

Chapter

2

The Power to Superintend Creativity: Patronage

2.1 Tale of One Eyed King

Once upon a time there ruled a wealthy king in an unknown kingdom. The king was physically impaired and had only one eye. As he aged, he wanted his portrait to be painted. He sent for painters who could conceivably draw his portrait. He also announced that the portrait he would like the best, the painter of it would be conferred with prize money and royal status. He probed painters to draw his portrait as beautiful as possible, as it was going to be a part of history. Out of fear and hesitation only three painters turned up and drew the king's portraits. One painter drew the portrait with no eye impairment. The other drew the portrait with the exact physical deformity the king had and the third painter drew only the side face of the king. The king liked the third painter's portrait the best which manipulated the fact letting no room for the king's deformity to be highlighted. Third painter was given the royal status with a handsome salary and was gifted with a lot of gold and jewelry.

The above folktale can exemplify that art is not always originally artistic but can also be manipulatively tactful to extract benefits. The benefits are mostly given by the people in power in exchange for their fulfillment of wishes. It creates a win-win situation and ultimately leads to situation of convenience where the benefiter gets loyalty from the benefitted. This sets a relationship of personal ties in exchange for favours. In a raw sense this can be called as patronage.

2.2 Patronage

The word 'patronage' represents an arrangement of affiliations and a systemic structure that was prominent not only during the history in early modern Europe but was also found during the late 1980s for the medium of television in India. The root words of patron are 'pater' (Middle English), 'patron' (French) and 'patranto' (Italian). These words denote the meaning 'to be superior' and the word patronage implicitly means the support extended by the superior and in return fetches protection and loyalty from the inferior. This arrangement had effects on social agility, cultural fabrication and political stability. The selected texts *Malgudi Days*, *Bharat Ek Khoj* and *Mr. Yogi* shall be analyzed from a theoretical perspective developed by Lefevere but the inquisition begins from the basic understanding of the word and also keeping in view the folk tale of one-eyed king. The chapter checks how patronage could have played a role in the transformational process for the recreation of the sample texts.

There are around one hundred sixty seven democratic countries in the world and they have their ways of functioning which are by and large for the benefit of public, at least supposedly. There have been significant amount of research done by critics and scholars on the significances and repercussions of patronage in a democratic set up giving ways to the understanding of citizenship, nation, development, polity and also office of politicians. It is not very rare that the closely inclined people of the rulers are appointed for holding positions that hold accountable the politicians for any wrongs or mishaps.

Literature and art per se are integral parts of culture and society. Surprisingly, checking the history, one comprehends that the idea of patronage even for arts existed within the larger context of social and political patronage. Most of the patronage happened to commission artworks not for arts for art per se but due to its potential to contribute to the magnificence of their portrayals and its use in power structures. The patrons sought works that would enable them to make a good show of their wealth or power or even both. Also, patronizing the artists could raise the ranks of the artists and give them a status where the art is valued popularly. The artists who got themselves patronized from powerful patrons acquired wealth and fame. Because of their power, patrons had a significant influence or control on the artists. As they were the payers to the artists, the patrons claimed rights to order the matter of a subject or even command on the style of an art piece. The Patrons could request the artists to create artworks in their admiration. On the other hand, patrons and artists could also control each other in the course of shared ideas and often the works were produced with partnership that had credit of both the patron and the artist.

2.3 History of Patronage

In the context of modern Europe, patronage meant the practice of allotting public sector posts which had a steady source of income, in exchange for political support. For instance in early sixteenth century Giorgio Trissino (1478- 1550), an Italian poet, who later became a politician, introduced an architect Andrea Palladio (1508-1580) to education and gave growth to his career. Likewise numerous artists functioned as patrons and promoted other lower cadre artists. Almost during the same period, Michelangelo Buonarroti (1475- 1564), the famous Italian sculptor, who worked with San Lorenzo church in Florence,

appointed his friends, relatives and neighbours to assist him in several tasks. Monarchs and popes were also in significant patrons of arts during the period of Renaissance. It was not the case that they had a lot of money to patronize the artists but they needed the best of artworks. They had to make a good show of the splendor of their courts and possessions so as to demonstrate their power to people and to other princes. They commissioned and constructed impressive palaces, churches and testaments. They bought expensive items such as jewelry, cutlery, tapestries and decorative armors and weapons. They embellished their garments with pearls, gems and embroidery. Nevertheless, they also decorated their houses with expensive their paintings, sculptures and manuscripts in bindings that were worth a show.

The greatest of Renaissance period patrons were the dukes of Burgundy, who governed regions such as Belgium, Luxembourg, Northern France and Netherlands. Two such dukes, Duke Philip, the Good (1419–1467) and Duke Charles, the Bold (1467–1477) gained popularity for their splendid courts and ceremonies. Numerous Masters of Arts and skilled craftsmen were in the service of the dukes, including the well-known painter Jan Van Eyck. These dukes also collected books and could assemble a fine crew of musicians. Several Holy Roman Emperors from the Habsburg dynasty were well-known patrons of the arts. Emperor Maximilian I (1493–1519) glorified his family through art. He commissioned a vast monument that could feature more than forty statues of his ancestors, including one of Julius Caesar. He also ordered the sculptors to craft hundred statues of Habsburg family saints. He also wrote works praising his deeds and made major artists to illustrate those works written by him. Moreover, he collected tapestries, jewelry, weapons and armors. He was one of the greatest patrons fond of armors and armor makers during his time.

In the early sixteenth century the Popes rose as very influential patrons of arts and the courts of Pope became chief centers of culture. One of the most ambitious Pope was Pope Julius II (1503–1513) who thought of restoring the lost grandeur of ancient Rome. He employed artists, architects and labourers to transform medieval Rome into a classical town. He ordered the men to rebuild entire sections creating broad avenues that shared borders with palaces. Pope Julius II's successor, Leo X (1513–1521) was a member of the Medici family. Pope Leo X was committed to restoring his family's power through arts and artistic projects. He commissioned the well-known sculptor, Michelangelo to build a giant marble facade for the church in Florence and also appointed painter Raphael to design his private dining room in the Vatican City. Popes also commissioned artworks not only for their personal use but they also used certain artworks as diplomatic gifts. Pope Leo X sent two painting by Raphael to the king of France.

Other important patrons of the Renaissance included the Kings of France, Naples, England, and Spain, also the dukes of Milan and the influential Medici and Este families. Noteworthy is that a deep rooted system of patronage for literature also developed in England during Renaissance. During the time booksellers used to pay very small amounts to the authors whom they published. Consequently, most of the writers who were not wealthy enough to publish had to seek for a patron to support them. The Fortunate ones found positions of employment as secretaries or librarians with noble patrons or with government. This led them to pursue their literary goals as a part of their job. Also, those writers who could not get an employment struggled hard by writing poems or other works on demand

from the wealthy. One dedicated their existing works to bigwigs in an anticipation of being rewarded either with money or with work. Monarchs of England predominantly Elizabeth I (1533 -1603) and James I (1603 - 1625) were frequently dedicated by writers in the hope of a reward. This way many a times met success. Edmund Spenser (1553- 1599) was awarded with a court pension for life after he dedicated his famous work *The Faerie Queene* (1590) to Elizabeth I. John Donne (1572 – 1631) was not so fortunate. He spent fourteen years in finding steady work. Donne because of his unsuitable marriage, as thought by the patrons, disapproved from his service. He sought work by writing poems to or for various wealthy people.

Another type of patronage in literature involved with that of the theater. As most authorities took an unreceptive stand towards plays including the professions of play writing and acting. Hence, acting companies had to struggle to survive. At the same time they had to approach influential and wealthy nobles or even the monarchs to support them with the activities related to staging of plays. Noble patrons and often Royals extended their financial assistance to actors and playwrights. Moreover, the acting companies were sought directly for providing entertainment at public occasions. The most suitable example of such a practice could be seen as the court masques in the early 1600s. Patronage as a system was one of the key influences on the production of literature during Renaissance in England. It had major impacts on the types and styles of literature that was produced making the authors to also consider the patrons. Moreover, these works were most likely to please or flatter the patrons involved in the production. This led to cut throat competitions among the writers. Hence, patronage as a pattern within society not only created avenues for profession of writing literature but also determined how and what would it take in being patronized.

The conventional way of looking at patronage as a system emphasizes on destabilizing the political effects and holding patronage responsible for oppositions and the conflicts in the early modern courts and governments. The hunger for patronage culminated into strife and animosity and gave rise to favouritism, nepotism and also corruption in the ruling class. This often led to toxic effects causing political instability. However, an imaginative and unorthodox perspective insists on the consideration of the effects of patronage that could be constructive because these patterns gave the early modern governments a powerful weapon called manipulation and control.

Monarchs and their ministers often used the personal connection of faithfulness as a result of patronage to make sure that their thought works are done according to their wishes. There emerged a close network of patrons-patronized. The ministers also assembled with such existing networks and used them to implement their plans. They disseminated patronage to political rivals and disorderly nobles to influence their obedience and also withheld it to penalize disobedience which led to patterns of that had reduced political contentions and conflicts. The allocation of patronage was thought to be a vital rationale for the survival of courts which was considered as meeting places for the nobles and monarchs. Any individual, if thought of having patronage, it was the court that he had to go where potential patrons would gather and would offer patronage, provided an agreement is done. The Vienna imperial court of Habsburg can be seen as a potential example for the range of patronage and opportunities it offered not available anywhere else in the empire. Hence, the courts were the centers for the consumption of artistic culture and also played a vital role to literary and

cultural production. Writers and intellectuals would approach courts hoping to get jobs and awards or for secured employments in the form of commissions and patronage. These individuals would also receive annual pensions giving them financial aid in return they would work on the terms of the patrons and that also gave them the space to pursue their own goals independently.

In the modern times and in the context of the US, patronage is also referred as ‘spoils system.’ According to this conception spoils system is a practice in which the political party that wins an election would reward its party workers and other supporters by appointing them on government positions and returning favours, with a close bond of faithfulness. This system incorporates political activities and selection of government employees that support the ruling party and also of removal of the employees from their offices if the party they support loses election. It also suggests that any modification in a party control of government would necessarily appoint new officials to higher positions that would have political responsibilities. Also at the same time this system makes the transfer of personnel as a routine activity vis-à-vis the political stability of parties.

The above overview, however, do not aim to provide an encyclopedia for the notion of patronage but to take over from this basic understanding of patronage to Lefevere’s concept of patronage, ultimately to juxtapose for the cases of the three selected texts to create a comprehensive yet critical appreciation of them with regards to wider and narrowed perceptions of patronage. It would add not only the clarity for the term patronage but would

enable to have an edge in using the theoretical tool of patronage in the analysis of the three chosen works.

2.4 Lefevere's Concept of Patronage

Patronage according to Andre Lefevere is something that has the power over a literary system by the people or organizations outside it. He argues that refractions are not created in vacuum but are generated in the service of power. So, patronage can be any kind of force that has the power to influence, encourage, destroy, manipulate or tamper a work of literature. According to him patrons can either be persons or groups. Hence patrons are either influential and powerful individuals; or they can be groups of people from royal courts, political parties, religious organizations, social classes, and publishers; or even the media houses per se. He explains that patronage outside the literary system is usually 'more interested in the ideology of literature than in its poetics,' whereas people within the literary system, such as critics, writers, academicians and translators are more concerned about the poetics. However, some inside the literary system themselves are representatives of patronage so it becomes tough to clearly demarcate a line between the two. Patronage comprises of three components: ideology, economy and status. Patronage, differentiated, can be defined when all the three components are prominently independent of each other, and patronage, undifferentiated, can be determined when all the three components are "all dispensed by one and the same patron" (Lefevere, 1992). During the latter, patrons primary focus is the attempt to preserve the stability of the social system as a whole.

According to Lefevere the three components within patronage are ideology, economy and status. The three components altogether create a win-win kind of a situation for the people within and outside the literary system. The works that diverge from the authority of patronage would experience difficulty in getting published through channels or might be reduced to low status works. Therefore the adapters would have to fulfill the requirements of patronage to get their works accepted in the target culture. These ideological, economical and status components within patronage are interrelated. They converge and diverge but still have a hand to hand relation. They may nullify the other component/s proving its own dominance, but cannot prove its absence.

2.5 Patronage of *Malgudi Days*, *Bharat Ek Khoj* and *Mr. Yogi*

Taking from the notion of Lefevere, patronage could have been extended from groups of people from courts, political parties, kings, ministers, social classes, religious organizations or media houses that aid the production of an art work. According to him, patronage plays a vital role in a translation. Since certain class and people actively involve in adaptation processes of the source texts, their interventions in terms of patronage play a significant role. So, the following can be viewed as the people and institutions involved in the patronage for the selected texts:

- Doordarshan, the only government public media house working directly under the ministry of Information and broadcasting remains a common patron for all the three works. Whereas, patrons for particular texts have been written below. The shows were broadcasted on this media channel.

Doordarshan is an institutional structure working under the Ministry of Information and Broadcasting , Government of India . In the period of the current study, Government of India was run by the Congress Party of India and so the TV adaptations were working within the constraint of the ideology of the ruling class.

Malgudi Days (1986-1988)

- R. K. Narayan, the author of the source text *Malgudi Days* (1943) and also the publisher in the name of Indian Thought Publications for the source text.
- T.S. Narsimhan, the producer of the target text *Malgudi Days* (1986), under the name of Padmarag International
- Shankar Nag, the director of the target text *Malgudi Days* (1986).

Bharat Ek Khoj (1988)

- Pandit Jawaharlal Nehru, the author of the source text who is considered as one of the most decorated politicians of independent India.
- Pandit Jawaharlal Nehru Memorial Fund, New Delhi, is a funding agency that republished the work in the year 1981. Original work was published in the year 1946 by Signet Press Calcutta.
- Shyam Benegal is the writer, director and producer of the target text under his own banner.

Mr. Yogi (1988)

- Madhu Rye, the author of the source text *Kimball Ravenswood* (1981).
- Ketan Mehta, the writer, director and producer of *Mr. Yogi* (1988)

2.6 Ideology

A French philosopher, A.L.C Destutt de Tracy (1754-1836) introduced the term ‘ideologie’ during the French revolution. He gave a short name to what he believed ‘science of ideas’, adapting from the epistemology of known critics and philosophers such as John Locke (1632-1704) and Etienne Bonnot de Condillac (1714-1780). To these philosophers all human knowledge was about knowledge of ideas. Tracy contends that ideology helps us understand the logical relations and ideas within society. The goal behind having such a term was to save people and also to serve them by reason and eradicating prejudice. In broader sense, ideology is fundamentally a system of meanings that help in defining and explaining the world and that derives value judgments about the same world. It shapes one’s actions, thoughts and interactions. Chiefly, ideology is interrelated to notions like belief system, worldview and values but it is way beyond than these terms. It refers to not only the beliefs about the world but also to the fundamentals through which a perception for the world is defined. It is not only about politics but has a more fundamental yet broader connotation.

Ideology is an unquestionably complicated term with different connotations depending on the context in which it is perceived. However; broadly there are different categories in which ideologies are defined such as cultural, religious, socio-political, epistemic, economic, media etc. Although, they are intertwined this project, however, limits to the political and socio-cultural ideologies in understanding the ideologies of the people involved in the television series.

The concept of ideology has been widely used as a research tool in the attempts to explain socio-political and class inequalities patterns in society which are guised as reasonable and appear to be normal. However, research on ideology of media texts has revolved around the debate between the researchers who claim that media promote the worldview of the powerful dominant ideology and the researchers who argue that mass media texts portray contradictory images than that of the dominant world view. However, while checking the ideology of media, texts and media players, one finds the underlying images of societies that form culture. So, while analyzing the media text the researcher is not interested in the things that happen on the surface of prominence but is focused on the forces and thoughts that shape the visibility not just of the text but also of the viewer.

In addition, politicians have long perceived mass media, may it be news or entertainment or both, as potential forms for the spreading of ideology. This is one of the main reasons why this project focuses on the media texts that appeared on the state sponsored television. Representations on television or even with other media platforms are very closely intertwined with the questions of political power and ideology because in the process of portraying something on media terrain there is huge room for other meanings associated that are subtle. As Stuart Hall (1982) suggests media has the power to signify events in a particular way. Then the intriguing questions are: What are the ideological patterns that are portrayed? Or how ideology plays a role in exogamous translations of works for television? These are the fundamental questions about ideology vis-à-vis the three chosen texts because this framework suggests that if Television as a media platform is popularly considered as a place where ideas are circulated as the truth then which are the facts that are dismissed,

marginalized, accepted, promoted or propagated through the content based on socio-political ideology. As a result the representations that are not closed ended, have an immense potential to create hegemonic values in the receivers. Hence, media platforms are such cultural sites where the ideologies of the powerful are circulated and often reinforced.

It is also quite significant to understand that even the selection of the literary texts for adaptation takes an ideological inclination with the source author or text content. Either, the source author and his content has an ideological convergence and ideological appeal with the recreators, or the source author and content do not threaten their socio-political ideological positions. Here, the ideological convergence of the source text patrons and target text patrons would be assessed. Also, this part of the chapter would focus on the ideologies of the people and technological bodies involved in the creation of an adaptation. This enables in understanding the way show the medium shapes the message. The historical context of Doordarshan television and the structures of the content on this medium not only could have affected people's beliefs but also about their utterances of the society around them and nation at large.

Doordarshan

As Doordarshan was the only broadcaster during the 1980s and also the fact it was working under the Ministry of Information and Broadcasting, it becomes important to understand the role of political players, so called patrons, in order to locate an understanding of the process of patronage and its impact on the media texts. 'Literature should not be allowed to get too far out of step with the other systems in a given society' Lefevere claims

about ideology. He asserts that ideology is a set of beliefs and ideals of patrons; to be one of the components for patronage. Like Althusser's idea of ideology to be a hegemonic control, Lefevere contends that, it is a way of manipulating interests relevant to the power structures in social and historical context. Ideology is the key idea in Lefevere's theory, which refers to the act of adapters willingly accepting and shaping their ideology imposed upon by patrons, this also testifies the theory of Stuart Hall (1982) that ideology penetrates as a result of the relation between power and dominance with its relevant practices. The patrons within a social system have their own ideology. If adapter's ideology is not in conflict with patrons', then it becomes a parameter for acceptability. Now such works created, keeping in view the ideology of the patron, are easier to be published and accepted in the target culture. The adapter also complies with the favourable sentiments, faiths and beliefs of the patrons. Hence ideology of the adapter and the patron plays a crucial role in the process of refracting an original text for target culture.

As Doordarshan was working under the Ministry of Information and Broadcasting they had their own set ideas about the broadcasts, which they claimed they cannot compromise with. A report in the year 1980 stated that: "in a hyper conservative society like India, which has rigid social and religious norms of behaviour, where the political consciousness has still not matured and where harsh economic conditions inhibit individual growth, there are bound to be serious limitations on the freedom of expression" (Ministry of Information and Broadcasting, 1980: 74). Uma Joshi writes in her book that the Ministry of Information and Broadcasting had set objectives for the channel of Doordarshan and they were: (1) To act as a catalyst for social change, (2) To promote national integration, (3) To

stimulate scientific temper in the mind of the people, (4) To disseminate the message of family planning as a means of population control and family welfare, (5) To provide essential information and knowledge in order to stimulate greater agricultural production, (6) To promote and help preserve environment and ecological balance, (7) To highlight the need for social and welfare measures including welfare of women, children and less privileged, (8) To promote interest of games and sports, and (9) To create value of appraisal of art and cultural heritage (Joshi,1999).

Unfortunately, when we refer to the adapted shows, we understand that there are discrepancies in the implementation many of Doordarshan's set objectives. Ironically, it portrayed contrasting images on TV from the objectives set for broadcasts on television. It could only bring out shows which were closer to the psyche of the upper class caste Hindi conversant classes of Indians, neglecting the heterogeneity of people in India. Instead of being a catalyst for social change Doordarshan ushered as medium of majoritarian knowledge and practices. Hence, it is important to understand the ideology of the communication medium that has an impact on literary pieces if assessed from the angle of refraction.

With the transfer of power from the colonial rulers it was always the congress party which ruled the nation with their elite leaders having strong ideological stands guided by the first Prime Minister Jawaharlal Nehru. They retained the name India but ran the government with ideals of socialism and secularism inspired by Gandhi. National consciousness also began as one of the earliest proponents. During the first two decades of independence, the

Indian government with Congress ruling party established various institutions like IIMs, IITs, Sahitya Akademi and others. The idea was to move into the idea of absorbing the past cultural inheritance and achieve unity in diversity with modern ideals of socialism, populism, progressivism and secularism. The party believed in cultural values and universal brotherhood. The thought of national consciousness and nation building also remained prevalent during the decades of 70s and 80s, a period which was thought to be period of quest for identity.

Like Althusser says that ideology is a practice that can be manifested through actions, the Indian government then was focused on creating India's identity in all aspects through their actions, including the efforts for national literature, indirectly through publicizing and glorifying the native authors. After the socio-political and economical upheavals, there emerged works of literature that talked about the idea of India's past (myth, heritage, traditions and beliefs) and the acceptance of modernity. So, the Ministry of Information and Broadcasting through Doordarshan tried to spread its ideology in some or the other ways.

Somehow the adaptations during 1980s constructed an image of a timeless society which has not forgotten its traditions and heritage but has also accepted the modernity and the advancements in the world. Also the 'metanarrative' of 'Indian nation' as the compromise between traditions and modernity, as thought by the ruling class, and the problematization of urban-rural dichotomy for India's identity can be clearly observed. 'During the decades of state monopoly over broadcasting, radio and television had always been harnessed to the service of the ruling party' (2008) states Nalin Mehta in his essay

“India talking Politics, Democracy and News Television.” An inference can be drawn that as Doordarshan must have had the power and monopoly on Indian TV broadcasts so the TV shows not only would have tried entertain masses but it would also have educated them about the Indian traditions, culture and history on TV in the ways thought by the state. Most of the TV series were literary adaptations.

***Malgudi Days* (1986-88)**

R. K. Narayan can be perceived as a patron for his own work which is a source text for the research. During 1986 or during those times the government in power was the Congress Party which had strong ideological views parallel to that of M.K. Gandhi and the author of *Malgudi Days*, R.K Narayan was a Gandhian himself. Also, Malgudi as a fictional town created by Narayan is trying to bridge the gap between tradition and modernity. It is neither a modern city nor a traditional village. The prominent socio-political ideology of Narayan as a Gandhian as well as a person who believes in modern advancement without forgetting the traditions, seems quite evident within his works. *Vendor Sweets* (1967) is about a traditionalist who follows the principles laid by Gandhi. Even out of numerous stories, stories such as *Lawley Road*, *Nitya*, *The Missing Mail*, *Engine Trouble* are the stories to name a few, that represent his traditionalist-modernist socio-cultural ideology.

The probable aim of this initiative would have been the idea to educate Indians about the idea of India its cultural heritage and traditional values along with a sense of advancements in the world and needless to say that the ruling party and Narayan’s ideologies

converged. This was quite evident in the close examination of the works which were adapted during that time and also in the eleven adapted stories of *Malgudi Days* for TV



Fig 2: A still from the episode 29 *Trial of the Green Blazer*, representing Gandhi

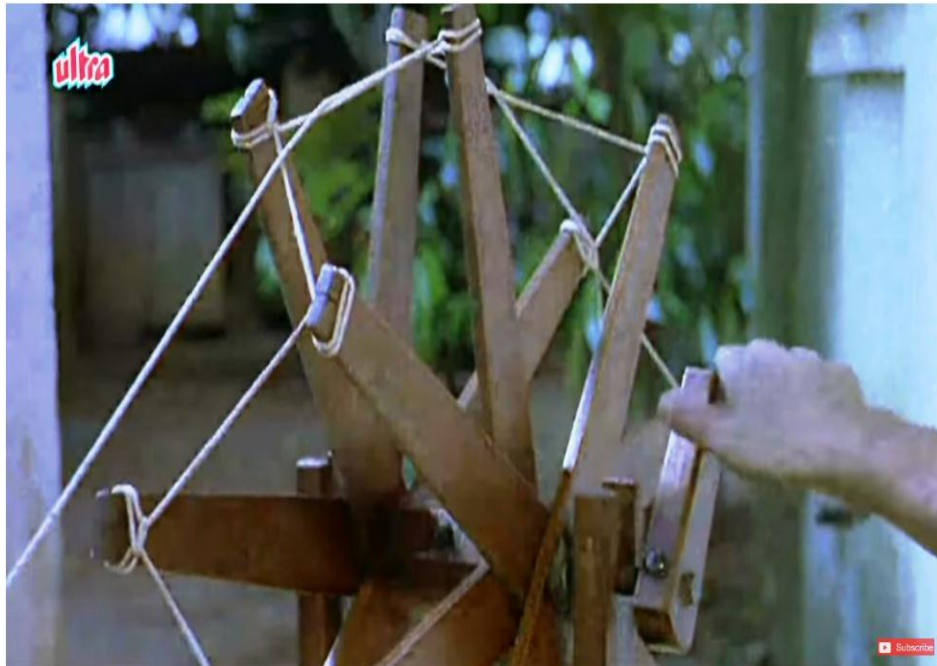


Fig. 3: A still from the episode 32 *Mithaiwala*, representing Gandhi



Fig.4: A still from episode 1 “The Hero” representing Gandhi



Fig. 5: A still from episode 15 “Iswaran”, representing Tradition and Modernity



Fig. 6: A still from episode 2 “Muni” representing Tradition and Modernity



Fig. 7: A still from episode 3 *The Missing Mail* representing Tradition and Modernity

The above figures suggest that the source text had the content that could represent the cultural and political ideologies of the not only R.K. Narayan but also of the Indian National Congress, the ruling party, under which the Doordarshan television was working. Indian National Congress had great pride in its veteran Gandhi and strongly promoted his ideals. On the other hand T.S. Narasimhan, the chief producer under the banner of Padam Rag International can be seen as a patron for the 1986-88 target text. Out of many producers, it was only him who could get rights from Narayan for the screen adaptations. He also produced a film *Banker Mara Gaya* (1983) adapted from Narayan's novel *The Financial Expert* (1952). The film garnered critical acclaim and won numerous awards. Narasimhan was a farsighted creative artist. One of his most ambitious projects was to establish the International Children's Complex when he was a member of the Children's Film Society of India. The then prime minister, Rajiv Gandhi laid foundation stone of the project, a joint project by UNESCO India and the Government of Karnataka in 1985. Their plan was not materialized as the land allotted to it ran into problems. Consequently, the project shifted to Hyderabad and became a permanent venue for international children's film festival. Narasimhan also established an editing studio in Bangalore. Also, it is noteworthy that the Children's Film Society India was founded by the Pandit Jawaharlal Nehru in 1955. Nehru's love for children is well-known and the society was formed with aim that cinema for children would encourage critical thinking, creativity and consideration about children and their sensitivities. The society has a legacy has to produce, exhibit and distribute films, animations, television series and documentaries for children. These creative works created a platform which would inform adults with the understanding of children's thoughts, feelings and sensibilities.

Narasimhan was closely inclined to children's films and also was an active member of CFSI. Two of his produced films *Edda Makkalu* and *Naavidde Eccharike*, got best children film awards by the Karnataka state government. He was closely associated with children's film movement. So, his inclination towards children's literature and his love for his native place can be evidently seen in the adapted TV series. In total twenty six episodes out of thirty nine, have children characters of significant importance in subtle ways. Even the selection of the stories can be viewed in this light as not all thirty stories from the collection the *Malgudi Days* (1943) were selected but only eleven out of those were selected along with *Swami and Friends*, *The Vendor of Sweets*, *Horse and the Two Goats* and *Lawley Road and Other Stories* which had important and significant children characters. Also, Shankar Nag, director of the television series was a popular figure in Kannada film industry. He was a film actor, writer, director and producer. He too was an active member in the children's film society India. One of his children's films *Swamy* (1986) won the best children's film national award in 1987.

From the collection of *Malgudi Days* the selected stories would have been the combined ideological requirements of Doordarshan and Padmarag TV International indirectly of the Congress party and T.S. Narasimhan respectively. The adaptation may have been defined to serve their purposes. The patrons here for the recreation of *Malgudi Days* on TV screen would have been Doordarshan and T.S. Narasimhan. It was from the year 1983 that Doordarshan invited producer-directors to start a massive project of initiating TV series for Indian audience which constituted people from elite to the ordinary as the government by then had already installed TV sets in every corner of the country. The patrons for *Malgudi*

Days were Doordarshan, the only broadcaster under the Broadcasting Ministry of the government of India, indirectly the Congress party. Also, Padmarag TV International, indirectly the producer T. S Narasimhan that contributed financially for the production of the TV series. These patrons according to Lefevere have controlling powers for the shaping of the recreated work for different target culture. Here the patronage remains differentiated as the Padmarag TV International was a Karnataka based production house and Doordarshan channel was operated through Delhi with the censorship of Broadcasting Ministry under Congress party. So the patrons, one from the southern part of India and another Doordarshan from the central northern part of India, came together for the process of refraction of *Malgudi Days*. In our relevance the Broadcasting Ministry lay behind the whole process of broadcasting of the content nationwide. Moreover, Padam Rag TV International, T. S. Narasimhan was a director turned producer who bought the rights from Narayan for the purpose of adapting his works. So for Shankar Nag, the director of this TV series had to meet requirements set by these two organizations as patronage had the power to encourage Shankar Nag to recreate such a work.

***Bharat Ek Khoj* (1988)**

The patron for the source text *Discovery of India* in a broader sense can be seen as the source author and a very influential personality then, Mr. Pandit Jawaharlal Nehru. It is quite significant that Nehru was one of the most powerful leaders of the Congress Party. Hence, it is vital to understand the ideology of the Congress party in order to understand the ideology of Nehru.

The Indian National Congress which was known as the Congress then, worked on the principles of socialism, liberalism, Gandhism, conservatism. These ideals form the intellectual tradition of the Congress thought. Before the year 1920 the political ideology of Congress was more influenced by Western philosophies than the Indian thought. In the early days Congress was influenced by liberal writers like Milton, Burke, J.S. Mill, Macaulay, Spencer and others. The literature of these writers and critics, became key factors in the development of political Congress ideology. Also, during the beginning of the twentieth century, the writings of the nationalists from Europe such as Voltaire, Rousseau, Robespierre, Garibaldi, Mazzini and other inspired the Congress ideology. Then with coming in of Gandhi to the Congress after 1920, came the influence of spiritual ideals of Tolstoy, Ruskin and Thoreau. After, especially later than 1927, came the encouragement of communism. In the year 1931, the Congress passed a resolution on Fundamental Rights, Labour, Economic and Social Programme and this was considered socialistic. Even though, the beginnings of the Congress ideology were shaped and moulded by Western inspirations, but it could touch the Indian masses only when it resonated with that of Indian Philosophy.

Among the other external factors that influenced the development of the ideology of Congress was the constitutional structure of Britain and their colonies. The following world events also played an important part in shaping the Congress ideology. The revolutions in France and America, the struggles in Italy and Ireland for national liberation always remained a source of boosting inspiration to Indian nationalists and made them learn the ideals of equality, liberty and fraternity.

Also, severe was the impact of Soviet revolution in 1917 which opened up socialistic ideas throughout the world. Nevertheless, the most vital part in the growth of Congress ideology was played by the psycho-political conditions in India and the policies of the government. Congress with the suggestions and under the leadership of Gandhi touched the emotions of the masses. Gandhi's ideals reached every nook and corner of the then seven lakh villages of India and enchanted the hearts of peasants, which constitute real India, as thought by Gandhi.

The alteration in the ideology of Congress with Gandhian morals was triggered by the disapproval of the constitutional reforms passed in 1919, Rowlatt Acts and the British way of carrying them out, as well as by the prevalent age among Indians as response to the genocide of civilians in Amritsar that April. Numerous acts of civil disobedience were implemented through the Congress Committee formed in 1929 that also advocated to avoid paying taxes as a protest against the British rule. Noteworthy was the Salt Satyagraha or Dandi March in 1930 led by Gandhi. One more wing of the Congress Party believed in working with the then existing government, contested elections in 1923 and 1937 for Swaraj, the home rule and succeeded in 1937 winning seven out of eleven provincial seats.

In 1939 when world war-II started, Britain used India on the war fronts without consulting the Indian elected councils. This infuriated the Indian officials and directed the Congress to resolve that India would not participate in the war until it had been given complete independence. In 1942 the Congress sponsored mass civil disobedience movements to demand the British quit India. The British government responded by imprisoning the

Congress leadership including Gandhi and numerous remained in jail till the year 1945. After the world war-II the British government headed by Clement Attlee passes a bill of independence in July 1947. Consequently, independence was achieved the following month and in the month of January 1950 India's constitution as an independent state was declared.

Since then, Congress created its image not as an organization for the people but became something as one of the people. Apart from Gandhi, it was Pandit Jawaharlal Nehru who was considered the greatest planner of the ideology of the twentieth century Congress. So, the Congress ideologies of political Nehru with the ideology of literary Nehru converge and can be clearly observed in his writings. One more person, who influenced the Congress ideology, though not to an extent that can be compared with Gandhi or Nehru, was Subhashchandra Bose.

The Congress had its significant role in forces of nationalist movement, which led the country to independence and carry the accountability of social and economic change after freedom. Congress' effort to stand-in and strengthen the emotion of nationalism, with India's diverse religious, racial and lingual backgrounds, proved to be instrumental in building a secular and democratic India. This is the reason Congress was believed to be apotent instrument in bringing socio-economic changes in the country. Congress was have always been alleged to have promoted particular social groups and their group interests. Hence, it often creates a discrepancy in the understanding of the Congress ideology of socialism and secularism. Also, it is noteworthy that political party like Congress has been a dominant agency in the political scene in India.

The vague yet prominent cultural and socio-political ideology of the Congress was the well-being and advancement of India by peaceful and constitutional means of a 'socialist state' based on parliamentary democracy. This resulted into a pattern in which there was equality of opportunity and also of political, economic and social rights which ultimately aimed at world peace and brotherhood. The ideology of Congress was shaped not only by the western philosophers but was also moulded by the thought that India had a long past which was the foundation of life and culture in this India. It also considered the fact that India had been a land of many religions and races and must remain the same. However, the Congress also believed in the recognition of the advancements happening in the world but also did not have an aim to unlearn the richly varied cultural life of the country. So, the aim of the Congress had been to develop richly rooted traditional country as a modern democratic secular state that neither favours nor discriminates any specific religion, caste or race. The Congress reaffirms this by declaring its firm resolution to not permit communalism and also the misuse of religion as a political weapon for socially unreasonable purposes. *The Discovery of India* by Nehru is a quintessential treatise of the political and socio-cultural ideology not just Nehru but of the Congress.

Ideologically, the Congress party was modernist-centrist and was also committed to minority rights, secularism, socialism and harmony. At quite a few places in his writings, Nehru writes about his perception of 'Newness' which also is a part of his ideology. A noteworthy concept in the ideology of Congress and also Nehru is the sense of longing or nostalgia which is deeply reflected in Nehru's creative writing. In *The Discovery of India*, he states, "New patterns must inevitably be adopted but they must be integrated with the old.

Indian history is a striking record of changes introduced in this way, a continuous adaptation of old ideas to a changing environment, of old patterns to new.”

The Congress was also committed to promote arts and this can be testified with the creation of Sangeet Natak Akademi in 1953 and Sahitya Akademi in 1954. Also, Nehru considered art very important and believed that the artistic and aesthetic development of a nation should be given importance. Nehru claims that art of a people is a mirror of their minds. That it is a distinguished art work that receives support from, what Nehru writes in his preface “I began the task in a mood of self-questioning and to a large extent, this persisted throughout. I was not writing deliberately for an audience, but if I thought of an audience, it was one of my own country-men and country women. For foreign readers I would have probably written differently or with a different emphasis.”

Also, Nehru writes in the book that “In any country, and especially in a huge country like India with its complicated history and mixed culture, it is always possible to find facts and trends to justify a particular thesis, and then this becomes the accepted basis for a new argument.” Nehru’s acceptance of the heterogeneity of India testifies his ideological inclination to that of Congress. It is quite a peculiar pattern that the criticism of Nehru’s writings often complicates his stature of being a writer with his being as a political leader. Nehru’s love for writing and literature in every so often not appreciated from the formalist point of view.

Shyam Benegal, the director and producer of the target text *Bharat Ek Khoj* (1988), can be considered as an undifferentiated patron. Benegal is often considered as one of the most critically acclaimed directors India has ever produced. Benegal's ideology can prominently be observed from the kind of films he made, such as *Ankur* (1974), *Manthan* (1976), *Bhumika* (1977), *Nishant* (1975), *Kalyug* (1981) to name a few. The plot lines, stories, characters, settings reflected his concerns about the marginalized and the underprivileged struggling with the societal and financial issues. His films are not mere stories for entertainment in the narrow sense but lot more than, to an extent for which the audio-visual medium can be exploited, to educate the receivers with his contemplations.

The films by Benegal have the power to make the viewers think on several social issues that are in the guise of poverty, hierarchies and class. He is also known for his pioneering role in the realistic new movement of the Indian parallel cinema during the 1970s. He is also attributed with the innovation of a novice genre, the Middle Cinema which he calls it as the 'alternate cinema.' One comprehends the influences of Satyajit Ray's filmmaking in the works of Benegal and this could be a probable reason Benegal chose to portray such strong social complexities on screen through films. He also had a brief career in the advertising firm as a copywriter. To his credit are around nine hundred documentaries and short films over his professional years in the advertising industry. His first widespread acclaim came with a documentary titled *A Child of the Streets* (1967). His journey in cinema has made him earn quite a lot of achievements and awards.

Benegal was also a Nehruvian. Ajay Shaw in his article “Surrogates of Nehru in Indian Literature” with *the Hindu* states “Shyam Benegal belongs to the same generation as Salman Rushdie, when new liberal ideas were much in public debate, followed up Dr. Anuradha Needham from Oberlin College, Ohio. She spoke about Benegal’s first four movies *Ankur* (1974), *Nishant* (1975), *Manthan* (1976) and *Bhumika* (1977) which demonstrated their portrayal of Nehru’s personality and ideals.

“These Hindi movies are feministic works, said Dr. Needham and explained how *Ankur*, *Nishant* and *Bhumika* were about a liberal, emancipated female protagonists doing the unthinkable of that era. His works also depicted our society’s inability to provide the means necessary for emancipation of women,” she added. Benegal, a Dadasaheb Phalke Awardee, in his works indicates that access to modernity hinges on our treatment of female sexuality. “So there is a need to take a woman’s sexuality seriously”, quipped Dr. Needham, who last month published her book ‘New Indian Cinema in Post-Independence India: The Cultural Work of Shyam Benegal Films’.” (2013) Dr. Needham from the above states the conviction of the presence of Nehruvian ideals of modernity, secularism and feminism in the works of Benegal and these films took exception from the dissatisfaction with our first Prime Minister. Hence, political and cultural ideologies of Benegal matched with that of Nehru and that is quite prominent in the target text. Following instances testify Benegal’s ideological stands:



Fig. 8: A still from the episode 1, representing Benegal's Gandhian approach and concerns to educate the marginal as well as Congress' effort to highlight Gandhi and Nehru.

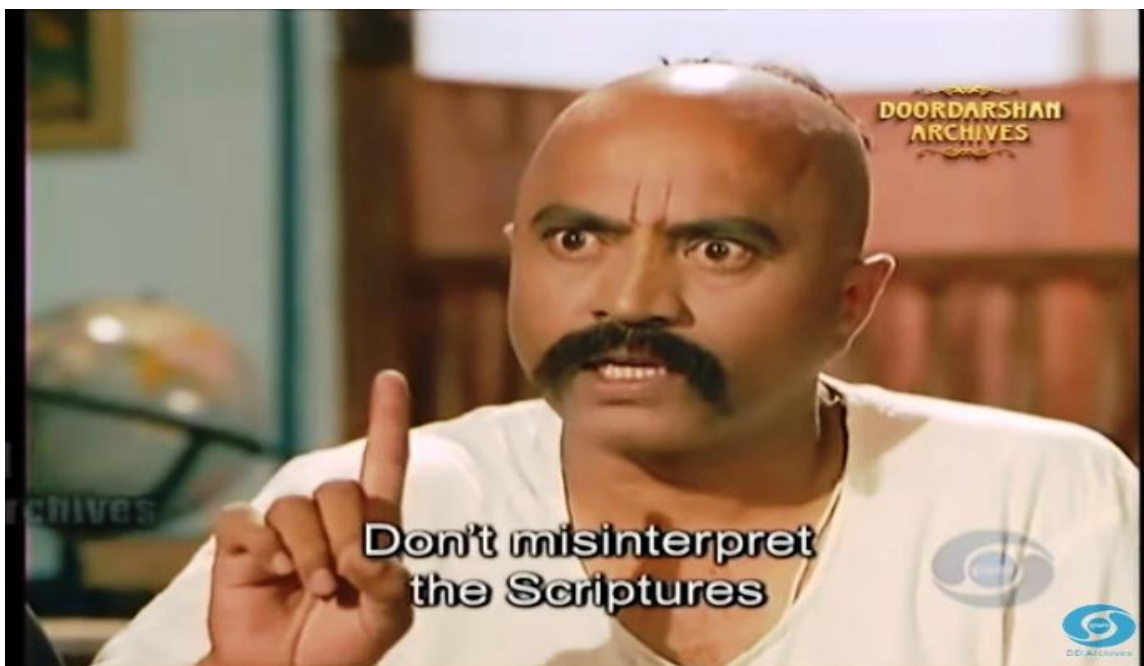


Fig. 9: A still from episode 48, representing the congress ideology of conservatism and modernity



Fig. 10: A still from episode 48, representing the efforts of Congress in the betterment of the nation-state

Even though, Benegal is often regarded as a creative person who would not comply with the authorities, numerous instances are found where he creates images that signify his ideological compliance with Nehru and Congress at large and also a centrist inclusive position which would be discussed in larger detail in the chapter of poetics. It is quite thought provoking that there are two episodes on Gandhi but Ambedkar is neglected, whose role in freedom as well as in making India a modern state, is quite significant and inevitable. This is perhaps because of Gandhi – Ambedkar alternative ideologies that were at a constant disfavour of each other. So, probably someone who is against the ideology of Gandhi would have been perceived as against the ideology of Congress and that could be a reason for no inclusion of Ambedkar in any episode.

Mr. Yogi (1988)

To understand the ideology of *Mr. Yogi* on Doordarshan, it is substantial to check the ideology of Madhu Rye, the source text author. Madhu Rye was the pen name of Mr. Madhusudan Vallabhdas Thaker who is Gujarati playwright, novelist and a story writer. He is well-known as an experimental, modernist and diasporic writer. Currently, he works as freelance court translator cum interpreter with New Jersey Courts for the procedures in Gujarati, Hindi and Bengali languages. Rye was born in 1942 in Jamnagar, Gujarat but was raised and educated in Kolkata, West Bengal. When he was twenty five, in the year 1967 he migrated to Ahmedabad and joined a firm Navneetlal and company as a writer for marketing. At the age of thirty two he shifted to the Evansville, USA. It was in the year 1970 that he went for the training of stagecraft from East-west Center, University of Hawaii in Honolulu, USA. In 1976, he also got a degree in M.A.in creative writing from Evansville University, USA. His experience at the University of Hawaii introduced him to experimental writing and improvisations as liberations from the literary set patterns which also later led him to a movement of Gujarati theatre of absurd.

It can be remembered that Rye started his writing career by participating in literary contests because of his financial crisis. He wrote his first short story for such contest and won the second prize. He was greatly inspired by eminent writers such as Pirandello, Durrenmatt, Mamet, Bradburry and others. He was supported by Mr. Shivkumar Joshi and Mr. Chandrakant Bakshi to write short stories which resulted in him getting noticed in the Gujarat and Mumbai literary circles where his works not only won prizes but also acclaim. Rye was not only a story writer but was prolific with his play writing. He has written plays in English,

Gujarati and Bengali but he chiefly writes in Gujarati. Apart from his story and play writing, Rye is also quite popular for his novels. His experimental novel *Chehra* got published in the year 1966. His novel *Kimbal Ravenswood* published the year 1973, which is also one of the chosen target text of this, is a story of an NRI searching for a bride in India and this novel was later adapted into plays in several languages including *The Suitable Bride* in English, *Yogesh Patel nu Vevishal* in Gujarati. It also got adapted into a TV series titled *Mr. Yogi* (1988) and a film directed by Ashutosh Gowariker named *What's Your Rashee?* (2009). To his credit are various essays also published as weekly columns in numerous publications, such as “Navroz”, “Janmabhoomi”, “Samkaleen” and “Abhiyaan.” His versatility does not limit here as he also translated number of plays from English to Gujarati.

Rye became popular with *Kumarni Agasi* (1975). The play was staged at the Indian National Theatre, dealing with the repressed sexuality of an upper middle class and the newly became rich. His adaptation of George Bernard Shaw's *Pygmalion* (1913) as *Santu Rangili* or '*Enchanting Santu*' in 1974 made him famous nationally. He adapted his own novels into drama composed novels based on his plays and wrote television scripts. It is significant to note that, he was very influential in launching “Akanth Sabarmati”, a workshop for writers that led a movement of absurdist Gujarati theatre.

As a creative writer, Rye's stimuli are from the people around him in his daily life and the patterns of individuals he observed in public places and public transports. In an interview he states “my main source of inspiration comes from the life I live and people surrounding me.” Also, it is noteworthy that in one of the interviews with Nausheel Mehta

for mumbaitheatreguide.com, he states that he was highly inspired by the Tennessee Williams, Arthur Miller and William Inge, who are thought to be huge names in the American literary movement for the theatre of absurd.

Ketan Mehta, a recipient of numerous national and international awards, is a renowned movie director, who made great impression in the film industry through his parallel cinema films such as *Bhavni Bhavai*(1980), *Mirch Masala*(1987) and *Mangal Pandey: The Rising* (2005) among mainstream others. Mehta was born in the year 1952 in Navsari, Gujarat and had done his schooling from Sardar Patel Vidyalaya, New Delhi. He graduated with film direction from the prestigious Film and Television Institute of India, Pune. Mehta has an experience of over 25 years in the film industry. His way of film making include the themes and genres of comedy, satire, romance, violence and rebellion.

It is quite significant to note that Mehta has served as an advisor with many Government bodies including Doordarshan, Directorate of Film Festivals and was also a member of the Board of Directors for the National Film Development Corporation of India. His films are screened at film festivals across the globe and he has been appointed as a jury member at numerous international film festivals. Also, he was a content producer for ISRO and was involved with their satellite project for a quite some years. He is also the President of Independent Indian Filmmakers Worldwide Association.

Mehta in his filmmaking career has made fifteen feature films, seven documentaries and three television serials. In one of his interviews with Times of India which got published

on 01 February 2019, he says “I started my journey as a filmmaker in 70s and 80s with the belief that cinema can change the world and society can be moulded through cinema. But I have come to realize that all cinema can do to contribute is reflect the change by telling stories that matter.” Also, in an interview he accepts that he is a Gandhian. Moreover, he calls himself a rebel, who would not accept the norms without questioning. This can be testified with the change he brought in the television series with regards to the name of the protagonist. In the source text it is Y. S. Patel and in the target text, Mehta makes it Y. I. Patel, claudenstinely asking the question: Why am I a Patel? As a director, Mehta can be perceived ideologically as a centrist who highlights the social issues and would work on films that educates the receivers with rationale. Such an ideology seems quite evident on close reading of the text Mr. Yogi. He draws on the idea of tradition versus modernity and tries to accommodate both like Benegal and Nehru.



Fig. 11: A still from episode 1, representing the questioning of the protagonist of where is he heading?



Fig. 12: A still from episode 3, representing humorous encounter of tradition and modernity



Fig. 13: A still from the episode 7, representing the swinging of the protagonist between traditions and modernity.

Hence, ideology of the creators as directed by Lefevere does not seem to step out of the set boundaries by the patrons. In all the three chosen texts, it is quite evident that they had their own ideologies motivated them to create content that they felt was necessary to be disseminated on the national medium of television.

2.7 Economy

‘the patron assures the writer’s livelihood.’ This component not only forces the adapter to accept the ideology of the patron but also assures his livelihood by the patron. As the patron has economical concern for the person involved in refraction, he is compelled to have the ideology that of the patron. This financial assistance by the patrons has the power to control the text and also to shape the text according to the patron’s needs. For the three chosen works, the funding patrons could be the medium of television and the producers of the teleseries.

Doordarshan during the 1980s was a non-profitable organization but it approached various directors and producers for initiating TV series. Doordarshan did have advertisements but the revenues were used only for the maintenance and development of the medium. However, the dynamics of the finances incurred during that time for the production of *Malgudi Days*, *Bharat Ek Khoj* or *Mr. Yogi* could not be really known but it was certainly Doordarshan and producers jointly which made offers to Shankar Nag, Ketan Mehta and ShyamBenegal for directing the TV adaptations. Doordarshan was primarily working for providing infotainment services. The economic component here can be seen converging with the status component as Doordarshan was the only way to reach the national audience. Of

course Shyam Benagal, Shankar Nag and Ketan Mehta were into films but it was for the first time that they got chance for TV and they accepted the offers. Even airing the shows in today's time take a large amount of money but during the time of these shows. Doordarshan did not levy any money for airing these shows. The information, related to the profit generation by the producers and the charges given to the directors, is not available in the public domain. So, it is difficult to argue on the economical aspect of patronage for these shows. However, it can be noted that as Doordarshan was a public medium and so, the tax payers can be perceived as the probable financers for the processes of production of tele series for Doordarshan.

2.8 Status

According to Lefevere 'the writer achieves a certain position in the society'. He contends that once the adapter accepts the patronage, he is integrated into larger support groups and their life styles. The patrons not only delegate authority but also make the adapter acquire a status of reputation. A respectable status is conferred upon the adapter by compromising with the patronages. When the adapter conforms to the patrons' expectations it the status of prestige or that the adapter achieves. Hence, they are not just economic rewards in the patronage but it is significant in establishing the adapter's status. Patronage often makes the artist to compromise with ideology but in return the artist gets economic rewards and artistic growth.

Reputation or prestige per se is one such abstract thing for which most of the creative artists strive for. It is in fact, the result of the artists' efforts and makes them feel of their

creative achievement. It determines success to them and makes them feel confident because of their visibility in their own fraternity. As a result their potentials and talents are recognized and appreciated. This has the power to change the ways in which artists are perceived. These artists become overwhelmingly successful when their prestige is established. Also, their success remains undisputed with a creation of enhanced artistic identity. Also, it creates an influential impression that they know the right people through whom they can pose themselves to the world.

‘Status’ is the prestige that contributes to the elevation of the artists who either are low key or totally novice. So, according to Lefevre, if the translator or adapter complies with the patrons, the translator gets an opportunity to elevate his status. Consequently, there becomes a loyal bond of the patron and patronized. The manipulation of the existing fame, however, will be discussed in larger detail in chapter V. It is quite interesting to observe how the three adapters Shankar Nag, Shyam Benegal and Ketan Mehta had a fresh and elevated reputation after the telecast of their shows. Although, these directors had their own status within the filmmaking circles but with their coming in to the medium of television makes a big difference to their reputation.

Shankar Nag

Shankar Nag was a quite a popular name in commercial Marathi and Kannada film industry. However, Doordarshan proved to be one of the greatest platforms for Nag to prove his potential as a director. Nag began his career as an actor in the year 1978 with Girish Karnad directed *Ondanondu Kaladalli*(1978). This film won a national award at the Delhi

International Film Festival. During the period of 1978 and 1980, he acted in more than eighty movies. His directoral debut film *Minchina Ota* (1981) made him win the state award. His directed movies *Geetha* (1981), *Accident* (1984) and *OnduMuttina Kathe* (1987) are considered as canonical Indian films. He had also acted in two Marathi films before he made his entry to Kannada films.

It is also quite significant to note that when Bangalore Transport Corporation was making roads, Nag was firm about having metro trains in Bangalore during the early 1980s. He was one of the first few people who took strong positions and also went on strikes for having metro trains, which of course was materialized after two decades. He also requested the then Chief Minister Ramakrishna Hegde to approve a low-cost housing project for economically weaker sections. This project too was eventually implemented. Also, most of the auto rickshaws in Karnataka have a picture of Shankar Nag because the movie *Auto Raja* (1980) in which Nag acted brought dignity and respect to the profession of auto drivers. His popularity was driven by his roles as the angry young man with a dream of transparent governance. However, all of this was limited to Karnataka and some parts of Kannada speaking Maharashtra. With *Malgudi Days* (1986-88), Nag was introduced as a director to a national audience. He earned a national identity and proved his directorial abilities. *Malgudi Days* was regarded a mass phenomenon, when it was aired on Doordarshan. It gathered huge acclaim for Nag. Also, everything else about the series was highly appreciated including the illustrations by R.K. Laxman and background music by T.S. Vaidyanathan. All of this had become historic. Also, Nag wanted a platform through which he could fetch national attention. Nag's wife, Arundhati Nag in one of the interviews with Deccan Herald, recalls

"He was shooting for a film when he was approached to adapt RK Narayan's *Malgudi Days* for television. He cooked up a story and drove back abruptly leaving the sets. He was breathless when he reached home. He told me that he got an offer that he was yearning for and that his career as an actor was meaningful."

The pattern for status elevation as explained afore, the same pattern can be observed with reference to Shankar Nag. He became a celebrated TV film maker and got a status of prestige. He came into a national 'public sphere' as he also acted in the TV series. He got recognition of a notable and critically acclaimed director. It is noteworthy that when the TV series was revived in 2006 by another director, Kavita Lankesh, she had to face harsh criticisms because of the comparison to the standards set by Shankar Nag.

Shyam Benegal

Benegal is regarded as one of the most celebrated figures in the Indian Parallel Cinema and has a reputation as one of the most accomplished filmmakers of all time. It was in the year 1973 that Benegal that announced that a time has arrived for alternative cinema. He is popularly known as the founder of Parallel Cinema. He is considered as a bridge between the earlier bollywood films and the films with realism that had the political commitment combined with narrative solidity and empathy towards the marginalized. He is also thought to be the pioneer in the 'middle cinema' that is neither bollywood entertainment nor solely plain realistic misery experience.

Looking at the career of Benegal one easily comprehends that there is a great impact of documentaries on his films. In fact, he started his film career by directing documentaries

during the period from 1967 to 1974. This led to his examining the social and economic issues that affected Indian society. He became popular with his early feature film career from *Ankur* (1974), *Nishant* (1975), *Manthan* (1976), *Kondura* (1978), *Junoon* (1979), *Kalyug* (1981) and *Mandi* (1983). These films seem as accumulation of his documentary style put together with fiction. This way of filmmaking was thought to be a balance between the life of villagers and their issues. Consequently, it can be comprehended that Benegal's style of filmmaking allows proximity to the subjects including villagers, landowners and city workers creating a realistic depiction of events. It was in the year 1980 that Benegal got the Best Director Award. Also, he was awarded with the prestigious civilian award Padmshri in the year 1976. Till then he had already earned critical acclaim and was thought to be a serious filmmaker.

During the time when the parallel cinema movement started to lose ground slowly, India was witnessing a boom in the medium of television. It is noteworthy that Benegal was one the first few directors to embrace television. Benegal directed ambitious television serials for the national channel Doordarshan, such as *Yatra* (1986) and *Bharat Ek Khoj* (1988). It is coincidental that after the telecast of *Bharat Ek Khoj*, Benegal got various awards and responsibilities, which Lefevere claims to be a result of the compliance with patron. Although, he was the chairperson of Film and Television Institute during the years 1980-83, he was made the chairperson again in the year 1989 till 1992. He was also conferred upon the Sovietland Nehru Award in 1989. Moreover, Benegal received the much coveted, third highest civilian award Padma Bhushan in the year 1991. Also, Benegal has been on the panel of significant national bodies that determined film policies. He also presided over the

esteemed Federation of Film Societies India. It is quite prominent that unlike other parallel cinema director, Benegal enjoyed the best of support from the government bodies. Moreover, despite his adherence to alternative cinema, critics have found a more conformist strain in his cinema that perhaps has made him more acceptable not only to mainstream audiences but also in the eyes of the state. Also, in the year 2007 he got the highest award in Indian cinema, Dadasaheb Phalke award.

Ketan Mehta

Ketan Mehta like Benegal is considered as one of the finest directors, who picks stories that have deep societal messages. His first Gujarati film *Bhavni Bhavai*(1980) made him popular overnight. *Mirch Masala* (1987) was one of his outstanding accomplishments that won him the Best Film Award at Hawaii. His feature films have been chosen for various global film festivals including places such as France and Moscow. His films have earned reputation throughout the years and he has made his position no less than a master of the art of filmmaking.

Mehta entered television and made *Mr. Yogi* that was broadcasted on Doordarshan in the year 1989. This series made him a director who could bring out content that is humorous yet very rigid in terms of societal questions. This series made him win the Indian Telly Best Director Award. Also, he has had the pleasure of being as an individual on Panel of jury for different national and global film festivals. Later in the year 1993 he made a biopic *Sardar* on the life and political journey of Mr. Sardar Vallabhbhai Patel, a popular Congress leader.

The current study of patronage bridges the gap between literature and public medium and throws light on the politics of the ruling party vis-à-vis the adapted literature. The research reflects on the variety of roles played by the patrons, patronized and the texts confirming the politicized creative process of adaptation. Patronage includes artists who can be justifiably linked with the ideology of the ruling party and combines both ideological loyalty and artistic capabilities. Also, an appointment of custodians, such as the Ministry of Information and broadcasting in the cases of current primary texts, is done to supervise and control the content on behalf of the ruling class. These custodians tend to follow their patrons through their positions and secure the political support within the system. Conceptually, it also discusses about the understanding of translation theory and the transformational practices. Analytically, it portrays different political stands take by the patrons and the patronized creative artists. Empirically, it also suggests that there is a significant ambiguity in the divide between public service medium for infotainment and political agenda of ruling class.