *Gita* when Lord Krishna helps Arjuna to overcome his qualm about raising arms against his cousins and other elder members of the family. The female protagonist of the novel, Sarla Devi, under the influence of the *Gita* and Mahatma Gandhi, serves the poor and needy. She has to give up her charity as her husband is an unscrupulous materialist. Her marital conflict is inherited by her son, Vishnu, who is pulled constantly by his mother's idealism and father's materialism.
Charmazel Dudt discusses four of Jhabvala’s novels and shows how her views of India changed over the course of her writing. To quote Dudt, her journey is a journey “from illusionary myth to dusty reality” (Dudt 200). Jhabvala herself has made her creative vision clear in an interview. To quote her—

My books may appear objective, but really I think they are the opposite: for I describe the Indian scene not for its own sake but for mine... My work can never claim to be a balanced or authoritative view of India but is only one individual European’s attempt to compound the puzzling process of living in it (34).

When she first visited India, she wrote about India and Indians. Amrita, the central character of the novel Amrita, is the new woman who “clashes directly with the old world.” She wants to work at the Radio station and is in love with Hari. Her mother wants her to marry someone in her circle of pseudo-Europeans and Hari belongs to a simple, boisterous Punjabi family. In 1958, seven years after her marriage, Jhabvala became interested in East-West theme. Each character in Esmond in India is led to destruction by his/her dream. Ram Nath, who used to be the centre of attraction at Cambridge long ago, has almost renounced the comforts of his paternal house. He has sacrificed his career as a lawyer just to see the emergence of new India. His wife is not able to understand the cause for which he has subjected himself to a prison. Har Dayal presents a sharp contrast to Ram Nath. He is a politician-litterateur who claims to work for public cause, yet he is more interested in holding meetings, getting himself photographed and loves to be surrounded by adoration from his family and friends. In 1959, Jhabvala went to England and saw every body eating and in clothes— a sight quite contrary to what she had experienced earlier in India. Thus in her novels Heat and Dust and Travellers, she is interested in those who seek spirituality and enlightenment in India. To her, the country seems to be insurmountable and travellers don’t reach anywhere. Some characters like Raymond are prevented by their background to become one with India. This aspect has been touched upon in Heat and Dust through the character of Chidananda, who was in search of spiritual peace in India, but who, owing to his non-Indian background, fails to be assimilated into India.
Gooneratne opines that it is a theme that, given her personal history of displacement, naturally transforms India into a fictional land of the spirit in which her protagonists try to feel at home and only rarely succeed. It has overflowed from her fiction into her works for the cinema, and the scripts she has written for two films, *Roseland* (1977) and *The Europeans* (1979), explore the theme of expatriation and alienation in American settings. She largely concentrates on human behaviour in her earlier novels and places her characters in the Indian setting she was well acquainted with. In her later works, with a better understanding of Indian subjects and of the life itself, she is giving wider canvas to her literary writings. Like a critical outsider, she is overtly critical of hypocrisy and inconsistency in her writings. Her characters become “the author’s representatives in the fictional world” (Gooneratne 23). Krishna Sen in *To Whom She Will*, Sudhir Benerjee in *A Backward Place*, Ram Nath in *Esmond in India*, Raymond in *A New Dominion* and Natasha in *In Search of Love* are good examples. Gooneratne places Jhabvala along with Chaucer, Moliere, Alexander Pope, Voltaire, Jonathan Swift, Boccaccio, Shakespeare, de Maupassant, V.S. Naipaul, Anton Chekhov for her profuse understanding and satiric dissection of characters and through them of human nature. Her novels depict how Indians are perceived by the Western and vice-versa which gives novels an ironic and satiric tone. The moment of cultural difference becomes the moment of creative utterance in her case and she goes on to explore various possibilities in inter-personal relationships in the context of cultural disparity.

Critics have also tried to see how Jhabvala’s interest in India changed as her experience and understanding of India and Indians grew. For almost ten years, Ruth Prawer Jhabvala was in love with India and India’s sensuous beauty that she saw around herself. In 1960, she had her first tour of Europe which played a vital role in determining her changed perspective about India. Some of the sources of her discontent are to be found in her fourth novel *Get Ready For Battle* (1962): the only novel to concentrate exclusively on the problem of poverty in India and exploitation of the poor by the corrupt, the wealthy and the hypocritical. She had taken up the issue of dishonesty and corruption in Indian business and political life, but in that novel, it is the dishonesty of Indian tycoons had appeared forthright. Her three
collections of short-stories Like Birds, Like Fishes (1962); An Experience of India (1968) and A Stronger Climate (1968) are premised on the same feeling of disillusionment with India. In her later novels, many European characters started emerging and also their dissatisfaction with India. She started believing that she herself, like other Europeans, is passing through different stages that every European passes through during his or her encounter with India. She explains these stages in Myself in India, an essay that introduced her third collection of stories, An Experience of India. To quote Jhabvala: “There is a cycle that Europeans- by Europeans I mean all Westerners, including Americans- tend to pass through. It goes like this: first stage, tremendous enthusiasm- everything Indian is marvellous; second stage, everything Indian not so marvellous; everything India abominable” (Gooneratne 7)

Eventually she felt the need of escaping this “abominable” land. These feelings are mirrored in the yearning for Europe that overtakes her Western characters in the three novels published during this period: A Backward Place (1965), A New Dominion (1972) and Heat And Dust (1975), for which she received the Booker Prize. “Etta, Judy, Clarissa and the Hochstadts are poised at different points on a turning wheel of emotional experience, and their respective fates” (Gooneratne 17). This antipathy can be felt in her novels where she always describes Indian landscape with such adjectives as “heat” and “dust”. This antipathy reaches a crescendo when these very adjectives provide her the title of her last novel in India. Soon after the publication of Heat and Dust in 1975, she left India forever to settle down in New York.

Before I start discussing Jhabvala’s career as a film writer, it would be worth while to mention Hilda David’s name. Here is one critic who concentrated on an aspect that other critics have failed to explore. Hilda discusses the changing moral codes pertaining to sexuality especially among the Indian writers and explores the conflict between morality and sexuality in Indian psyche. Hilda works on three books namely Heat and Dust, A New Dominion and Three Continents and observes man-woman relationship between lovers and husband and wife in premarital terms, extramarital terms and even explores homosexuality. As Indian writers writing in English were conditioned to a limited moral system. Jhabvala, besides other issues,
is also exploring sexuality in human mind. Jhabvala has presented the play of desire and deceit in human nature which is a universal phenomenon. The critic is not willing to give any political odour to sexual chemistry in Jhabvala’s novels, though she does present cross-cultural relationships, romance between the whites and the dark-skinned. The study explores issues like taboos related with nudity, man’s becoming barren of love and condemnation of sex due to influence of the West et al. *Heat and Dust* studies two heterosexual and extra marital relations: one between Olivia and the Nawab, and the second between the narrator and her landlord, Inder Lal. *A New Dominion* portrays intermingling of sexuality and spirituality. Three westerners come to India in search of spirituality and get involved with darker side of Indian mysticism-incest and sexual exploitation. The last novel written by Jhabvala entitled *Three Continents* has been very explicit in portraying lesbianism and homosexuality and relations between homosexual men and heterosexual women.


The above-mentioned oeuvre includes films on various subjects. There are films that portray American life; there are films that touch upon cross-cultural issues; few films are on the world of art itself and there are certain experimentations
with the form, narration and subject of the filmmaking. The recurrence of similar character and subjects in the film-scripts and fiction she worked on during this period indicates the nature and intensity of her preoccupations as a woman and as an artist. The figure of a Westerner woman seeking self-fulfilment emerges again and again in the characters of American novelist Lucia Lane in *Bombay Talkie*, Jenny in *The Guru*, and Lee, Margret and Evie in *A New Dominion*. It is again taken up with greater ironic complexity than before, in the characterization of the narrator in *Heat and Dust*.

In 1978, Ruth Prawer Jhabvala was awarded the Neil Gunn International Fellowship and in 1984 the British Film Institute and the Museum of Modern Art, New York jointly published a book devoted to the Merchant-Ivory-Jhabvala films. In February 1984 she received the liberal and “liberating” support for her writing of a MacArthur Foundation Fellowship. In December of the same year, she was awarded a Fellowship of London University College, Queen Mary College and London University’s honorary degree of doctor of Literature.

*Bombay Talkies* (1972) is a meta-film in the sense that it is a film on a film. *Bombay Talkies* is about Lucia Lane (Jennifer Kendal) who is in Bombay to research the Bollywood film scene for a book she is planning to write. She meets a producer played by none other than Ismail Merchant himself and falls in love with married hero, Vikram (Shashi Kapoor). The film is theoretically important for the student of films first, for its meta-film status; second, for the position given to viewers as the viewer is at once involved with what is happening on the screen and is aware of the medium; three, it touches issues of up-rooted human beings and cultural differences in human relationships.

*A Soldier’s Daughter Never Cries* (1998) is based on a novel by Kaylie Jones. This is a story of American expatriates living in Paris and is told from the point of view of the daughter, Channe. The father, Bill Wills, is an expatriate writer. The character of the father is based on Kaylie Jones’ father James Jones. Against the background of poker games and all night parties, children grow up attending a bilingual school. The film goes on to explore children’s relationship with their form obsessed French teacher and Channe’s friendship with an artistic but effeminate boy, Francis. Their friendship is broken as the sexual maturity overtakes Channe. Later,
when the family shifts to America, she discusses boys, girls and her sexual experiences with her ailing father, but he fails to guide her spirits.

*Shakespeare Wallah* (1965) is about a couple who are also actor-managers of a troupe visiting post-colonial India. Their daughter falls in love with an Indian actor who is also flirting with an Indian actress. The couple is worried for their daughter as they cannot see any future for their daughter in India. This is a film of unexpected juxtapositions and cultural conflict and changing values in art. The film also shares an interesting relation with *Shakespeare’s* texts because if *Shakespearian* text casts light on film, film also casts unexpected light on *Shakespearian* text.

*The Guru* (1969) is also another film that goes beyond geographical and cultural boundaries. This time the British come to India for enlightenment and inspiration. This film is also seen as reverse of *Shakespeare Wallah*. A young English pop star named Tom Pickle (Michael York) goes to India to learn Sitar - a situation parallel to George Harrison’s learning sitar from Pt. Ravi Shankar. He is unable to develop humility and complete surrender that Indian music demands. Finally, he goes back to England with an English girl he meets on his travels.

*Roseland* (1977) is completely an American film in the sense that it portrays American life and its problems. The film is based on three stories - *The Waltz*, *The Hustle* and *The Peabody*. All the stories are located in New York and are based on the same theme of finding the right dance partner. *Hullaboo Over Georgie and Bonnie’s Pictures* is primarily a television film made for London Weekend Television. The film is about a collection of Indian legendary miniature painting locked up in a palace in Rajasthan. No body has seen the paintings but art lovers and fortune seekers congregate there. Bonnie (Aparna Sen) wants to make fortune and Lady Gee (Peggy Ashcroft) is determined to take them to a museum in America. The film has been highly acclaimed by critics and called as ‘Jamesian’ in technique.

Among three adaptations of Henry James’ novels, *The European* (1979) is the first; the other two being *The Bostonians* (1984) and *The Golden Bowl* (2000). *The European* is the story of an encounter between a family of New Englanders and their European relations. Jhabvala’s screenplay has been acclaimed for not betraying *Jamesian* wit and cultural sub-text. *The Bostonian* is also set in New England after the Civil War. In the background of women suffrage, Basil Ransom falls in love.
with Verena and wishes to marry her. Olive, who has adopted Verena as her protégée, and Ransom are competing for Verena’s affection. The film re-enacts that highly charged political atmosphere. Venessa Redgrave also got a nomination for Oscar for portraying Olive Chancellor extremely so well on the screen that eluded even James himself. *The Golden Bowl* is a tale of thwarted love and betrayal. An extravagant rich widower and his daughter found that their respective mates are entangled in a romantic intrigue of seduction.

*Jane Austen in Manhattan* (1980) traces a series of references as the film is based on a play written by Jane Austen during her childhood based on *Sir Charles Grandison*, a novel written by Samuel Richardson. When *A Room With A View* (1985) was released, it won the attention of the world as the film has succeeded in portraying the inner mood of the characters moving in Florentine countryside and well-appointed houses of Edwardian upper class. Ruth Prawer Jhabvala’s screenplay was considered to be one of the best literary adaptations so far. The story is about Lucy Honeychurch whose life changes ever since she visits Florence and meeting Miss Elanor Lavish and the Emersons there. After her emotional journey, she returns to her mother, brother and local vicar. She attempts to resume her normal life before her trip and agrees to marry Cecil Vyse.

*Quartet* (1981), based on an autobiographical novel by Jean Rhys, is a story of love quadrangle between young West Indian woman, Marya and her husband Stefan, a manipulative English art patron, Heidler and his painter wife Lois. The film is set in Golden Age of Paris. It portrays extravagant nightlife, café culture. Beneath this polished and fascinatingly seemingly beautiful life lies something sinister. The screenplay helps in portraying in the world true to the novel and distinctive in its own right. It paints a society that has lost its inhibitions and eventually its soul.

*The Remains of the Day* (1993) is set in the backdrop of world wars. The novel is about Steven, the perfect butler of Lord Darlington. His is shaken out of his unsentimental way of life by a feisty housekeeper Miss Kenton who is strong enough to change Steven’s myopic sense of commitment for his master. Stevens finds himself growing into a relationship along with his discovery that his master is becoming unwittingly a Nazi pawn. The film is based on a novel written by Kazuo
Ishiguro who won Booker Prize for this novel in 1989. The novel is narrated in the first person but Ruth Jhabvala’s adaptation transforms into a drama for which Jhabvala also got Oscar nomination as the adaptation preserves Steven’s interior landscape while expanding the socio-political world he lives in. James Ivory won Director’s Guild of America, Golden Globe and Oscar nomination for this work.

Continuing with their unsaid commitment to make films on books, Ruth Jhabvala and Ivory included another form of visual art in the realm of cinema by making a film on Picasso. The film was given the title of Surviving Picasso (1996)

Even before Picasso’s death, two women, who knew Picasso quite intimately and shared life with him, had narrated their personal and intimate incidents in book form. The book portrays Picasso as a man with imperial ego who made women his victim.

Merchant Ivory Productions has produced some films for which Ruth Jhabvala had not written the screenplay but are based on literature. For example, The Ballad of the Sad Café (1991) is based on a novella by Carson McCullers and The Deceiver (1988) is based on a novel by John Masters. Set in India in 1825, it depicts the exploits of William Savage who disguises himself to expose an Indian cult that used to murder travellers in name of the goddess Kali. Though the film was produced under the banner of Merchant Ivory, it was directed by Nicholas Meyer.

Merchant Ivory Productions achieved a new height of cinematic adaptation of verbal text when the company produced The Wild Party (1975) adapted from a narrative poem written by Joseph Moncure March. The film was directed by James Ivory and the screenplay was written by Walter Marks. Written in blank-verse, the poem is about a disastrous Greenwich village party. The poet fancied the idea of a musical-film. Mark’s brother talked to Ivory in this regard and the latter agreed to make a film. Taking Mark into confidence, Ivory made certain changes in the script, the musical ultimately was produced as drama with music. A dance number “The Herbert Hoover Drag” had been labelled as the first dark musical or the first musical noir.

Slaves Of New York (1989) is another film that portrays New York life through the character of Eleanor who is a fashion designer and finds herself trapped in her live-in relationship with her boy friend Stash. Tama Janowitz has based the
screenplay of this film on her sketchy short stories. The avant-garde world is present not only in the form of the film but also in the content. Split screen and the use of primary colours help in the portraying the artistic temperament of the characters.

Adventures of a Brown Man (1972), Street Musicians of Bombay (1995), Venice: Theme and Variation (1957) and The Sword and the Flute (1959) are major documentaries produced by Merchant Ivory Productions. Venice: Theme and Variation, directed by James Ivory, was made as his Master’s thesis at USC film school. The film is known for the portrayal of splendid and picturesque building along the canals which are mirrored in the undulating water below and use of music from Vivaldi, Gabrieli, Monteverdi and Chopin. While working on this film, James Ivory got another idea of making a film on Indian miniature paintings. Thus came The Sword and the Flute. The narration to the film is given by Saeed Jaffrey and music is given by Pt. Ravi Shankar and Ali Akbar Khan. The film traces the history of Indian miniature painting after Mughal invasion and studies the subject developing into two principal and distinct schools- the Mughal and the Rajput. It also discusses the subject of miniature paintings in these two schools.

Adventures of a Brown Man is based on Nirad C. Chaudhari. BBC television had commissioned them to do a film on him. Street Musicians of Bombay, directed by Richard Robbins, is about Bombay street performer. He got the idea of making a film on this subject on seeing from the window of Taj Mahal Hotel a leper couple performing on the road of Bombay.

In the present thesis, I shall be looking at how the narrative changes when a novel is adapted into a film. My reasons for restricting my self to two titles has been described earlier. In the first chapter, I shall state my theoretical position. After a brief summary of the development of narratology as a discipline, I shall discuss Gerard Genette’s school of narratology that I shall be falling back upon for my analysis. I shall describe all the different elements of narrative analysis propounded by Genette and shall also discuss different narratologists who have made their contribution either in the development of the school or redefined different levels of narrative analysis. I shall be studying narrative primarily at two levels- Story and Discourse which includes Narration and Fabula. These concepts shall be discussed in detail there. Since, different narratologists have classified the elements of
narrative analysis in their respective ways, I shall also make my position vis-à-vis these terms clear.

In the second chapter, I shall talk about relation between film language and film narration. Though all the tools propounded by Genette are sufficient for the analysis of a film narrative, yet film, being a different medium of expression, is governed by its own conventions of communication and narration. In this chapter I shall talk about the form of the film, the use of mise-en-scène, montage, cinematography, sound and editing in film narration. The third chapter shall be devoted to the issues pertaining to adaptation. In this chapter, I shall discuss how the critics had approached the adaptation of novels into film. This chapter shall also throw light on the way an adapted film should be studied.

The next two chapters shall be on the analysis of all the four texts- two novels and two films. My scheme of analysis will provide me the scheme of these two chapters. The first part of my analysis would be Story aspect and the second part would be Discourse. So, in the fourth chapter, I shall see temporal and spatial arrangement of events and their relocation and dislocation in the film narratives. I shall try to find out if there is any anachrony in the arrangement of events in the narratives of both the works of fiction and also the differences in the novel and the film. This will allow me to talk about sequence, causality, order, duration, frequency and various others issues. After discussing story-events, I shall talk about story-space.

In the fifth chapter, I propose to explore the second part of my study i.e. Discourse. The first part of discourse is the expression plane- the “how” contents of narrative. Discourse can have any mode of expression -- verbal, oral, still pictures, moving pictures. I shall study how the events are told, to whom they are told and from whose point of view they are told in both the works and in the both the forms of texts. As discourse establishes a link between a state or an event and the situation in which that state or event is evoked either linguistically or with the help of other sign systems, it implies there is a sender of the information and a receiver. So I shall concentrate on issues like focalization, types of focalizations, narration, types of narrators, levels of narration et al. In the next part under discourse, I shall also study elements of Fabula which would allow me to speak on characterization as well.
Based on the findings of this study, I would draw the conclusions about the convergences and divergences about the narrative in both fiction and film; and also about how the narrative changes during the process of adaptation.